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## Degree information

### Course Title: BA (Hons) Moving Image

#### Degree aims

1. Widen access to education in the moving image at undergraduate level through Open and Flexible Learning;
2. Provide an intellectually stimulating programme based on high quality study material and tutor support;
3. Develop students’ creative capacities and their ability in the interpretation and application of lens based imagery;
4. Introduce students to historical and contemporary moving image practices across a range of disciplines, including documentary, feature, fine art and conceptual approaches;
5. Develop students’ critical understanding of the theoretical and conceptual issues central to moving image practice as well as the social, historical and cultural context in which it is practised;
6. Provide an environment in which the student has the possibility of changing their view of the world and their interaction with it both visually and intellectually;
7. Foster high-level ethical and professional standards and an awareness of the possibilities offered by existing and new developments in the moving image to expand their application areas;
8. Develop autonomous learners capable of applying intellectual and practical skills in a chosen area of the moving image appropriate to employment, further study or life-long learning;
9. Build the confidence and skills necessary to sustain practice.
Degree outcomes
Upon successful completion of the course students are able to:

Knowledge
• Demonstrate a strong personal voice through the use of creative, analytical, visual and practical skills, techniques and media.
• Demonstrate a comprehensive knowledge of own area of specialisation and be able to situate own work within a large context of moving image practice.

Understanding
• Generate creative ideas and solutions, adapting and translating them into outcomes that effectively communicate to a high level of technical accomplishment.
• Demonstrate informed and rigorous research and to critically and objectively evaluate own work and the work of others.
• Demonstrate an awareness of the wider social and cultural contexts in which the moving image operates.

Application
• Select and apply creative, visual, technical and analytical skills in the realization and presentation of suitable ideas in response to a range of moving image contexts.
• Develop an autonomous, sustainable and reflective practice that can be applied to professional, post-graduate and/or personal development contexts.
• Transform abstract concepts, ideas and research into conceptually and visually rich moving image sequences.
Degree structure

The diagram below shows the structure of the degree, and how many units you must study at each level. Use the Pathway on the next page to select the units you wish to study.
### OCA Level 1 units (HE Level 4)

**Total credits 120**

You need three units at this Level
You need to undertake the following two units:

<table>
<thead>
<tr>
<th>Mandatory Units</th>
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<tbody>
<tr>
<td>Moving Image 1: Setting the Scene</td>
</tr>
<tr>
<td>Moving Image 1: Fact and Fiction</td>
</tr>
</tbody>
</table>

Choose one of the units from below:

| *Moving Image 1: Animation  |
| Writing 1: Scriptwriting  |
| Visual Studies 1: Understanding Visual Culture |
| Photography 1: Expressing Your Vision |
| Photography 1: An Introduction to Film Culture |

### OCA Level 2 units (HE Level 5)

**Total credits 120**

You need two units at this Level
Choose one or two of the units below:

| *Photography 2: Moving Image Methodologies* |
| *Moving Image 2: Independent Film Making* |

If you chose one unit from above choose one unit from below:

| Writing 2: Moving on with Scriptwriting |
| Photography 2: Digital Image Culture |

### OCA Level 3 units (HE Level 6)

**Total credits 120**

You need three units at this Level
You will need to do all the units listed below.

<table>
<thead>
<tr>
<th>Mandatory Units</th>
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<tbody>
<tr>
<td><em>Moving Image 3: Body of Work</em></td>
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<tr>
<td><em>Moving Image 3: Contextual Studies</em></td>
</tr>
<tr>
<td><em>Moving Image 3: Sustaining Your Practice</em></td>
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</tbody>
</table>

*Additional units will be added during the period 1 September 2015 to 31 August 2020.*
Programme summary

Lindsey Bailey, Writing 1: Scriptwriting
Introduction

The course assumes very little prior knowledge beyond the basic camera operations and editing techniques. Technically, it is built upon the relatively recent advances in digital video that have grown out of still photography using a DSLR camera and the now affordable editing applications that are widely available. The course recognises the wealth of very good online tutorials that cover a wide range of moving image applications.

The course offers a broad range of exploration possibilities and aims to equip the student with a set of skills that aids their progression into whichever field of the moving image that they should choose. It is modular in concept and delivery and the student is free to choose from the available units to suit their own interests and aspirations. Thus it is possible that, with tutorial guidance, each individual student can tailor their course to their apparent and developing talents, their creative and intellectual inclinations.

Level four develops technical, creative and analytical skills through a highly structured programme of study which is made sensitive to the needs of the student through the one to one relationship with the tutor. Whilst not diagnostic in the traditional sense there is a diagnostic element from which a programme can be mapped out for the higher levels. The student begins with a prescribed order of study through the first two core units before being free to make their choice of elective unit to achieve their one hundred and twenty credits for level four. On the completion of requisite modules at this level students will be on a par with conventional students completing their first year of undergraduate study, regardless of their starting point. Elective options at this level allows students to develop their technical and creative skills in complementary disciplines, or broaden their awareness of visual culture and advance their written and analytical skills if they wish.

From this foundation, students have the choice to specify their preferred mode of study with core units that are weighted towards either a more traditional independent filmmaking route or a more medium reflective pathway; they have the option of studying one of these or both. If they choose one, they have a choice of written electives that compliment the more practical core units. Both core units include a critical review around the forth of five assignments which will act as preparation for their compulsory level six contextual studies unit. There is enough flexibility within this structure to ensure a solid progression whilst at the same time allow students to shift across the spectrum of available content towards the development of their own individual practice.
Level 6 consists primarily of a negotiated programme. The three modules can be intimately linked and the wide range of tutor specialisms provides the possibility of supporting student work which is both fresh and challenging and shows a maturity of outlook across the spectrum of moving image practice.

The distance learning ethos demands a level of self reliance and a strong commitment to self analysis which, taken with the close relationship between the tutors and students at every level, should produce lens based practitioners capable of offering prospective employers and/or clients capable, committed and self reliant graduates.
Learning and teaching

Learning and teaching strategy
The course’s learning and teaching strategy is framed by OCA’s purpose to widen access to Creative Arts Education through flexible, supported open learning.

By ‘widening access’ we mean:
• this course can be studied from any location and does not require students to travel to attend classes – this is of particular relevance for those with mobility constraints, those who live in remote areas or those who are in custodial institutions
• the needs of students with disabilities are factored into the design and delivery of the course

By ‘supported’ we mean:
• this course is supported by personal tutors who advise and guide their students’ learning
• students have access to their peers through discussion forums that are animated and moderated by the OCA
• students can request adjustments or additional help to enable them to study successfully with the OCA.

By ‘open and flexible learning’ we mean:
• this course can be studied successfully at a distance
• this course has flexible start dates and pace of study is negotiated between the student and the tutor (within defined limits).
This approach translates into a core offer to students which consists of:

- paper-based and/or digital learning materials for each unit
- one-to-one written and/or verbal formative feedback and support from a named tutor
- support materials (such as guides on aspects of study and course handbooks)
- access to dialogue with peers via the OCA student website/Google Hangout critiques
- learner support (by email or phone) for any difficulties with the practicalities of studying
- digital library resources

In addition to the core aspects of study, students may access the following on an ad hoc basis:

- study visits to exhibitions, workshops and other events in different parts of the country
- current creative art and design reviews, articles and discussion via WeAreOCA blog
- student led initiatives such as study visits and seminars, supported by the student body, OCASA
- a range of social media resources that provide additional OCA content or signpost students to existing online material (via Flickr, Pinterest, Vimeo, YouTube).

PDP
Personal and professional development is linked to all levels of the course through the learning log which is integral to each unit and which helps students to plan, integrate and take responsibility for their personal, career and academic development. The log is used as a tool of self-reflection to document and reflect creative progress, reflect on tutor feedback and to identify areas for development. In dialogue with tutors through formative feedback, students are encouraged to identify strengths and learning needs, and establish learning goals that might improve perceived weaknesses and enhance strengths. The learning log is considered as part of the assessment process and contributes towards final marks.

Independent learning
The Art and Design Benchmarks say that ‘Active learning through project-based enquiry has always been a feature of the art and design curriculum in higher education. Through this approach students have been encouraged to develop both the capacity for independent learning and the ability to work with others. Through the OCA open learning model of project and research-based activities students learn to study independently with tutor support, and learn to work with others by interacting with them, providing and receiving support and exchanging ideas via the OCA forum.

For each unit, students receive paper-based or digital copies of course materials and access to a tutor. Course materials provide a contextual overview of the subject and a range of projects for students to engage with. Each project will contain written and visual content, a number of exercises and research tasks, leading towards a final assignment activity. Typically there are five assignments per unit, which each take between 8 to 12 weeks, depending on the rate of study and how the deadline has been negotiated between students and tutor. At the end of each part of the unit, students submit their exercises, assignment and learning log via post or digitally.

Tutors establish a working relationship with students through initial email, telephone or video contact and welcome packs. Tutors respond to student submissions by providing written and/or verbal formative feedback that reflects on the work they have produced, provides guidance on areas to develop and frames the work within the assessment criteria for the unit. Tutor
feedback reports are typically around 1000 words and provide the main interaction between student and tutor. Students are asked to reflect on this feedback in their learning logs. Tutor reports are copied to the OCA head office and subject to periodic review to ensure standards are being maintained. These reviews are conducted on a rolling programme, with tutor reports regularly reviewed by programme leaders and The Director of Teaching and Learning Quality.

**Communications**

Communication between OCA, tutors and students is predominantly online. We are encouraging the use of Skype and Google Hangout for tutorials, as this can enliven the interaction between tutor and student. Peer communication takes place in the student forums, or via comments on the WeareOCA blog or other student blogs, as well as study visits.

OCA has a dedicated website for students which includes online resources, discussion forums and portfolios for individual student’s work.

The student forums represent the main method of communication between students and their peers. Concepts are discussed and knowledge developed through debates that are informally moderated by OCA tutors. Critiques of work, both in development and completed, are sought from peers through the forum.
**Online learning**

The written course materials have been specifically produced for open learning delivery and are designed for individual self-study. They consist of subject-specific learning content and a series of learning projects each culminating in an assignment, the results of which are discussed with the tutor. The course materials contain a balance of practical exercises and large-scale projects and research points.

Each unit has a number of web-based resources designed to broaden student’s appreciation of the range of practice and contemporary debate on the discipline. Students are encouraged to keep learning blogs if they have access to the internet, so that they can share their reflections and learning online with other students, and discuss these with others on the OCA forum.

**Time frames**

The flexibility of the OCA means you can complete your degree to suit you, taking anything from 3 to 12 years. The full degree programme must be completed in 12 years.

**Employability**

The OCA is fully aware of the importance of degrees having a relevance to the world of work. Students are encouraged to develop a sustainable model for their practice, whether this relates to personal or professional development. Learning materials and project work encourage students to frame their practice within wider professional contexts, present their practice to a professional level and identify potential opportunities for further study or employment.
Additional learning and teaching resources

Study visits
Optional study visits to exhibitions, workshops or events are available to all students but access to them are limited based on location or personal circumstances. To mitigate, study visits are summarised in blog posts on the WeAreOCA blog. Recent study visits include:
- Robert Heinecken and Catherine Opie (Exhibition Visit) Liverpool: December 2014
- Drawn By Light (Exhibition Visit) London: December 2014
- Artes Mundi (Festival) Cardiff: November 2014
- Elina Brotherus (Artist’s Talk) London: November 2014
- David Chancellor (Exhibition) Bradford: November 2014
- Brighton Photograpy Biennial (Festival) Brighton: October 2014
- Arles Photography Festival, France: September 2014
- Various venues, Berlin: September 2014

Unit materials
The written unit materials have been specifically produced for distance learning delivery and are designed for individual self-study. They consist of subject-specific learning content and a series of learning projects each culminating in an assignment, the results of which are discussed with the tutor. The unit materials contain a balance of practical exercises and large scale projects and research tasks/points.

Study Guides
There are guides on keeping sketchbooks, writing learning logs, study skills, and keeping blogs, among others. All of these are available as downloads form the OCA student website.

Reading Lists
The BA programme has a comprehensive study list composed of key texts, journals and websites for each unit. At higher levels, when students undertake their own projects, reading lists are negotiated with tutors.

Blogs
Blogs are maintained by students as public versions of the learning log. Their public status allows opinions to be expressed by fellow students, or the general public if desired, on the work being produced. Being accessible to other students, they offer a wide range of interpretations of unit projects to be seen, read and commented upon by others, allowing learning to take place through social activity centered around a programme of study. If maintained as a learning log, the address of the blog is submitted at assessment time, instead of a physical learning log.

Formative and diagnostic feedback
Ongoing guidance and formative feedback on assignments is given by the student’s tutor and offers clear guidance with regard to future development. A copy of each tutor feedback report given to the student is logged with OCA in order that OCA can monitor tutor quality and performance.
Assessment

Assessment methods
Students are assumed to be planning to enter for summative assessment unless they declare otherwise during the unit. Tutors work with the student to advise them on presenting their work for assessment and students can access a number of OCA resources to help support their understanding of the assessment process. The student uses OCA guidelines to prepare a body of work complete with sketchbooks, storyboards and learning logs (or blog) to send to OCA for assessment. This submission includes the summative assignments of each section of the unit.

There are no examinations. Summative assessment takes place at one or three annual assessment events at OCA Head Office with a team of tutors associated with the course and programme leaders overseeing the assessment process. For each unit students submit a body of physical and/or digital work, their learning log and a portfolio selection for assessment. First and second markers view the work in relation to Level assessment criteria, before discussing the work and, if necessary, calling on a third marker to moderate. Summative feedback and grades are provided to students and examples of good practice or student work is disseminated via the WeAreOCA blog. Formative feedback reports are reviewed by assessors to monitor feedback quality and tutor performance.

Assessment is through the examination of personal development planning and continual reflection in learning logs or blogs, practical projects, critical reviews and essays. Assessment tasks are linked to the objectives of each unit. As the student progresses through the unit the assessment increasingly encourages autonomous learning and self-evaluation. Tutors provide feedback during the unit, with constructive criticism, and assessment takes place once the student has completed a unit in full.

Find out more
Visit http://weareoca.com/category/study_visits/ to look at our most recent study visits.
Assessment criteria
The Moving Image degree uses the same assessment criteria for all of the visual modules, these trace the development of the work as outlined in the units. The written electives follow a slightly different structure commensurate with the specificities of those individual units.

<table>
<thead>
<tr>
<th>Assessment Criteria</th>
<th>Level 4</th>
<th>Level 5</th>
<th>Level 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstration of technical and Visual Skills (40%)</td>
<td>40%</td>
<td>35%</td>
<td>20%</td>
</tr>
<tr>
<td>Quality of Outcome (20%)</td>
<td>20%</td>
<td>20%</td>
<td>40%</td>
</tr>
<tr>
<td>Demonstration of Creativity (20%)</td>
<td>20%</td>
<td>25%</td>
<td>20%</td>
</tr>
<tr>
<td>Context (20%)</td>
<td>20%</td>
<td>20%</td>
<td>20%</td>
</tr>
<tr>
<td>Materials, techniques, observational skills, visual awareness, design and compositional skills</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Content, application of knowledge, presentation of work in a coherent manner, discernment, conceptualisation of thoughts, communication of ideas</td>
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<tr>
<td>Imagination, experimentation, invention, development of a personal voice</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Reflection, research, critical thinking</td>
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Level four units

Jeremy Pelzer
Robert Enoch

Moving image tutor

My creative interests are broad and range across the arts: music and filmmaking, photography and sculpture, writing and installation. So, although my main studies have been in film and photography, art for me is a manifestation of process with multiple materials and tools, not a ‘specialism’. And in this way it shares something with life, because, although my work is both commissioned and personal, it tends to be contemplative, visionary and philosophical. It’s fundamental motive is the search, both subjective and objective – in truth what else is there?

My photographic work evolves over long time spans – I work with ‘collections’ not series or single projects. Formally it reflects something of cinema – and much of my work contains the element of animation. I seek – or rather find – subjects with a symbolic charge, often fleeting, commonplace and resonant, reflecting condition or mood and becoming in some way confrontational. I’ve been a tutor for over 5 years now and along with exhibitions, tutoring is another way of engaging with people as an artist. I also work occasionally as a freelance photographer and videomaker.

Find out more
To view more tutor profiles visit: www.oca.ac.uk/our-tutors/
Level Four Units: Introducing Key Concepts and Skills

Level four introduces key concepts and skills and the contextual framework for the study of a range of lens based outcomes and approaches. They focus on equipping the student with the strategies, skills and confidence to move onto the progressively independent approach to learning expected at Level five. Students will be encouraged to experiment, explore and take risks and will be introduced to different ways of exploring their own ideas through the moving image; from more traditional narrative filmmaking approaches to art-house cinema and more medium reflective practices. They will be offered the opportunity to extend their knowledge base and compliment their two core modules with related practices in animation, scriptwriting, still photography and cultural studies units. They will also be encouraged to consider the ways in which their work can be developed and disseminated through the introduction of a wide range of historical and contemporary moving image practitioners. It is an essential element of the course that students keep a continuous self-reflective record of their work to arm themselves with the disciplines needed at levels five and six. Students are expected to augment their studies through independent research, viewing films, exhibition visits, and develop their criticality by participating within the virtual learning environment, including OCA student forums. They will need to maintain a continuous, self-reflective commentary for the recording of practical work, augmented by a critical discourse on progress. Through this log they are expected to show a creative, critically informed and self-reflective approach to moving image practice including their own work and that of others. They will begin to accumulate the skills that are transferable to employment including working independently, decision making, the communication of ideas, and writing skills.

The previously validated unit *Photograph 1: Creative Film Concepts* is the entry course for the programme. The process of developing the validation proposals has led to a recognition that the course needs to be expanded to include the development of greater critical awareness. The expanded replacement course *Moving Image 1: Setting the Scene* will be introduced in 2015/16.

At Level four students study both core 40 credit units and choose one from five elective 40 credit units.

**Did you know?**

With our flexible open learning approach you enrol on one course unit or one level at a time as you study towards your degree. The degree pathway sets out the options for you to study, allowing you to tailor what you study as your interests develop.
Moving Image 1: Setting the Scene | 40 credits

This unit will equip you with the fundamental skills in the conceptualization, production and editing of narrative digital video sequences. Through a series of projects and assignments, you will be guided through the key aspects of video production, to enable you to realize your own moving image works.

You will use ideas of ‘identity’ and ‘place’ as an exploratory conceptual ground for developing an awareness of different forms of storytelling. You will be introduced to a range of visual and narrative techniques and use them to respond to a series of short exercises that demonstrate their use. You will use a Learning Log to document your coursework and to reflect on the success of your own, and other productions, in achieving your stated aims.

The exercises will involve the creation of short moving image sequences and so must have access to equipment and software to record and edit digital video. A DSLR camera with good quality video capabilities and interchangeable lenses would be an advantage.

This unit is a requirement for all students studying on the BA Moving Image pathway.
Indicative syllabus content
- Basic Camera functions – from frame rate to white balance
- Effective framing for film and video
- Using camera movement
- Composition and mise-en-scène
- Working with sound and editing strategies
- Creating atmosphere meaning, and narrative strategies
- The expressive properties of light
- Storytelling strategies – from storyboard to shoot

Aims
The aims of this unit are to:
- introduce you to the technical and visual skills for moving image practices;
- explore methods for researching and developing your narrative ideas and producing moving image work;
- experiment with narrative storytelling through your moving image practice;
- develop your understanding of the media and moving image practices and reflect on your practice.

Learning outcomes
On successful completion of the unit you will be able to:
- demonstrate an understanding of technical and visual skills for creating moving images develop and present moving image work;
- produce original moving image work;
- demonstrate your understanding of media and moving image practices and reflect on your own learning.
Moving Image 1: Fact and Fiction | 40 credits

This unit will investigate the blurred lines that exist between fact and fiction as presented through the moving image. From cinematic fictional drama to documentary film to artist’s film and video, it will help you to develop visual and conceptual research strategies and investigate diverse ways to gather and manipulate audio/visual material in order to create meaning.

The unit is a practical one but is also concerned with furthering an awareness of creative techniques and exploring artistic approaches. It will encourage you to view media critically, to identify the myriad techniques and devices that are employed, how they affect the audience, and how they can be incorporated into your own video work.

You will continue to use a Learning Log to document your coursework and to reflect on the success of your own, and other productions, in achieving your stated aims.

This unit is a requirement for all students studying on the BA Moving Image pathway.
**Indicative syllabus content**

- Developing individual research strategies.
- Working with still images to create a story.
- Creating and recording voiceovers.
- The subversion of meaning with image and text.
- Manipulating time.
- The re-appropriation of existing imagery.
- Digital output and dissemination.

**Aims**

The aims of this unit are to:

- introduce and develop further technical skills for moving image work;
- explore concepts, research and plan for the production of moving image work;
- explore the relationship between fact and fiction in your still/moving image work and enable you to employ these techniques effectively in your own work;
- develop your understanding of the media and moving image practices and reflect on your own practice.

**Learning outcomes**

On successful completion of the unit you will be able to:

- demonstrate an understanding of the technical skills for moving image work.
- develop and present moving image work.
- produce original pieces of still/moving image work.
- demonstrate an understanding of media and moving image practices and reflect on your own learning.
Moving Image 1: Animation | 40 credits

Animation has grown hugely over the past two decades principally due to the increase of animation techniques used in the Film, Television and Game industries.

This unit examines the creative potential of animation and the ability to communicate ideas or narratives across a sequence of animated images. You will explore animation principles in order to create and complete several short animation assignments. These exercises will give you a practical knowledge of the techniques used in animation that can be assimilated into your own work.

Animation is both a craft and a visual art form. It is the skill of the animator to effectively communicate their ideas to engage and inform an audience. As you progress through the practical exercises you will be encouraged to think about the conceptual elements of your work and how animation as a medium influences and reflects today’s visual culture. You will use a Learning Log to document your coursework and to reflect on the success of your own, and other productions, in achieving your stated aims.

It is expected that you will have access to appropriate equipment and software is required for the creation of the animation exercises and sequences. This equipment needs to have the ability to record, capture and edit imagery, audio and video.
Indicative syllabus content

- An introduction to the fundamental principles of animation.
- Research Techniques.
- History of animation.
- Script and Story development.
- Storyboarding
- The animation process.
- Recording sound.
- Character design.

Aims

The aims of this unit are to:

- introduce you to the technical and visual skills for animation;
- explore research techniques and principles of animation;
- experiment with a range of techniques and approaches to animation;
- introduce you to historical and contemporary approaches to animation and reflect on your own practice, processes and outcomes.

Learning outcomes

On successful completion of the unit you will be able to:

- demonstrate an understanding of a range of animation techniques;
- develop and present animated sequences;
- produce original animated sequences;
- demonstrate an understanding of approaches to animation and reflect on your own learning.
Writing 1: Scriptwriting | 40 credits

This course will equip you with a writer’s toolbox filled with the basics: how to lay out a script professionally; how to structure your screenplay; the dos and don’ts of writing compelling speech and dialogue; and breathing life into your characters. You’ll pick up important screenwriting terms and techniques - and learn to watch lots of films in a critical and interrogative way. By the end of the course you’ll not only have acquired the nuts and bolts of screenwriting but you’ll also have penned your own 15-minute screenplay. You will have built up knowledge and experience of scriptwriting that you can carry forward into other media (radio, TV, stage), perhaps through progression to Creative Writing 2: Moving on with Scriptwriting.

Indicative syllabus content

Part One: What is a screenplay?
- Visual storytelling versus prose storytelling
- The script as a set of instructions
- Script layout
- What is genre?

Part Two: Creating convincing characters
- Building character biographies
- Stereotypes and how to avoid them
- What does my character need?
- Conflict and tension as the basis of a good narrative

Part Three: Picture the scene
- Writing your first scene
- The dramatic arc
- Suspense
- Storyboarding and step outlines
- Film techniques – montage, visual directions, the cut, leitmotif, flashback, fade in and fade out

Part Four: Dialogue
- What are you saying? The purpose of dialogue
- Idiom and idiolect
- Subtext

Part Five: Writing the 30 minute screenplay
- Ideas and approach
- Planning the screenplay: synopsis and treatment
- How to write a great opening scene
- Completing the first draft
- Re-Drafting and Editing
Aims
The aims of this unit are to:
• introduce you to techniques for screenwriting;
• explore genre, language and character development for screenplays;
• develop your research skills for screenwriting;
• introduce you to original and adapted screenplays for film and television and reflect on your own practice.

Learning outcomes
On successful completion of the unit you will be able to:
• understand techniques for screenwriting;
• develop your understanding of screenplay conventions;
• produce an original screenplay;
• demonstrate an understanding of the relationship between script and screen and reflect on your own learning.
Photography 1: An Introduction to Film Culture | 40 credits

This unit will develop your understanding and critical awareness of the social and cultural phenomenon of cinema. Throughout the unit, you will be introduced to the different ways filmmakers and film movements have attempted to use cinema to entertain and inform; to communicate social, political and personal issues and assert points-of-view.

You will be encouraged to watch a lot of films – many that may already be familiar and many that will be new to you – to look at them with a fresh critical eye and to gain insight into the messages within the narrative. You will be using your research as a vehicle to develop and hone a critical perspective on film culture and you will articulate your own viewpoint as a film-goer and/or a film-maker. An emphasis will be placed upon exploring unfamiliar and new aspects of film culture, challenging you to look at films from around the world. You will express your own, informed views and opinions on genres, authors and cinematic movements and influences and respond critically to the views and opinions of critics, historians, cineastes and film authors.

You will build and refine viewing and research skills through a series of exercises and five assignments - the final assignment allowing for you to research and write critically about an aspect of film culture of your own choice. You will document your work within a Learning Log (online blog), where you will also keep a reflective account of your learning journey. Throughout the unit you will be expected to show increasing autonomy and to interact with the wider community of learners at the OCA.
Indicative syllabus content

- The emergence of cinema as popular culture and the role of the auteur;
- The development of cinema as a social and political force, national cinematic movements and their conceptual approaches to film-making;
- Conventions within filmmaking and the impact of technology;
- Blurring boundaries – distinctions between fact and fiction, drama and documentary cinema, and their contribution to our way of seeing the world;
- Cinematic influences across borders, and the significance of film language;
- The power and influence of Hollywood and American cultural values, and the culture of celebrity as a global phenomenon.

Aims

The aims of this unit are to:

- introduce you to historical and contemporary approaches to film culture;
- develop your research skills to explore film culture;
- explore a range of cinematic genres and their social and political contexts;
- communicate your ideas in an informed and coherent manner and reflect on your written work.

Learning outcomes

On successful completion of the unit you will be able to:

- demonstrate an understanding of the historical and contemporary contexts of film culture;
- reflect on film culture and articulate your personal engagement with the subject;
- demonstrate an understanding of cinematic genres and their social and political contexts;
- present your ideas coherently and reflect on your own learning.
Visual Studies 1: Understanding Visual Culture | 40 credits

This unit is an introduction to a complex field of study. It takes you through the core theories that underpin a contemporary understanding of visual culture, looking at theories about how we look at the world and understand the visual vocabulary that describes it. The unit focuses on the practical application of those theories and will provide a sound introduction to the subject in an interdisciplinary fashion. The unit looks at the ideas in Structuralism, Post-Structuralism and Post Modernism. You will be introduced and guided to a clear understanding of the key texts in the study of visual culture. You will be required to research a variety of subjects and will therefore need access to the Internet as a research resource.

Indicative syllabus content

- An understanding of the parameters of visual studies.
- An introduction to the major themes that underpin the discipline (e.g. signs and symbols)
- Experience in the application of theory to projects (looking and subjectivity and concepts of reality)

Aims

The aims of this unit are to:

- introduce you to visual and cultural theory;
- enable you to use cultural theories to explore visual culture in contemporary society;
- improve your research skills and become familiar with key sources, and develop and understanding of critical and artistic theories;
- develop your reflective skills and your ability to document your reflections.

Learning outcomes

On successful completion of the unit you will be able to:

- investigate and identify appropriate sources of information for the study of visual culture in relationship to contemporary cultural theorists;
- through investigation develop an understanding of the critical, theoretical and artistic shifts in visual culture;
- demonstrate through your writing research skills an understanding of forms and modes of gathering information;
- reflect upon your own learning.

32 BA (Hons) Moving Image
Photography 1: Expressing your Vision | 40 credits

Creative photography and technique go hand in hand. As a photographer it is imperative to understand the importance of technical decisions in relation to the range of meanings the image communicates. This unit will explore what impact technical decisions have on the final outcome of your photographs, both in terms of how they look, and what they communicate. You will focus on how to employ appropriate techniques in your personal photography. The emphasis will be on using photography as an investigative tool to initiate personal responses to briefs. Every historical break from the tradition resulted in a development of the medium leading us to where we are today. The unit will challenge traditional ideas of ‘correct technique’ and looks at how historic and contemporary practitioners break these rules to the benefit of their personal expression. This unit begins to consider the power of the image and its ability to transcend fixed meanings. You will be challenged to experiment with various techniques and reflect upon the impact they have on the final meanings of the image.

Indicative syllabus content

- Exposure and camera controls
- Working with light and its creative possibilities
- Exploring surface and depth
- Lenses and their effects
- Tracing time
- Photography as self-expression

Aims

The aims of this unit are to:
- introduce you to technical and visual skills for photography;
- select, edit and present your work as a photographer;
- use visual research and experimentation to respond to a photographic brief;
- understand the historical and contemporary context of photography and photographic practices and reflect on your own practices.

Learning outcomes

On successful completion of the unit you will be able to:
- demonstrate an understanding of photographic techniques and image making;
- present a selected body of photographic work;
- develop and communicate your ideas as a photographer;
- demonstrate a critical and contextual understanding of photography and reflect on your own learning.
BA (Hons) Moving Image

Level five units

Jaqueline Urch, Writing 1: Scriptwriting
Andrew Conroy
Moving image tutor

My interest and work in photography covers a broad area but is increasingly focusing on curation and designing educational projects.

Since 2011 I’ve been the photographer in residence at Bank Street Arts in Sheffield, a role that allows me to explore the connections between my own photography and the work that I curate. Recent and forthcoming curated shows include:
- Small Town Inertia, Jim Mortram
- Roadside Britain, Sam Mellish
- Vélo, Andrew Smith

My Surface Tension series of photographs exhibited in 2011 and I’ve recently finished Here, again, a book of poems and photographs produced in collaboration with writer Angelina Ayers and artist Thomas Mann that will be exhibiting in 2013. A second publication of Finding Lost Time is in development, a curated project that started as a blog in 2009, subsequently leading to a book and series of exhibitions featuring the work of 46 new and emerging photographers from around the world.

My teaching has covered Photography, Cultural Studies, Design and Visual Culture, Film Studies, Graphic Design, and Media and Leisure Industries, and I’ve designed and delivered modules and courses at a number of universities and colleges. I’m also one half of Picture This, a community interest company that designs and delivers creative educational photography projects. Most recently we undertook Look Again with the Children’s Hospital Charity, Sheffield. The resulting exhibition at the Hospital’s Long Gallery features 70 photographs taken by children ranging from the very young through to teenagers.

I’ve been involved with the OCA since spring 2012 and as well as my work as a tutor I’ve curated a show on their behalf featuring the photography of Tanya Ahmed, one of the College’s students. Seeing students’ careers moving forward like this is one of the many rewarding aspects of working with the OCA.

Find out more
To view more tutor profiles visit: www.oca.ac.uk/our-tutors/
Level Five Units: Solidifying Approaches

At level five, students are encouraged to progress to becoming independent, self-motivated moving image practitioners by developing the skills gained at Level four so that they begin to develop a personal visual language.

At this level, students are given the opportunity to choose a more specific direction to their moving image studies and are given much more freedom to investigate their individual themes and strategies. Through negotiation with their tutor, they will be encouraged to cultivate working routines from which a personal and independent style will evolve. Students will be encouraged to maintain experimental approaches to their work, although there is an expectation of increasing proficiency in technique, and they are expected to demonstrate awareness of the importance of the quality of outcome of practical work and the professionalism of its presentation. Students will continue to expand their awareness of historic and contemporary moving image practice, as well as visual culture more broadly, and its related social, ethical and philosophical discourses. Students will demonstrate increased academic rigour and a developing academic voice within at least one written assignment as well as their on-going critical commentary and self-reflection.

At Level five students can choose to study either one or both core sixty credit units. If electing to study one core unit they may choose one of two elective sixty credit units.
Photography 2: Moving Image Methodologies | 60 credits

Relatively recent technical advancements in the recording, structuring and dissemination of the moving image mean that practitioners across the wider photographic spectrum have at their disposal incredibly sophisticated tools for the development of their ideas. Photographers are increasingly expected to extend their individual photographic vision through to the moving image. In this unit you will explore historical and contemporary strategies (a combination of technical, visual and conceptual methodologies) in this expanding field of photography. You will explore and exploit the temporal specificity of the moving image as well as consider the moral and ethical concerns of its dissemination.

You will increase your awareness of contexts and frameworks and be encouraged to develop your personal practice and photographic vision in an expanded debate on the photographic image. You will be encouraged to employ experimental and creative approaches in order to develop a reflexive practice that involves the development of your own ideas into compelling moving image products. This unit employs and encourages a conceptual approach and you will be aided in creating and developing your own individual research methodology as well as identify appropriate output contexts. Throughout the unit you will be invited to show increasing autonomy and to interact with the wider community of learners at the OCA.

**Did you know?**
The flexibility of the OCA means you can complete your degree to suit you, taking anything from 3 to 12 years. The full degree programme must be completed in 12 years.
Indicative syllabus content

• Video traditions - from Portapak to DSLR, the expanded field of photography.
• The truth of the image -the moving image as fiction, document, witness and evidence.
• Traditional perspectives revisited – portrait, landscape and the still life.
• Still Moving – temporality and the photograph as moving image tool.
• Narrative, storytelling and the semiotics of the image - montage and the disruption of story.
• The importance of sound – voiceover, foley and mood
• Performance - the moving image and performance.
• The dissemination of the moving image - moral and ethical concerns from Youtube to the art gallery.

Aims

The aims of this unit are to:
• extend your technical and visual skills in moving image production
• use visual and contextual research to inform your moving image practice
• use experimentation to explore and extend your knowledge of moving image practices and genres
• understand the historical and contemporary contexts of moving image practices and reflect on your own practice

Learning outcomes

On successful completion of the unit you will be able to:
• demonstrate a comprehensive knowledge of technical and visual skills through a portfolio of moving image practice
• demonstrate how research has informed your moving image practice
• demonstrate how experimentation has informed your moving image practice
• situate, reflect and critique moving image practices and reflect on your own learning
Moving Image 2: Independent Filmmaking | 60 credits

With particular attention to the increasing presence of the moving image across a variety of alternative, temporary and virtual sites of exhibition, from museums and art galleries to community centres, film societies and digital media platforms, this unit considers the importance of the ‘independent’ film sector to new understandings of the audience, film distribution networks and cross-arts practice within the contemporary art film scene.

For many decades, “art cinema” has defined how audiences, critics and filmmakers alike have imagined film outside of the mainstream multiplex: with the ‘edgy’ guerrilla filmmaking practices of the underground cinema or the aesthetic innovations of the “foreign film” and the American “indie” offering a radically different approach to that of conventional Hollywood. But what are the implications of more recent technological developments for ‘alternative’ Digital Film Production, and who are the audiences for such work? What are its artistic and economic values? And what are the key characteristics involved in the design and marketing of an ‘art house’ programme for a contemporary audience?

Using this contextual backdrop, you will be encouraged to build on the knowledge and experience of previous modules and begin to develop your individual filmmaking voice. There is an emphasis, but not a reliance, on traditional film making principles as you will utilise your growing understanding of the medium to identify and solidify your working context and carefully direct your concepts towards the creation of meaningful moving image works.

Throughout this unit you will be invited to show increasing autonomy and to interact with the wider community of learners at the OCA.
Indicative syllabus content

• Research into practice - developing the idea.
• Identifying and defining a medium context.
• Storyboarding, shot lists and practicalities.
• Delegation and collaboration.
• Complimentary and context specific editing techniques.
• Advanced lighting techniques.
• Dissemination and marketing.

Aims
The aims of this unit are to:

• extend your technical and visual skills in moving image production
• use visual and contextual research to inform your moving image practice
• use experimentation to innovate, explore and extend your knowledge of moving image practices
• understand the historical and contemporary contexts of moving image practices and reflect on your own practice

Learning outcomes
On successful completion of the unit you will be able to:

• demonstrate a comprehensive knowledge of technical and visual skills through a portfolio of moving image practice
• demonstrate how research has informed your moving image practice
• demonstrate how experimentation has informed your moving image practice
• situate, reflect and critique moving image practices and reflect on your own learning
Writing 2: Moving on with Scriptwriting | 60 credits

This course will help you develop the skills introduced in Scriptwriting 1 – creating characters, structuring and formatting a script, writing convincing dialogue and using literary devices specific to the genre such as narration, soliloquy and monologue. Whereas Level 1 focused on screenwriting, in this course you’ll explore the differing technical and creative requirements of radio, stage and television drama. You will continue to develop your skills in editing, re-drafting and improving your writing. The course will also help you develop your reflective skills and your ability to rectify weaknesses in the light of tutor feedback.

Aims
The aims of this unit are to:
• understand and use appropriately the literary conventions for the presentation of scriptwriting;
• explore the use and application of language through your written practice;
• use experimentation to innovate, explore and extend your knowledge of scriptwriting practices;
• critically reflect on the work of scriptwriter/s and reflect on your own practice;
• use contextual research to develop your understanding of the craft of scriptwriting.

Learning outcomes
On successful completion of the unit you will be able to:
• demonstrate a comprehensive knowledge of the literary conventions as appropriate to your chosen media practice;
• demonstrate an understanding of the appropriate use of language in your written practice;
• demonstrate how experimentation has informed your scriptwriting practice;
• situate, reflect and critique the work of scriptwriter/s and reflect on your own learning through your practice demonstrate your knowledge and understanding of the craft of scriptwriting.
Photography 2: Digital Image and Culture | 60 credits

In recent decades digital imaging technologies have had a profound impact upon myriad aspects of our daily lives, and also on contemporary art and its institutions. In this unit, you will be introduced to the work of practitioners who exploit the possibilities and potential of digital photography and imaging technologies, and you will explore the diverse and complex themes that their work addresses. Alongside tracing the genesis and trajectory of digital photographic art, you will examine the various ways that vernacular digital imagery is consumed and disseminated, and consider the wider social, ethical and philosophical implications of these rapidly evolving platforms and processes.

You will be encouraged to take exploratory and experimental approaches to making practical work, using both your own photographs as well as working with found imagery. This unit fosters a conceptual approach to practice, and you will expand your awareness of contexts and frameworks in which to develop your personal practice and your creative vision. You will be encouraged to develop further your visual communication skills, working towards a reflexive practice that involves the realisation of your own ideas into compelling visual products. You will engage in current critical debate and consider relevant social and cultural perspectives in relation to digital imagery, its production and its consumption.

Throughout the unit you will be invited to show increasing autonomy in your learning and are expected to interact with the wider community of students at the OCA.

Did you know?
Our degree programmes are approved for part-time Student Finance funding.
Indicative syllabus content

- History, ethics and philosophies of the manipulated image.
- The photograph and its relationship with reality.
- Photographic archives – their authors and their editors.
- Found photography as fine art.
- New sites of discourse and digital platforms of dissemination.
- The digital image and social media.
- The digital image and the family album.
- Shifting roles - the photojournalist vs. the citizen journalist.
- Reflexive practice and intentionality – the digital photographic artist as author.

Aims

The aims of this unit are to:
- extend your technical and visual skills in digital photographic production;
- use visual and contextual research to inform your digital photographic practice art;
- use experimentation to innovate, explore and extend your knowledge of digital photographic practices;
- understand the historical and contemporary contexts of photographic practices and reflect on your own practice.

Learning outcomes

On successful completion of the unit you will be able to:
- demonstrate a comprehensive knowledge of technical and visual skills through a portfolio of digital photographic practice
- demonstrate how research has informed your digital photographic practice
- demonstrate how experimentation has informed your digital photographic practice
- situate, reflect and critique photographic practices and reflect on your own learning
Level six units
Brian Cooney

Photography

Brian Cooney is a self-employed photographer who credits OCA with substantially broadening his horizons and defining his current practice. Studying photography has changed the scope and scale of the commercial projects Brian is now able to work on.

I study for the love of the subject. I don’t need a degree in photography to make my living as a commercial photographer but studying for one is helping me examine the nature of the Ireland that lies behind the postcards. OCA has pulled me out of my creative comfort zone, made me think differently and expanded my vision.

There is an entire world of photography out there that I never knew about until I came across it as part of my studies. The feedback from each of my tutors has been pure gold. I never feel like I am being directed to go a certain way or follow a certain path.

Find out more
To view more student profiles visit: www.oca.ac.uk/our-students/
Level Six Units: Becoming an Independent Moving Image Practitioner

Level Six is concerned with equipping students with the skills needed to develop sustainable practices as independent practitioners and visual arts specialists. Through negotiation with their tutor, students will develop a major body of practical work in the first of three units, alongside which they will develop written work that critically contextualises their practice in relation to relevant themes and discourses. Students will examine the social, cultural and economic dimensions of professional practice, and will be able to identify the context(s) in which they intend to locate their practice.

Students are expected to demonstrate the academic rigour commensurate with this level of study and will apply research methodologies that successfully contextualise their practice in relation to philosophical, ethical, and economic discourses. Students will exercise autonomy with the generation of ideas for and the development of both their practical work and their contextual research, making use of primary sources and scholarly reviews, including those at the forefront of debate.

In the final unit, students will resolve their major body of work, with an emphasis on the professionalism of its presentation, and be tasked with exposing their work to a public audience. On successful completion of the course students will have a technically accomplished, well-resolved moving image project or portfolio which is informed by an in-depth, critical understanding of the subject area, and will be equipped with the skills and confidence to continue to develop their practice beyond the degree pathway.

At Level six students do all three core forty credit units.

Did you know?
That the University of the Creative Arts validates all of the Open College of the Arts degrees.
Moving Image 3: Body of Work | 40 credits

In this unit you will begin the project or which you will complete upon graduation. You will drive the negotiations with your tutor and other relevant parties that will lead to the proposal and subsequent production of a major project. Your tutor will provide guidance and advice so that you are able to develop a project that exhibits accomplished visual and technical skills, and demonstrates detailed knowledge of your chosen moving image field. This body of work will be the core practical component of the 3rd level of study, which also has a critical studies element that you will develop in the unit Moving Image 3: Contextual Studies.

During both of these units you will be encouraged to develop a greater degree of autonomy and, in conjunction with your tutor, critique your work in progress and evaluate it against your desired outcomes. You will translate complex and abstract ideas and concepts developed in Contextual Studies and integrate them effectively into visual strategies that communicate your intention. On completion of Body of Work you will develop appropriate solutions for publishing and disseminating it within the framework of the Moving Image 3: Sustaining your Practice unit. A significant overlap between Body of Work and Contextual Studies is therefore expected.
Indicative syllabus content

- Exploring genre and locating your practice within one.
- Negotiated learning and moving image practice on a topic or topics of your choice.
- Strategies for developing and translating your ideas and interests into a final portfolio of work.
- Reflexive practice, consolidation of your personal moving image voice.
- Project development using a range of resources and learning materials researched for this unit as well as Moving Image 3: Contextual Studies

Aims

The aims of this unit are to:

- further develop your technical and practical skills to realise an ambitious body of work;
- extend your visual and research skills to identify a line of enquiry and produce a critically informed body of work;
- use experimentation to extend your visual language and develop your moving image practice;
- develop your critical and analytical understanding of historical and contemporary approaches to moving image and reflect on your own practice.

Learning outcomes

On successful completion of the unit you will be able to:

- demonstrate a comprehensive knowledge of technical and practical skills through your work;
- produce an ambitious body of work that is critically informed;
- demonstrate how experimentation has informed your visual language and practice;
- articulate your critical and conceptual knowledge and understanding of moving image practices and reflect on your own learning.
Moving Image 3: Contextual Studies | 40 credits

In this unit you will undertake research that will enable you to gain comprehensive knowledge of your moving image field. You will build a theoretical framework to contextualise your creative practice and the portfolio that you develop in Moving Image 3: Body of Work. You will analyse and evaluate a range of learning resources and translate abstract concepts into coherent pieces of written work of appropriate academic standards. You will engage in critical moving image discourse, explore conceptual dimensions of your discipline and articulate ideas and information comprehensively. You will be encouraged to apply your own criteria of judgement and exhibit appropriate self-appraisal with minimal supervision from your tutor.

This unit will inform your creative moving image practice in Moving Image 3: Body of Work, which in turn will also feed into this unit. A significant overlap between both units is therefore expected.
Indicative syllabus content

• Key concepts within visual culture.
• Strategies for sourcing and researching relevant learning materials.
• Conventions for writing academic essays.
• Negotiated learning that will lead to the production of a short essay; a literature review; and the development of an extended, dissertation-style essay.

Aims
The aims of this unit are to:

• undertake an extended written project that provides a theoretical and contextual framework for your practice;
• undertake focused and sustained research into an individually negotiated subject area (subject to approval by your tutor);
• develop a comprehensive knowledge and critical and contextual understanding of your subject area;
• produce a clear and sustained written argument, supported by appropriate evidence that conforms to academic conventions.

Learning outcomes
On successful completion of the unit you will be able to:

• demonstrate comprehensive knowledge of your subject area and build a theoretical framework for your practice;
• demonstrate the application of appropriate research methods in the identification and understanding of broad contexts and specific practices;
• synthesise, articulate and evaluate critical, contextual and conceptual knowledge and understanding of your subject area;
• provide a clear and sustained written argument presented according to academic conventions.
Moving image 3: Sustaining Your Practice | 40 credits

Sustaining Your Practice represents the culmination of the 3rd level of study, where you will amalgamate the practical project that you started in Body of Work and your contextual and theoretical research conducted in Contextual Studies. You will use Sustaining Your Practice to complete and resolve the presentation of your major project and deliver it to a public audience, selecting a form (e.g. exhibition, screening, online) as appropriate to your project.

Sustaining Your Practice will guide you through the various stages of organising an exhibition or screening, and preparing yourself for extending and sustaining your moving image practice beyond the OCA degree pathway. You will develop your understanding of the professional context with which you intend to engage (commercial, independent, visual art sector) and your appreciation of the myriad professional opportunities within the moving image sector. You will examine funding opportunities, the importance of social media and networking to promote your work and to engage your practice with new audiences.
**Indicative syllabus content**

- Negotiated development of a marketing and publishing plan for your major project.
- Writing a formal proposal for a major artistic project
- Identifying project partners and potential sources of funding – grants, awards and crowd funding.
- Developing a critical support network.
- Approaching galleries and publishers
- Social media, marketing opportunities and professional associations.
- The various professional moving image outlets for your work.
- Work placement opportunity

**Aims**

The aims of this unit are to:

- demonstrate a comprehensive knowledge and application of technical and visual skills;
- locate your practice in a professional context and devise a strategic practice plan;
- present a substantial body of work in a professional environment;
- develop further your knowledge of historic and contemporary approaches to the production and dissemination of moving image work and reflect on your own practice.

**Learning outcomes**

On successful completion of the unit you will be able to:

- produce an ambitious and focused body of work that demonstrates a comprehensive knowledge of technical and visual skills;
- demonstrate an understanding of the professional context that your practice is situated in and identify strategies for sustaining your practice;
- select, produce and present to a professional standard an ambitious and focused body of work;
- demonstrate a comprehensive knowledge of historic and contemporary approaches to the production and dissemination of moving image work and reflect on your own learning.