

MODULE SPECIFICATION

1. **Title of the module**

Production Project – PRSN7015

2. **School or partner institution which will be responsible for management of the module**

Pearson College London / Escape Studios.

3. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

7

4. **The number of credits and the ECTS value which the module represents**

60 (30 ECTS)

5. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn and Spring

6. **Prerequisite and co-requisite modules**

None

7. **The programmes of study to which the module contributes**

MA Visual Effects Production

8. **The intended subject specific learning outcomes.**

On successfully completing the module students will be able to:

1. research and evaluate discipline-specific cutting edge and emerging theory and techniques and propose/develop new solutions.
2. critically and technically evaluate and select advanced discipline-specific professional techniques to deliver a complex production project.
3. make well-informed technical and creative decisions under conditions of incomplete information or uncertainty
4. apply a variety of complex discipline specific creative and technical skills to deliver a creative technical project to a professional standard.

9. **The intended generic learning outcomes.**

On successfully completing the module students will be able to:

1. organise and manage a complex project to meet changing constraints.
2. communicate complex technical and creative information in a structured and effective manner.

10. **A synopsis of the curriculum**

Project direction.

Project management and allocation of tasks and workflow.

Asset definition, selection, acquisition and creation.

Project monitoring.

Project evaluation

11. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Effective project management, Wysocki, Robert K, 5th ed. Wiley Pub.

Project planning, scheduling and control: a hands-on guide to bringing projects in on time and on budget, James Lewis, McGraw-Hill

Production Pipeline Fundamentals for Film and Games, Renee Dunlop, CRC Press.

The visual effects producer: understanding the art and business of VFX, Charles Finance, and Susan Zwerman. CRC Press

The VES handbook of visual effects: industry standard VFX practices and procedures, Jeffrey A. Okun and Susan Zwerman, Taylor & Francis.

The Game Production Handbook, Heather Maxwell Chandler, Jones & Bartlett Publishers, 2013.

SIGGRAPH papers and proceedings
IEEE Transactions on Computer Graphics

12. Learning and teaching methods

Tutors introduce research skill and methodologies and the theory and context of studio project work through seminars and directed study. Students undertake a self-directed project in a studio environment to meet a negotiated brief. The project is supervised by tutors and supported by studio assistants through regular formative feedback sessions.

- Seminars: 4 hours
- Feedback sessions: 30 hours
- Directed study: 566 hours

13. Assessment methods

13.1 Main assessment methods

Assignment 1: Production Project 60%

The student will specify, develop and deliver a project to a brief negotiated with their tutors to that uses the advanced techniques that they have studied in a way that shows their mastery of the subject area. The decisions that student makes in developing the project will demonstrate the extent of their knowledge and understanding of the emerging state-of-the-art and the implementation will allow them to demonstrate a professional level of skills.

Assignment 2; Retrospective (5000 words) 40%

An in-depth self-assessment / post mortem report. The student will show that the design and production process that they have carried out in this project is one that exhibits the required characteristics for a Masters degree. It should discuss the decisions that they have made and place them in the context of current industry practice and research in the area. This is their opportunity to demonstrate the depth of their critical understanding of the field and to show that they can objectively analyse their own work.

13.2 Reassessment Methods

14. Map of module learning outcomes

| Module learning outcome | 8.1 | 8.2 | 8.3 | 8.4 | 9.1 | 9.2 |
|---------------------------|-----|-----|-----|-----|-----|-----|
| Learning/ teaching method | | | | | | |
| Seminars | X | X | X | | X | |
| Feedback Sessions | X | X | X | X | X | X |
| Self-Directed | X | X | X | X | X | X |
| Assessment method | | | | | | |
| Project | | | X | X | X | |
| Presentation | X | X | | X | X | X |

15. Inclusive module design

The Collaborative Partner recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative

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arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

- a) Accessible resources and curriculum
- b) Learning, teaching and assessment methods

16. Campus(es) or centre(s) where module will be delivered

Pearson College London / Escape Studios.

17. Internationalisation

The Creative Industries are by their nature international disciplines, and learning resources, materials and directed learning will include resources, examples and case studies from across the world.

18. Partner College/Validated Institution

Escape Studios, Pearson College London

19. University School responsible for the programme

Engineering & Digital Arts

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Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.

| Date approved | Major/minor revision | Start date of delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
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