

Programme Information & PLOs			
Title of the new programme – including any year abroad/ in industry variants			
BSc in Film and Television Production			
Level of qualification			
Please select:	Level 6		
Please indicate if the programme is offered with any year abroad / in industry variants		Year in Industry Please select Y/N	No
		Year Abroad Please select Y/N	No
Department(s): Where more than one department is involved, indicate the lead department			
Lead Department	Theatre, Film and Television		
Other contributing Departments:			
Programme Leader			
Ed Braman			
Purpose and learning outcomes of the programme			
Statement of purpose for applicants to the programme			

The BSc in Film and Television Production offers you a unique opportunity to study, explore and practice contemporary film and television production in a rich and stimulating environment. The programme provides a rounded learning experience through which you will gain deep theoretical, technical and practical knowledge. The unique combination of these areas is designed to ensure that you will acquire the necessary critical, creative and practical skills to enable you to write, direct, shoot and edit films and television, as well as developing a sophisticated understanding of the aesthetic, technological, industrial and historical contexts of these media. The programme combines creative and technical work with the contextual analysis of the history of film and television and debates about technique, style and meaning. In dealing with both the art and the science of production, the programme is designed to appeal to a wide range of students with different kinds of academic backgrounds, interests and strengths. You will benefit from one of the best-equipped and most up-to-date production centres at any UK university. In addition to scheduled classes, you will also benefit from regular contact with leading film and television practitioners via the department's professional visitors programme. This includes masterclasses, lectures and workshops addressing a wide range of creative, technical and academic issues. Upon completion, you will have acquired a detailed knowledge of the theory and practice of film and television and a broad range of academic, creative and technical skills that are essential for pursuing careers in these highly competitive creative industries as well as also being transferable to other fields or future study).

Programme Learning Outcomes

Please provide six to eight statements of what a graduate of the programme can be expected to do.

Taken together, these outcomes should capture the distinctive features of the programme. They should also be outcomes for which progressive achievement through the course of the programme can be articulated, and which will therefore be reflected in the design of the whole programme. [1]

PLO	On successful completion of the programme, graduates will be able to:
1	Exercise a critical understanding of the creative processes and current practices in professional film and television production - including how different stages of these processes relate to and inform one another - by applying the knowledge and practical skills gained in appropriate professional situations.
2	Initiate and produce work, both individually and collaboratively, by applying – with creative, technical and artistic flair - a range of independent and team-working skills in combination with specialist practical skills in the use of digital production technologies.
3	Constructively contribute to a range of activities related to the film and television industries by virtue of an advanced understanding of the role, function and use of digital technologies in contemporary film and television production, distribution and exhibition.
4	Navigate and negotiate the complexities of the film and television industries in order to develop their own careers through applying a critical understanding of the structure and functioning of those industries and the issues which they face now and going forward
5	Recognise and develop a capacity to intervene effectively into a range of issues relating to film and television culture through a developed and critical understanding of moving image forms and aesthetics and of how films and television programmes tell stories, create meaning and relate to social and cultural conditions.
6	Identify how historical issues influence present working practices in the film and television industries by drawing upon a rich knowledge and understanding of both the chronological developments in and geographical diversity of film and television output.
7	Exercise critical judgement, intellectual rigour and creativity in approaching new as well as familiar situations, and be able to communicate clearly and persuasively using appropriate written, oral and visual media.

Programme Learning Outcome for year in industry (where applicable)

For programmes which lead to the title 'with a Year in Industry' – typically involving an additional year – please provide either a) amended versions of some (at least one, but not necessarily all) of the standard PLOs listed above, showing how these are changed and enhanced by the additional year in industry b) an additional PLO, if and only if it is not possible to capture a key ability developed by the year in industry by alteration of the standard PLOs.

N/A

Programme Learning Outcome for year abroad programmes (where applicable)

For programmes which lead to the title 'with a Year Abroad' – typically involving an additional year – please provide either a) amended versions of some (at least one, but not necessarily all) of the standard PLOs listed above, showing how these are changed and enhanced by the additional year abroad or b) an additional PLO, if and only if it is not possible to capture a key ability developed by the year abroad by alteration of the standard PLOs.

N/A

Explanation of the choice of Programme Learning Outcomes

Please explain your rationale for choosing these PLOs in a statement that can be used for students (such as in a student handbook). Please include brief reference to:

i) Why the PLOs are considered ambitious or stretching?

This programme aims to develop students' intellectual, practical, creative and technical skills in a way that combines traditional academic rigour and independent critical learning with hands-on and vocationally-relevant film and television production training. This integration of theory and practice is also interdisciplinary in that it draws on concepts, methodologies and techniques from the arts and humanities, the social sciences and the sciences and applies these to inform both individual and group learning, providing students with an integrated understanding of creative and communicative processes, production contexts and final products.

ii) The ways in which these outcomes are distinctive or particularly advantageous to the student:

Rather than focussing primarily on either contextual study or practical production, these outcomes seek to provide students with knowledge, understanding, insight and experience from different perspectives, which in turn will provide them with both general and specialist skills directly relevant to the theory and practice of contemporary film and television production. Students will be exposed to the artistic, technical, intellectual and industrial dimensions of film and television as well as understanding their constitution as simultaneously creative practices, commercial entertainments, and social, cultural and political phenomena. This range and scope is designed to provide students with both a solid foundation and a broad range of potential ways to develop their talents and futures primarily in film and television but with relevance also to industries and sectors that utilise the digital production of image and sound to tell stories, communicate ideas, advertise and sell products and services.

iii) How the programme learning outcomes develop students' digital literacy and will make appropriate use of technology-enhanced learning (such as lecture recordings, online resources, simulations, online assessment, 'flipped classrooms' etc)?

Digital literacy is at the heart of this programme as students learn how to record, create, edit, manipulate and disseminate images, sounds and written text across a wide range of modules on all three years of the programme. In addition, teaching also embraces the convergence of traditional media and new digital technologies and actively explores how new digital possibilities are influencing the delivery of content now, and into the future. By basing compulsory assessments on blogs meanwhile (which includes the use of social media to gather data) and in equipping students to use 'net-based crowd-funding systems to finance their productions we also encourage students to develop forms of digital productivity outside of the formal demands of media production. We would note moreover that career prospects in the media industries are increasingly driven by digital literacy, hence the department's emphasis on students joining industry specific social networks, such as "HIIVE" run by Creative Skillset (this also speaks to "employability" below).

iv) How the PLOs support and enhance the students' employability (for example, opportunities for students to apply their learning in a real world setting)? The programme's employability objectives should be informed by the University's Employability Strategy:

<http://www.york.ac.uk/about/departments/support-and-admin/careers/staff/>

The programme was designed with the current needs and future potential of the film and television industries in mind, while at the same time being cognisant of the value of traditional academic skills. The PLOs clearly reflect this strong industry-focus, as does our accreditation from Creative Skillset, the official industry skills body for the Creative Industries in the UK (see: www.york.ac.uk/careers), while at the same time ensuring a high level of contextual, critical and analytical understanding of film and television as art forms, industries and technologies. This is accomplished through teaching staff with a range of expertise and industry-facing perspectives including technologists and practicing professionals in addition to traditional scholars. Voluntary placement opportunities are actively supported and regularly facilitated, providing students with relevant real-world experience as well as encouraging proactivity. It is worth noting that while placements are voluntary, a significant number of students draw on departmental organisation and support to secure them and the department now has a growing list list of employers who readily welcome work placements from FTP Students. Meanwhile master classes enable latest best practice to be shared directly with students, ensuring currency. Alongside formal, industrially specific skills, a wider range of professional disciplines are catered to in the programme's emphasis on group working (diplomacy, communication etc.), project management (finance, scheduling, workload deployment) and individual verbal and visual presentation skills (in class pitches, powerpoint presentations etc.), amongst others.

vi) How will students who need additional support for academic and transferable skills be identified and supported by the Department?

Students who need additional support will be identified by their performance in taught sessions, and in their formative and summative work in the first weeks of Stage 1. Additionally, students may have self-identified as having a disability on their UCAS application. Personal supervisors will also keep track of their supervisees' academic progress, and advise those students who may need further support. Module tutors and personal supervisors will ensure that students are aware of the support offered by the university's Maths Skills Centre (including online resources and drop-in sessions) and the Writing Centre (including providing the student with a referral where appropriate). Our Student Welfare and Disability Officer will assist students in liaising with Disability Services, and will ensure that all relevant teaching staff are aware of, and have access to, any Student Support Plans for students they teach.

vii) How is teaching informed and led by research in the department/ centre/ University?

The initial design of the BSc FTP was informed by the research and professional expertise of John Mateer (film production) and Duncan Petrie (film and TV studies). The subsequent development and refinement of the programme has been informed by the expertise of staff teaching on the programme. The process of ensuring research continues to maintain the programme's currency is demonstrated in subsequent appointments - staff for example whose research links traditional media with interactivity through convergence - and in recruiting teachers from industry whose experience is not just craft-specific but at the front-line of policy (network executives, for example). The currency of formal research in the department - on topics such as storytelling, emotion, sound design and historical and contemporary film and television production, distribution and consumption - KTP projects and sustained production involvement combine to ensure the programme remains in contact with the latest developments in research and industry practice, and offer students up-to-date ideas and practical experience.

Stage 0 (if your programme has a Foundation year, use the toggles to the left to show the hidden rows)

Stage 1

On progression from the first year (Stage 1), students will be able to:

Develop creative projects based on: *an understanding of the centrality of storytelling in film and television, an ability to apply the formal properties of screen media to tell stories and generate meaning, and a capacity to analyse, evaluate and deploy knowledge from key developments and achievements in film and TV history.*

Configure projects, from a technical and practical point of view, on the basis of: *a core appreciation of the scientific principles and consequent functioning of digital audio and image technologies and equipment, and a practical knowledge of how to use basic equipment confidently to achieve effective and creative results 'in the field'.*

Target their individual learning development and their team-working skills by: *applying their combined theoretical, practical and creative knowledge to projects in a group context, and appreciating the degree to which contextual knowledge, creative and critical inquiry and underlying technical knowledge join forces to promote both academic and professional endeavour.*

PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8
Individual statements							

Stage 2

<p>On progression from the second year (Stage 2), students will be able to:</p>	<p>Expand the range and heighten the ambition of creative projects by: <i>deploying knowledge of genre, and the degree to which generic conventions drive both form and commissioning in film and television, developing initial areas of individual specialisation in writing, factual programming or digital audio and image enhancement, and by exploring the application of their knowledge in both film and TV projects.</i> Approach creative projects with greater confidence and ambition by: <i>following through and engaging directly with each stage of production - from conception to final delivery - in both single-camera film and multi-camera studio and, in both cases, engaging with both advanced production techniques and more critically targeted, and more industrially focused, questions and challenges as to their creative and practical decision-making.</i> Enhance their team working and project management skills by: <i>recruiting and coordinating teams to work on location shoots and post production, scheduling pre-production and field production schedules and casting, working up and applying studio production plans, scripts and schedules for the successful delivery of precisely timed multi-camera studio programmes.</i> Deploy - and critically understand the application of - key production skills by: <i>formal engagement with advanced editing, filming and audio techniques and technologies alongside the degree to which that application is predicated on a critical appreciation of creative objectives and on the intellectual scrutiny of potential outcomes.</i></p>
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PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8
<i>Individual statements</i>							

Stage 3

<p>(For Integrated Masters) On progression from the third year (Stage 3), students will be able to:</p>	<p><i>Global statement</i></p>
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PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8
<i>Individual statements</i>							

Programme Structure

Module Structure and Summative Assessment Map

Please complete the summary table below which shows the module structure and the pattern of summative assessment through the programme.

'Option module' can be used in place of a specific named option. If the programme requires students to select option modules from specific lists these lists should be provided in the next section.

From the drop-down select 'S' to indicate the start of the module, 'A' to indicate the timing of each distinct summative assessment point (eg. essay submission/exam), and 'E' to indicate the end of the module (if the end of the module coincides with the summative assessment select 'EA'). It is not expected that each summative task will be listed where an overall module might be assessed cumulatively (for example weekly problem sheets).

If summative assessment by exams will be scheduled in the summer Common Assessment period (weeks 5-7) a single 'A' can be used within the shaded cells as it is understood that you will not know in which week of the CAP the examination will take place.

Stage 0 (if you have modules for Stage 0, use the toggles to the left to show the hidden rows)

Stage 1

Credits	Module		Autumn Term										Spring Term										Summer Term													
	Code	Title	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10				
20	TFT00006C	Story	S									E	A																							
20	TFT00003C	Cinema: History and Analysis	S																				EA													
20	TFT00002C	Television: History and Analysis	S														A						E	A												
20	TFT00007C	The Science of Sound and Cinematography												S																E		A				

	Directing for Theatre, Film and Television						

Management and Admissions Information

This document applies to students who commenced the programme(s) in:

2017/18

Interim awards available Interim awards available on undergraduate programmes (subject to programme regulations) will normally be: Certificate of Higher Education (Level 4/Certificate), Diploma of Higher Education (Level 5/Intermediate), Ordinary Degree and in the case of Integrated Masters the Bachelors with honours. Please specify any proposed exceptions to this norm.

Certificate of Higher Education (Level 4/Certificate)
Diploma of Higher Education (Level 5/Intermediate)

Admissions Criteria

TYPICAL OFFERS

A levels AAB

IB Diploma Programme

35 points

BTEC Extended Diploma

DDD

Length and status of the programme(s) and mode(s) of study

Programme	Length (years)	Status (full-time/part-time) Please select	Start dates/months (if applicable – for programmes that have multiple intakes or start dates that differ from the usual academic year)	Mode				
				Face-to-face, campus-based		Distance learning		Other
BSc in Film and Television Production	3	Full-time	n/a	Please select Y/N	Yes	Please select Y/N	No	n/a

Language(s) of study

English.

Language(s) of assessment

English.

Programme accreditation by Professional, Statutory or Regulatory Bodies (PSRB)

Is the programme recognised or accredited by a PSRB

Please Select Y/N:	No	if No move to next Section if Yes complete the following questions
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Name of PSRB

Are there any conditions on the approval/ accreditation of the programme(s)/ graduates (for example accreditation only for the full award and not any interim award)

Additional Professional or Vocational Standards

Are there any additional requirements of accrediting bodies or PSRB or pre-requisite professional experience needed to study this programme?

Please Select Y/N:	No	if Yes, provide details
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(max 200 words)

University award regulations

The University's award and assessment regulations apply to all programmes: any exceptions that relate to this programme are approved by University Teaching Committee and are recorded at the end of this document.

Are students on the programme permitted to take elective modules?

(See: <https://www.york.ac.uk/media/staffhome/learningandteaching/documents/policies/Framework%20for%20Programme%20Design%20-%20UG.pdf>)

Please Select Y/N:	No	
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Careers & Placements - 'With Placement Year' programmes

Students on all undergraduate and integrated masters programmes may apply to spend their third year on a work-based placement facilitated by Careers & Placements. Such students would return to their studies at Stage 3 in the following year, thus lengthening their programme by a year. Successful completion of the placement year and associated assessment allows this to be recognised in programme title, which is amended to include 'with Placement Year' (e.g. BA in XYZ with Placement Year'). The Placement Year also adds a Programme Learning Outcome, concerning employability. (See Careers & Placements for details).

In exceptional circumstances, UTC may approve an exemption from the 'Placement Year' initiative. This is usually granted only for compelling reasons concerning accreditation; if the Department already has a Year in Industry with criteria sufficiently generic so as to allow the same range of placements; or if the programme is less than three years in length.

Programme excluded from Placement Year?	No	If yes, what are the reasons for this exemption:
Study Abroad (including Year Abroad as an additional year and replacement year)		
Students on all programmes may apply to spend Stage 2 on the University-wide North America/ Asia/ Australia student exchange programme. Acceptance onto the programme is on a competitive basis. Marks from modules taken on replacement years count toward progression and classification.		
Does the programme include the opportunity to undertake other formally agreed study abroad activities? All such programmes must comply with the Policy on Study Abroad		
https://www.york.ac.uk/staff/teaching/procedure/programmes/design/		
Please Select Y/N:	No	
Additional information		
Transfers out of or into the programme		
ii) Transfers into the programme will be possible? (please select Y/N)	No	
Additional details:		
ii) Transfers out of the programme will be possible? (please select Y/N)	No	
Additional details:		
Exceptions to University Award Regulations approved by University Teaching Committee		
Exception Please detail any exceptions to University Award Regulations approved by UTC	Date approved	
Date on which this programme information was updated:		
25/01/2017		

Please note:

The information above provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if they take full advantage of the learning opportunities that are provided.

Detailed information on the learning outcomes, content, delivery and assessment of modules can be found in the module descriptions.

The University reserves the right to modify this overview in unforeseen circumstances, or where the process of academic development, based on feedback from staff, students, external examiners or professional bodies, requires a change to be made. Students will be notified of any substantive changes at the first available opportunity.

Programme Map

Please note: the programme map below is in interim format pending the development of a University Programme Catalogue.

Programme Map: Module Contribution to Programme Learning Outcomes

This table maps the contribution to programme learning outcomes made by each module, in terms of the advance in understanding/ expertise acquired or reinforced in the module, the work by which students achieve this advance and the assessments that test it. This enables the programme rationale to be understood:

- Reading the table vertically illustrates how the programme has been designed to deepen knowledge, concepts and skills progressively. It shows how the progressive achievement of PLOs is supported by formative work and evaluated by summative assessment. In turn this should help students to understand and articulate their development of transferable skills and to relate this to other resources, such as the Employability Tutorial and York Award;
- Reading the table horizontally explains how the experience of a student at a particular time includes a balance of activities appropriate to that stage, through the design of modules.

Stage	Module		Programme Learning Outcomes							
			PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8
			Exercise a critical understanding of the creative processes and current practices in professional film and television production - including how different stages of these processes relate to and inform one another - by applying the knowledge and practical skills gained in appropriate professional situations.	Initiate and produce work, both individually and collaboratively, by applying – with creative, technical and artistic flair - a range of independent and team-working skills in combination with specialist practical skills in the use of digital production technologies.	Constructively contribute to a range of activities related to the film and television industries by virtue of an advanced understanding of the role, function and use of digital technologies in contemporary film and television production, distribution and exhibition.	Navigate and negotiate the complexities of the film and television industries in order to develop their own careers through applying a critical understanding of the structure and functioning of those industries and the issues which they face now and going forward	Recognise and develop a capacity to intervene effectively into a range of issues relating to film and television culture through a developed and critical understanding of moving image forms and aesthetics and of how films and television programmes tell stories, create meaning and relate to social and cultural conditions.	Identify how historical issues influence present working practices in the film and television industries by drawing upon a rich knowledge and understanding of both the chronological developments in and geographical diversity of film and television output.	Exercise critical judgement, intellectual rigour and creativity in approaching new as well as familiar situations, and be able to communicate clearly and persuasively using appropriate written, oral and visual media.	#REF!
Stage 1	Story	Progress towards PLO	Introducing story as the basis of the creative process in film and television production	Introducing some of the key elements of the craft of writing for the screen			Introducing various forms and traditions of storytelling in film and television		Introducing criticality towards ideas, and underlying research in idea development.	

		By working on (and if applicable, assessed through)	The study of how story is constructed and functions in films and television programmes, assessed through formative work and a summative essay	Studying the practical techniques of screenplay construction, assessed through an optional short script (rather than a summative essay)			Examining various case studies of scripts and stories from key films and television programmes		Story ideas from inception to the treatment stage both as individuals and in group.	
Stage 1	Cinema: History and Analysis	Progress towards PLO		Autumn Term: Preliminary introduction to basic camera, sound recording and editing techniques			Autumn Term: Introduction to the analysis of the core formal and aesthetic properties of film. Spring Term: Develop the analytical skills introduced in the Spring Term.	Autumn Term: Introduction to some key films from different periods of film history. Spring Term: Introduce and study key films and periods in film history.		
		By working on (and if applicable, assessed through)		Autumn term: By recreating a sequence for a film for a formative assignment			Autumn Term: Study the various components of film analysis, assessed through a formative essay analysing one of the films screened on the module. Spring Term: Applying analytical techniques to more films, assessed through a take home exam.	Autumn Term: Study and analyse these films in lectures and seminars. Spring Term: Case study of historical periods and key case study films, assessed through a take home exam.		

Stage 1	Television: History and Analysis	Progress towards PLO			Autumn and Spring Term: Lectures introduce students to the principles of digital convergence and their impact on broadcast television.	Autumn and Spring Term: Introduction to the current organisation of the television industry	Autumn Term: Introduction to the analysis of the formal properties of television	Autumn Term: Introduce and study key moments and developments in television history	Spring Term: Evaluate critical literature.	
		By working on (and if applicable, assessed through)			Autumn and Spring Term: Business models for traditional Public Service Broadcasters and new Video on Demand concerns studied in seminar	Autumn and Spring Term: Public service blueprints, and broader television schedules studied in seminar through industry documents.	Autumn Term: Seminars and assessed essays	Autumn Term: Seminars and assessed essays	Spring Term: Assessment by literature review.	
Stage 1	The Science of Sound and Cinematography	Progress towards PLO			Spring Term: Introduce the technological and scientific basis of contemporary image and sound production in film and television. Summer Term: Further explore the technological and scientific basis of image and sound production in film and television.					

		By working on (and if applicable, assessed through)			Spring Term: Theoretical exercises in the behaviour of light, sound and colour as they relate to screen technology. Summer Term: Closed book examination.					
Stage 1	Introduction to Film and Television Production Methods	Progress towards PLO		Spring Term: Introduce film and television equipment and their practical use in creative production. Summer Term: Further explore film and television equipment and their uses in creative production.	Spring Term: Introduction to and evaluation of technical / production workflows in both single camera and multi camera studio.		Spring Term: Understand the relationship between technical solutions and creative output.		Spring Term: Understand the importance of collaborative working. Summer Term: Independent creativity and cooperative working. Critical reflection.	
		By working on (and if applicable, assessed through)		Spring Term: Workshop and practical exercises in relevant production techniques. Summer Term: Two assessed production exercises: small group filmmaking and large group studio production. Both projects are student conceived.	Spring Term: Workshop and practical exercises in relevant production techniques.		Spring Term: Workshop and practical exercises evaluate the creative value of technical decision-making.		Spring Term: Single and multi camera exercises conducted in group. Summer Term: Project conception and production in both areas. Reflective assessment of performance in single camera work.	

Stage 1	Content Development	Progress towards PLO	Introduce the ways in which story ideas in film and television are transformed into viable projects and are informed by industrial, commercial and other considerations	Introduce the techniques of project development		Introduce the ways in which content development is central to the organisation and functioning of the contemporary film and television industries	Develop their understanding of story – attached to issues of technology – in the creation of screen content.		Collaborative skills in round-table content development; individual presentation skills.	
		By working on (and if applicable, assessed through)	Deconstructing existing content, in workshop / seminar sessions.	Developing new content ideas, across multiple formats, in workshop settings		Developing new content ideas, across multiple formats, in workshop settings	Developing new content ideas, across multiple formats, in workshop settings. Assessed by proposal writing.		Group discussion, and individually assessed content pitches.	
Stage 2	The Discipline of Genre	Progress towards PLO	Develop understanding of the role of genre in directing and constraining the development and production of films and television programmes			Develop understanding of the role of genre in the organisation of production and consumption of contemporary film and television	Develop understanding of how genre provides stylistic and aesthetic conventions and shapes their use in film and television	Develop understanding of the role of genre in film and television history		
		By working on (and if applicable, assessed through)	The study of examples of genres in film and television, assessed by an essay and a creative proposal			The study of examples of genres in film and television, assessed via an essay and creative proposal	The study of case study film and television programmes, assessed via an essay and a creative proposal	The study of the evolution of specific film and television genres, assessed by essay and creative proposal		

<p>Stage 2</p>	<p>Filmmaking</p>	<p>Progress towards PLO</p>	<p>Autumn Term: Facilitate the initiation and development of a short film. Spring Term: Move from pre-production to the production stage of a short film. Summer Term: Facilitate the post-production of a short film</p>	<p>Autumn Term: Facilitate the initiation and development of a short film. Spring Term: Finish script, plan and shoot a short film. Summer Term: Facilitate the post-production of a short film</p>	<p>Autumn Term: Further develop the technical skills that underpin creative production in sound, and vision. Spring Term: Develop understanding of the use of camera and sound recording technologies in film production. Summer Term: Facilitate the post-production of a short film</p>		<p>Autumn Term: Deploy theoretical understanding in the initiation and development of a short film script. Spring Term: Explore and understand the relationship between a script and the creation of images and sounds . Summer Term: Facilitate the post-production of a short film</p>		<p>Autumn Term: Evaluation of ideas and objectives and their practical delivery. Spring Term: Demonstrate collaborative and organisation skills in securing crew, cast and locations for a short film inside a tight delivery schedule. Summer Term: Demonstrate collaborative working and individual critical reflection and verbal presentation skills.</p>	
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		By working on (and if applicable, assessed through)	Autumn Term: Devising, development and scripting of a short film. Spring Term: The preparation of a portfolio of production materials for assessment. Summer Term: Final delivery of a short film to industry standards and the assessed verbal reflection on the entire production.	Autumn Term: Devising, development and pre-production of a short film. Spring Term: A scheduled shoot under professional conditions. Summer Term: Final delivery of a short film to industry standards and the assessed verbal reflection on the entire production.	Autumn Term: Workshop exercises in editing and sound preparation. Spring Term: Shooting images and recording sounds for a short film and pursuing them into post production. Summer Term: Final delivery of a short film to industry standards and the assessed verbal reflection on the entire production.		Autumn Term: Devising, development and pre-production of a short film in an industry standard writing development environment, culminating in the delivery of an initial written treatment. Spring Term: The planning and shooting of a short film. Summer Term: Final delivery of a short film to industry standards and the assessed verbal reflection on the entire production.		Autumn Term: Development of short film, with an eye to budget casting location and other practical considerations. Spring Term: By both producing the paperwork for, and shooting a short film. Summer Term:By enduring the best possible post production performance, and then personally presenting and reflecting on their film in live assessment
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<p>Stage 2</p>	<p>Studio Television Production</p>	<p>Progress towards PLO</p>	<p>Autumn Term: Develop an understanding of the creative processes and practices of making studio television programmes. Spring Term: Develop an understanding of more complex studio formats. Summer Term: Conceiving and then delivery of an individual original show in a live studio environment.</p>	<p>Spring Term: Develop an original studio show. Summer Term: Conceiving and then delivery of an individual original show in a live studio environment.</p>	<p>Autumn Term: Understand the use and functioning of television studio technology. Spring Term: Apply knowledge to technical procedures to the production of an original show. Develop additional skills as applied to drama. Summer Term: Demonstrate an ability to handle key aspects of studio technology as a member of crew supporting individual assessed programmes.</p>		<p>Autumn Term: Understand the particular role of studio in promoting a live or as-live experience and its consequent impact on narrative choices. Spring Term: Develop an original show. Summer Term: Conceiving and then delivery of an individual original show in a live studio environment.</p>		<p>Autumn Term: Develop clear communication skills as they relate to creative projects in complex, busy environments. Spring Term: Consolidate individual pitching skills, and demonstrate collaborative working. Summer Term: Demonstrate individual time management and communication skills, and – as part of a group – an ability to contribute to successful collaborative working.</p>	
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		By working on (and if applicable, assessed through)	Autumn Term: Study and practice the various roles in television studio production both on the floor and in the gallery. Spring Term: An assessed formative exercise in original studio production, and through exercises in the process of making studio drama. Summer Term: Live summative assessment.	Spring Term: Assessed formative. Summer Term: Live summative assessment.	Autumn Term: Workshop sessions and individual exercises. Spring Term: Assessed formative. Summer Term: Live summative assessment.		Autumn Term: Group work on different programme formats. Spring Term: Assessed formative. Summer Term: Live summative assessment.		Autumn Term: Group work on different programme formats. Spring Term: Assessed pitches for an original show, and its subsequent production. Summer Term: Live summative assessment.	
Stage 2	Writing for Film and Television	Progress towards PLO	Spring Term: Develop an understanding of the techniques and conventions of screenplay writing. Summer Term: Develop an understanding of the techniques and conventions of screenplay writing.	Spring Term: Facilitate the initiation and development of an original screenplay idea. Summer Term: Facilitate the writing of an original first draft screenplay			Spring Term: Develop an understanding of storytelling forms, traditions and techniques. Summer Term: Develop an understanding of storytelling forms, traditions and techniques			

	By working on (and if applicable, assessed through)	Spring Term: By studying the techniques and conventions and their application across a range of examples of films and television programmes, assessed by a story treatment. Summer Term: By studying the techniques and conventions and their application across a range of examples of films and television programmes, assessed by a first draft screenplay	Spring Term: Creating a protagonist, and elaborating a story structure, assessed by a story treatment. Summer Term: Creating a step outline, developing scenes and creating dialogue, assessed by a first draft screenplay			Spring Term: By studying the techniques and conventions and their application across a range of examples of films and television programmes, assessed by a story treatment. Summer Term: By studying the techniques and conventions and their application across a range of examples of films and television programmes, assessed by a first draft screenplay			
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Stage 2	Non Fiction Forms of Film and Television	Progress towards PLO	Spring Term: By studying research techniques – and commissioning objectives – in professional film and TV and developing thereby an understanding of the role of non-fiction in in both industrial and public discourses. Summer Term: Further understand the editorial principles of non-fiction production, and how they fit into professional commissioning and financial structures.			Summer Term: Develop an initial understanding of financial and commissioning structures	Spring Term: Understand core concepts about mediating the real world onto screen and the different modes non-fiction storytelling adopts to do so. Summer Term: Understand the inter-relationship between technology and cultural trends and the generation of non-fiction screen stories.	Spring Term: Understand key moments in the development of non-fiction storytelling in both cinema and TV.	Spring Term: Develop applied research skills, and critical evaluation. Summer Term: Demonstrate an ability to translate academic theory into aspects of industrial practice.	
		By working on (and if applicable, assessed through)	Spring Term: Workshop exercises in turning basic evidence into resonant narrative ideas. Summer Term:			Summer Term: Research and develop a non-fiction film proposal in line with basic professional practice (assessed option)	Spring Term: Seminar discussion. Summative assessed essay. Summer Term: Research a proposal / or research an industry focussed essay in summative assessment.	Spring Term: Seminar discussion.	Spring Term: Workshop exercises where ideas are proposed and developed in group. Summer Term: Research a proposal / or research an industry focussed essay in summative assessment. Propose and pitch ideas in workshop.	

Stage 2	Systems Design for Sound and Image	Progress towards PLO		Spring Term: Develop an understanding of key processes associated with designing, programming and testing an audio and image processing software system for use in film and TV production. Summer Term:	Spring and Summer Term: Develop a grounding in key digital concepts behind the development of image and audio software systems.				Spring and Summer Term: Acquire key programming skills for the development of audio and image systems.	
		By working on (and if applicable, assessed through)		Spring and Summer Term: Develop an understanding of key processes associated with designing, programming and testing an audio and image processing software system for use in film and TV production	Spring and Summer Term: Creation of a written report discussing and contextualising design of the audio processing and image processing systems developed.				Spring and Summer Term: Through practicals as well as through the creation of the audio and image processing systems.	

<p>Stage 3</p>	<p>Current Issues in Film and Television</p>	<p>Progress towards PLO</p>	<p>Spring term: Develop an insight into how industrial, cultural and political / economic issues condition the production of film and television. Summer Term: Further explore contemporary production conditions and react to / interpret topical events.</p>		<p>Spring term: Understand the role of convergence – and new digital developments – in the commercial and creative and production of film and TV. Summer Term: Further explore convergence and the role of digital technologies in the delivery of topical production.</p>	<p>Spring Term: Understand the commercial structures, industrial practices and cultural objectives that drive film and TV production. Summer Term: Further explore contemporary production conditions and react to / interpret topical events. Align knowledge of these issues with questions of employment, job and commissioning opportunities and preparedness for engaging with industry figures.</p>		<p>Spring Term: Develop an insight into the role of tradition and history in the generation of contemporary industrial practices.</p>	<p>Spring Term: Demonstrate an ability to seek out and interpret core data as a means for understanding and analysing the industry. Summer Term: Further demonstrate an ability to apply data, and concerted topical engagement, to an understanding of the latest developments in the Film and TV industries.</p>	
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		By working on (and if applicable, assessed through)	Spring Term: Industry documents and data in seminar. Assessed take home examination. Summer Term: Seminars discuss immediate topical and employment issues.		Spring Term: Industry documents and data in seminar. Assessed take home examination. Summer Term: Seminars discuss immediate topical issues.	Spring Term: Industry documents and data in seminar. Assessed essay which centres on the evaluation of industry data, or policy documents. Summer Term: By working on an individual blog on a contemporary industrial subject for summative assessment and making industrial contacts in the process of blog research which are designed to expand their familiarity with - and access to - potential employers, commissioners of industrial mentors.		Summer Term: Seminar discussion	Spring Term: Researching and writing a personal blog on an industrial topic. Summer Term: By working on an individual blog on a contemporary industrial subject for summative assessment	
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<p>Stage 3</p>	<p>Film and Television Group Projects.</p>	<p>Progress towards PLO</p>	<p>Autumn Term: Pitch and initiate development of a short film or studio TV project deploying a range of personnel in industry standard roles. Spring Term: Initiate production, shooting and post production of a short film or TV Project of three "as live" episodes with assigned industrial roles. This module will use a "major / minor" model whereby students elect to adopt principle roles on either a film or a TV project and then also adopt secondary roles on the project where they are not majoring. This is designed to balance industrial specialisation with a broad range of transferable skills.</p>	<p>Autumn Term: Pitch and initiate development of a short film or TV project deploying a range of personnel in industry standard roles. Manage distribution of roles and targeting of production effort, scheduling assignment of budgets etc. Spring Term: Initiate production, shooting and post production of a short film or TV project with assigned industrial roles: manage schedules and group-working against industrially comparable delivery deadlines.</p>	<p>Autumn Term: Pitch and initiate development of a short film or TV Project deploying a range of personnel in industry standard roles. Investigate and evaluate equipment and resources and pitch for resources using creative and practical arguments and deployment schedules. Spring Term: Initiate production, shooting and post production of a short film with assigned industrial roles, utilising the assigned technologies effectively in the field, the studio or the post production suite.</p>	<p>Autumn: develop a familiarity with industry procedures by pitching for projects in a competitive environment and then applying for production roles by demonstrating commitment and expertise. Apply those roles in a collaborative environment while engaging with scheduling, budgeting and fundraising procedures which reflect industrial practice. Spring Term: Further apply assigned roles in development and then, collaboratively, in the field or on the studio floor. Work to deadlines in co-operation with other production departments. Use the major / minor system to understand different levels of creative / technical responsibility as they might apply to the different situations they will encounter in the industry.</p>	<p>Autumn Term: Develop a story or programme idea from pitch to treatment to functional screenplay or effective studio script and associated production paperwork. Spring Term: Demonstrate an understanding of how individual specialisms contribute to the delivery of screen meaning and narrative, and to effective storytelling in 'as live' multi camera studio situations. Demonstrate a clear appreciation of audiences and their demands.</p>		<p>Autumn Term: Demonstrate collaborative working, and organisational ability and an awareness of budgeting and fundraising strategies. Spring Term: Demonstrate collaborative working, individual production discipline and strong organisational skills in delivering a collective project. Reflect critically on objectives, applied techniques and eventual outcomes in an extended piece of considered reflective writing on decision-making and performance. Engage with a peer-review process to reflect on team-working.</p>	
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	By working on (and if applicable, assessed through)	Autumn Term: Live assessed pitch of an original project; live presentation of team formation and common objectives. Contributing to development seminars on a regular basis - with Executive Producer support - to ensure targets are met and production advances. Spring Term: Delivery of film or TV project, associated paperwork to a professional standard and individual reflective report on process for assessment.	Autumn Term: Technical decision-making demonstrated through pitching for production equipment and resources. Spring Term: Delivery of film or TV Project, associated paperwork and individual reflective report on process for assessment.	Autumn Term: Technical decision-making demonstrated through pitching for production equipment and resources. Spring Term: Delivery of film or TV project, associated paperwork and individual reflective report on process for assessment. Demonstrate a confident ability to use production equipment and resources in the field, or in studio.	Autumn term: working on refining their own skills relative to their chosen role and exploring how to add creative value to projects by examining current industry practices, compliance standards and ambitions. Contributing to development seminars. Spring Term: applying their developing skills to production and exploring how creative ideas work in practice, in synchronisation with the creative activity of others - as discussed in development seminars - and in line with industry delivery and compliance practices.	Autumn Term: Specific executive producer sessions, and sessions with screen-writing specialists. Spring Term: Delivery of film or TV project, associated paperwork and individual reflective report on process for assessment.		Autumn Term: Executive producer seminars; crowd-funding; management and production of budgets and schedules. Spring Term: Delivery of film or TV project, associated paperwork and individual reflective report on process for assessment. Peer assessment of project contribution; Executive Producer assessment of professionalism	
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Stage 3	Advanced Audio	Progress towards PLO	Develop a good understanding of the requirements of quality production and post-production sound recording as well as the role and responsibilities of the sound designer, their relationship to the dubbing mixer and sound editor, and their position within the overall production framework		Develop critical listening and mixing skills for dialog, music, foley and sound effects in multimedia productions as well as a good understanding of the translation from script to soundtrack design.					
		By working on (and if applicable, assessed through)	Practical work in the creation of a full sound track		Practical work in the creation of a full sound track					
Stage 3	Advanced Cinematography	Progress towards PLO			Develop an ability to apply the principles of composition, camera movement, and the staging and blocking of action, actors and documentary contributors as well as light sequences to attain the desired thematic result			Develop an understanding of how digital cinematography has evolved, preserving or reproducing some key aspects of celluloid origination; and how new aesthetics and techniques are emerging as digital technologies advance		

		By working on (and if applicable, assessed through)			Practical work whereby scenes need to be lit, composed and shot to given aesthetic and technical briefs			Practical work involving application and experimentation with the different methodologies discussed		
Stage 3	A (Brief) History of Cinematography	Progress towards PLO					Enhance understanding of visual aesthetics in cinema and how these create meaning and convey the underlying narrative and thematic concerns	Enhance understanding of the contribution of the cinematographer to film history		
		By working on (and if applicable, assessed through)					Analysis of key case study films and their cinematographers, assessed via seminar presentation and essay	Study key moments in the development of cinematography as an art, craft and technology, assessed via seminar presentation and essay		
Stage 3	TV Research Skills	Progress towards PLO	Understand how factual items and features are researched and developed for network production.	Realising an individually researched idea up to the pre-production stage using professional criteria.		Developing an insight into the relationship between pre-commissioning structures and appropriate idea development and research	Realising an individually researched idea up to the pre-production stage using professional criteria.		Demonstrate an ability to seek out material in line with industrial criteria and to develop in accordingly.	

		By working on (and if applicable, assessed through)	Ideas development in seminar; assessed research briefs going from initial idea to full pre-production package for 'The One Show'.	Assessed research brief and full production package.		Assessed research brief and full production package.	Assessed research brief and full production package.		Assessed research brief and full production package.	
Stage 3	Directing For Theatre, Film and Television	Progress towards PLO	Develop the skills needed to effectively work with crew and actors to direct scenes in different practical and technical contexts for both stage and screen				Develop a practical understanding of the ways in which narrative functions in theatre, film and television and crucially, how the director can work with actors to make a scene clear and effective.			
		By working on (and if applicable, assessed through)	Practical directing workshops focusing on set- and stagecraft as well as assessment of knowledge obtained through in situ observation				Practical directing workshops focusing on set- and stage-craft			

Stage 3	Individual Research Project	Progress towards PLO	Spring and Summer Term: Depending on project topic - develop and expand knowledge and understanding of a defined aspect of current production processes in film and/or television	Spring and Summer Term: Depending on project topic – initiate and produce a creative project including a screenplay, a documentary idea, or an essay film.	Spring and Summer Term: Depending on project topic – initiate and develop some aspect of visual and/or audio technology relevant to film and/or television production and consumption	Spring and Summer Term: Depending on project topic – develop and expand knowledge and understanding of a defined aspect of contemporary film and/or television industries	Spring and Summer Term: Depending on project topic – develop and expand knowledge and understanding of a defined aspect of moving image forms and aesthetics	Spring and Summer Term: Depending on project topic – develop and expand knowledge and understanding of a defined aspect of cinema and/or television history		
		By working on (and if applicable, assessed through)	Spring and Summer Term: A self-directed and supervised research project on a relevant topic, assessed by a proposal and a final dissertation or artefact plus report	Spring and Summer Term: A self-directed and supervised research project on a relevant topic, assessed by a proposal and a final screenplay, portfolio or artefact plus report	Spring and Summer Term: A self-directed and supervised research project on a relevant topic, assessed by a proposal and a final dissertation or artefact plus report	Spring and Summer Term: A self-directed and supervised research project on a relevant topic, assessed by a proposal and a final dissertation	Spring and Summer Term: A self-directed and supervised research project on a relevant topic, assessed by a proposal and a final dissertation or artefact plus report	Spring and Summer Term: A self-directed and supervised research project on a relevant topic, assessed by a proposal and a final dissertation.		

[1] Given DJ's note it might be worth revisiting and inflecting the core PLOs as a whole, but I have made the "heads-up" changes, highlighted in yellow.

[2] These modules will be assigned new codes when their 20 credit version has gone through the module catalogue process