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| <b>Unit Title</b>   | Specialism Pathway 2: Directing Fiction |
| <b>FHEQ Level</b>   | 5                                       |
| <b>Unit Code</b>    | DFP18205a                               |
| <b>Credit Value</b> | 30                                      |
| <b>Unit Type</b>    | Subject Specialism (Pathway unit)       |

| Learning Hours                 |    |                                  |            |
|--------------------------------|----|----------------------------------|------------|
| Staff – Student Contact Hours  |    | Independent Study Hours          |            |
| Classes                        | 60 | Independent Study                | 150        |
| Supervised access to resources | 15 | Preparation for Assessment       | 25         |
|                                |    | Unsupervised Access to Resources | 50         |
| <b>Total</b>                   |    |                                  | <b>300</b> |

## Unit Description

This specialist unit builds on the intermediate skills introduced at Level Four and focuses on the development and application of advanced organisational, and conceptualising skills in directing for fiction. You will be encouraged to experiment with fiction directing approaches, developing and testing concepts and frameworks. You will be exposed to the deeper conceptual and organisational aspects of directing fiction, with a particular focus on script research, interpretation and visualisation; working with actors; creating believable fiction.

The Five Principles underpin the Mindsets and Skillsets Manifesto and are the foundation upon which all course curriculum frameworks and unit specifications are based. The relevant Principles as stated below have been mapped against the Learning Outcomes relevant to each course unit and at each level (see Programme Specifications for full description of the Five Principles):

1. Cultivate / Where the individual thrives.
2. Collaborate / Where disciplines evolve.
3. Integrate / Where education engages industry.
4. Advocate / Where purpose meets practice.
5. Originate / creativity meets technology.

## Unit Indicative Content

This unit is comprised of three areas:

- Intellectual approaches  
Case studies on key exponents in directing fiction; exploration of examples of best practice from diverse media platforms; historical overview of directing fiction
- Conceptualising  
Script breakdown; working with screenwriters and producers; visualising techniques

- Planning and Practice  
Workflows, working with actors, directorial conventions and organisation.

### Unit Aims

- Encourage the development of visualising and interpretative skills, and the ability to comprehend a project's potential for development through a particular specialism.
- Cultivate a heightened creative mindset of synthesisers of the artistic and the technical, wherein students recognise their creative agency.
- Expose students to iterative processes in the development and visualisation of a production
- Originate new developmental practices to support the effective planning and delivery of digital film productions that reflect the diversity of production opportunities, of forms, and of approaches to production

### Unit Learning Outcomes

#### LO 1 Research/Inspiration

Analyse and interpret information gathering techniques using a wide range of sources, providing visual, contextual and industry case-study research as appropriate.

Related Principle: ORIGINATE

#### LO 3 Development/Prototyping

Analyse a range of potential pathways that result in appropriate solutions, informed by an understanding of the principles of the creative process.

Related Principle: INTEGRATE

#### LO 8 Professional Identity

Investigate specific professional contexts to situate your own practice

Related Principle: CULTIVATE

### Learning and Teaching Methods

Lectures  
Workshops  
Supervised Access to Resources  
Self-directed research  
Design experiment

VLE support material  
 Group work  
 Individual work  
 Presentation of work in progress  
 Group Tutorial  
 Peer Learning

### Assessment methods and tasks

Formative Assessment will be offered on an individual basis within a production group setting, and will focus on individual portfolio development.

Summative Assessment will be through a Portfolio comprising final project piece with developmental work and Reflective Analysis

| Assessment tasks | Weighting (%) ( <i>one grade or multi-grade unit</i> ) |
|------------------|--|
| Portfolio        | 100%   |
|                  |  |

### Indicative Assessment Criteria

*Assessment criteria are the basis on which the judgment of the adequacy of the work is made. A more detailed assessment criteria will be specified in the brief.*

Through the Portfolio you will be assessed individually on:

- Level of ability to apply research in the construction of a practical portfolio (LO1)

Through the Reflective Analysis you will be assessed individually on:

- Strength of analysis of developmental and visualisation processes (LO3)
- Level of evidence of research into the professional contexts of the chosen specialism (LO8)

### Essential Reading list

1. Kenworthy, C. (2013) *Master Shots Vol 3: The Director's Vision: 100 Setups, Scenes, and Moves for Your Breakthrough Movie*, Michael Wiese Productions, Studio City, USA
2. Proferes, N. (2017) *Film Directing Fundamentals: See Your Film Before Shooting*, 4<sup>th</sup> ed., Focal Press, Oxford
3. Rabiger, M. (2013) *Directing Film Techniques and Aesthetics*, 5<sup>th</sup> ed., Routledge, London
4. Weston, J. (1999) *Directing Actors*, Michael Wiese Productions, Studio City, USA
5. Weston, J. (2002) *The Film Director's Intuition: Script Analysis and Rehearsal Techniques*, Michael Wiese Productions, Studio City, USA