

Programme Specification

Awarding Body	University of the Arts London (UAL)
Professional, Statutory or Regulatory Body (PSRB)	None
Teaching Institution	Wimbledon College of Arts
Final Award	BA (Hons) Production Arts for Screen
Length of Course	3 years (full-time)
UCAS Code	W690
Date of production/revision	October 2017 – Rev 2, 2017/18 Entry

Course Introduction

This is an incredible point in history to be involved in designing and making for screen. More feature films, television series, animations and screen content is being made now than ever before. Old and new technologies work alongside each other to create digital, online and analogue content across all media. The gaming industry is ever increasing, virtual reality and augmented reality are in their early experimental stages. In a time of huge development and investment in the industry, this is a great time to get involved.

The three new Theatre & Screen courses: Costume for Screen, Production Arts for Screen and Theatre Design are at the forefront of this era, incorporating both traditional hand craft (analogue) and digital skills. As the industry changes, so do we. Our academic and technical staff are highly skilled and experienced; sharing their knowledge with you and giving you the resources to do the best work possible.

Students at Wimbledon are in the fortunate position to be in a college incorporating Theatre & Screen and Fine Art courses, enabling them to collaborate and learn across courses and media to create innovative and exciting projects with a wide range of resources. These collaborations may continue in to students third year and beyond; many setting up their own companies and businesses on leaving. Being part of the six colleges of UAL also allows students access to even more resources and an even larger knowledge base.

On Production Arts for Screen you will learn a broad range of technical and academic skills through a variety of exciting individual and collaborative projects with an ever increasing level of independence and choice. This exciting mix of theory and practice ensures that experimentation and critical thinking underpin students work, enabling you to produce inventive and imaginative work along with strong practical attributes.

The course is also known for its collaborations with other institutions, including the British Film Institute, the National Film and Television School, The National Youth Music Theatre, the London Academy of Music and Dramatic Arts, Merlin Entertainment, (incorporating Madame Tussauds), London College of Communication and Goldsmiths University. Working with other young film makers ensures that you graduate as a productive, experienced and effective professional.

Production Arts for Screen includes two specialisms, Set Design and Technical Arts. These have incredibly strong industry links, bringing industry professionals and companies in to Wimbledon, as well as offering external visits and a vast range of work placement and work experience opportunities, often leading to future employment. Employers in Film, Television, Animation and the Entertainment industries employ Wimbledon students because of this. You will see Wimbledon students work in much current screen content. Our alumni are becoming the world's leading designers, makers and sculptors in art departments and workshops across the globe.

Our aim is to develop skilled communicators, confident collaborators and inventive problem solvers, to enable you to work productively and to be responsive to the concepts of others; contributing to the creative processes with resourcefulness, imagination, inventiveness and confidence. We encourage you to be proactive, resourceful and self-sufficient, to gain strong collaborative and communication skills; and be capable and confident in your skills and abilities in order to gain successful employment in their chosen field on leaving the course.

This course will support you, both intellectually and practically, as you face the challenges that will enable you to develop all of these essential skills. We look forward to working with you.

Course Aims

This course aims to:

- Develop subject knowledge and technical skills in Production Arts for screen as well in your chosen specialism of set design or technical arts.
- Provide you with specialist attributes such as presenting design ideas, collaborating and creative problem solving including a reflective approach to creative storytelling, curiosity and enterprise and employability.
- Engage in independent study within of your chosen practice to develop a critical and contextual awareness of the fields of practice and apply these to studio work.
- Experience and engage with professional practitioners and relevant companies with visiting professionals, external visits and work placements.

- Enable learning within a supportive and inclusive community that will support the development of individual, creative practice within Production Arts for Screen and associated fields.

Course Outcomes

On completion of the course you will be able to:

- Demonstrate specialist knowledge and skills in production arts for screen that support practice within the professional field.
- Apply research methods and critical skills to comprehend and support your practice, synthesising your knowledge and skills to make production arts for screen work.
- Be curious, creative thinkers and practitioners seeking out new perspectives and building on your existing knowledge of production arts for screen.
- Work independently and professionally on self-generated and collaborative projects, demonstrating the potential to innovate, evaluate, adapt and deal with uncertainty.
- Demonstrate graduate attributes that enable practice within the broader creative and cultural industries.

Learning and Teaching Methods

Programme overview to inform learning and teaching strategies:

Three aspects underpin teaching and learning within the Theatre and Screen team philosophy. These central principles as articulated by the course team, inform the teaching and learning strategies:

- **Drawing** is central to enabling **practice**.
- **Research** and critique are key to **creating** informed work.
- **Collaboration** and **vocational** awareness underpin the learning experience.

Strategies of engagement:

The course team engage in a variety of strategies to enhance student engagement, which include:

- Academic and vocational lectures to help students find their artistic direction and personal voice.
- Development of student thinking in project work, to fully apply practical skills.

- Engaging students in group forums or self-directed projects to learn (peer and independent learning).
- Facilitating the expression of ideas, and design concepts in oral presentations or debates.
- Developing ideas of character, narrative, text and script through drawing, design and making to position the visual, the material, sonic and spatial elements as the central architecture of meaning.
- Encouraging students to collate and reflect on individual and group learning journey in a personal portfolio.
- Supporting and developing constructive critique of peer work, as a form of active interest and collaborative practice.
- Assisting students in developing a personal voice in writing essays, dissertations or critical reflections on theories, interests or ideas central to creative thinking.
- Exhibiting work in a formal way or engaging in activities such as producing film, productions or other live events to enhance enterprise and employability.

Future engagement:

To prepare for future employment we will involve digital technology and its application in aspects of teaching, learning and making when appropriate to prepare our student for digital futures. The staffing of this new course lays the foundations to help specialisms innovate and enrich the learning environment.

Refresh delivery:

We will engage in innovative curriculum development, styles and delivery where appropriate. We are currently looking at optional collaborative units in level 2 and level 3 to enable greater student engagement with the curriculum design.

The course is designed to facilitate the development of the learning environment for students so that the curriculum involves input from technical staff, academic support staff, librarians and staff specialisms.

Open Workshops:

These will create a reflective, learning environment by linking professional work and student direct experience through facilitating 'open workshops' on site with visiting professionals and actively engage industry professionals to share practice and experiences with the student cohort.

Course specific strategies:

- Collaborative and independent practice.
- Teaching in theory and practice in all areas.
- In built coverage of teaching for dyslexic students, of which the university has many.
- Group practice and critique sessions.
- Technical knowledge and skills including good workshop practice.
- High level of personal professional development is encouraged.
- Group development and strategies to build trust, confidence and collective understanding.

These strategies benefit all students to learn more effectively and become more successful and confident in their practice.

Scheduled Learning and Teaching

Scheduled learning and teaching is the percentage of your time spent in timetabled learning and teaching. In each level you are expected to study for 1200 hours over 30 weeks; below is the amount of time which is timetabled activity. The rest of your learning time will be self-directed, independent study.

- FHEQ Level 4 (Year 1) – 35%
- FHEQ Level 5 (Year 2) – 20%
- FHEQ Level 6 (Year 3) – 9%

Assessment Methods

The relevant assessment methods for this course may include:

Critique/poster/review; dissertation project; essay; evaluative report; festival showing of collaborative group project; presentation; project work; reflective document; reflective journal; research portfolio; research task; self-evaluation; tailored CV.

Throughout each unit there will be points when Formative Assessment is provided in the form of written or verbal feedback in line with the UAL Marking Criteria. There will be formal Summative Assessments with written feedback at the end of each unit.

Reference Points

The following reference points were used in designing the course:

- The University of the Arts London Credit and Course Structures Framework.
- The University of the Arts London Learning and Teaching policies.
- CCW (Camberwell, Chelsea and Wimbledon) policies and initiatives.
- The UK Quality Code for Higher Education Subject Benchmark Statements <http://www.qaa.ac.uk/assuring-standards-and-quality/the-quality-code/subject-benchmark-statements>.
- The framework for higher education qualifications in England, Wales and Northern Ireland <http://www.qaa.ac.uk/en/Publications/Documents/Framework-Higher-Education-Qualifications-08.pdf>.
- The UK Quality Assurance Agency's relevant HE framework, subject benchmarks, and academic infrastructure (www.qaa.ac.uk).

Programme Summary

Programme structures, features, units, credit and award requirements:

After an introduction to Production Arts for Screen, students will choose between the two specialist disciplines of Set Design or Technical Arts. Students will do both individual and collaborative projects within their first year, then specialise, through negotiation with their tutors. They are able to and continue to collaborate, if they choose to do so.

In common with all courses at the University of the Arts London this course is credit rated. Each level of the course requires the successful attainment of 120 credits. To progress onto the following level (year), you must attain all 120 credits from the previous level (year).

FHEQ Level 4 (Year 1):

Unit 1	Introduction to Study in Theatre and Screen (20 credits)
Unit 2	Designing and Making: the Principles of Practice (20 credits)
Unit 3	Designing and Making: Extending the Skill Set (20 credits)
Unit 4	Looking at Ideas: Debates in the Discipline (20 credits)
Unit 5	Who are You?: Establishing a Specialism (40 credits)

FHEQ Level 5 (Year 2):

Unit 6	Collaboration and its Connections (20 credits)
Unit 7	Practice as a Laboratory (40 credits)

- Unit 8 You Think What?: How to Research and Review Work (20 credits)
 Unit 9 Where in the World?: My Specialism in Context (20 credits)
 Unit 10 Where in the World?: Extending Skills (20 credits)

FHEQ Level 6 (Year 3):

- Unit 11 Finding your Voice: Portfolio Design, Crafting Research Skills and Career Planning (40 Credits)
 Unit 12 Show your Work: Independent Practice (80 credits)

An award of Certificate in Higher Education may be awarded on successful completion of 120 credits at FHEQ Level 4 (Year 1); and 240 credits for a Diploma in Higher Education at the end of FHEQ Level 5 (Year 2).

Distinctive features of the course:

- The new Production Arts for Screen at WCA will **introduce the student to a wide range of unique and specialist skills, technical knowledge and understanding** taught by highly experienced, award winning, specialist professional practitioners.
- **High employment rates for graduates** Employment rates following graduation from the new Production Arts for Screen course are likely to be equally high because of the unique aspects of this combined course, the range of specialist taught skills and through individual and collaborative experiences and learning, industry connections and work experience opportunities.
- **Excellent relationships and connections with industry and industry professionals.** E.g. Harry Potter exhibition, studios: Leavesden, ITV London, Wimbledon, Pinewood, Elstree, Three Mills, workshops: Scott Fleary construction, Artem, Merlin entertainment - Madame Tussauds. Effects and Fabricating Companies such as FBFX, Proportions London and Gem Studios. Prop houses: Farleys, A&M, Superhire, suppliers Brian Joseph Hardware and other facilities and companies.
- Several **financial rewards for outstanding work** funded and supported by leading companies in the film and entertainment industry and the gift of many types of materials from industry companies. Please see course costs above.
- A thriving and highly **productive relationship with Merlin Entertainment** (Madame Tussauds) with a high level of funding for our life modelling project and opportunities for employment with this globally recognised company, as well as funding for technical work. Merlin support our students with financial awards for outstanding student work and have been an employer of many of our graduates over the years.

- Through our links with industry companies and firms, which we are continually expanding, we offer **excellent opportunities for work placement and work experience** e.g. Feature film and television art departments e.g. Beauty & the Beast, Poldark, Mr. Turner, Animation (e.g. Aardman, Trampires Limited), Scott Fleary construction, Farleys prop hire, Fashion stylists, Jellyfish Pictures (Oscar & Bafta ward winning digital production company), assisting freelance designers, buyers, set dressers, art directors and propsmen, effects companies such as: FBFX, Artem and Asylum, Madame Tussauds, Proportions London, Hothouse, John Schoonerade - Lifecast, Dick George Props, Universal Creations, Darryl Worbey Studios, Keith Frederick Puppet Makers and Set Square Staging, Propability and companies such as Warhorse, Lion King, Little Angel Theatre. These partners and companies are recognised and acclaimed highly in the UK and globally throughout the film and entertainment industry.
- **Expanding links and financial and teaching support with several new industry partners** e.g. British Film Institute, London College of Communications, London Academy of Music & Dramatic Arts and the National Film and Television School.
- **Good collaboration opportunities** with other WCA courses e.g. In set design: Print & Time based media (Abstract project Year 2), Costume Design (Year 2). Plus collaborations with other colleges and universities such as: Goldsmiths University, London College of Communication. National film and Television School, London Academy of Dramatic Arts.
- **Industry professionals** do regular talks, they include: Roman Stefanski puppet director, Mike Tucker model/miniature special effects, Dan Martin special effects, The Ray Harryhausen Foundation, Joe Beagley – The Lion King. Art Directors Christina Moore, Fleur Whitlock and David McHenry, Production designers Cattrin Meredydd and Paul Cripps, Props man Tom Roberts, scenic construction company owner Matt Scott and David Neat- model maker and author of 'model making, materials & methods'. Dr.Tim Garrett, professor of puppet studies. Sculptor Tom Wilkinson, Aya Nakamura - puppets and puppet performance and scenic artist Peter Arnold. Plus many freelance production designers, art directors, makers, art department and alumni.

Additional Course Costs

Please note that additional costs may be incurred on this course, for such things as printing and photocopying, some materials, optional trips within the UK and overseas and final degree shows.

Recruitment and Admissions

Selection Criteria

- An interest, commitment and motivation for studying the subject.
- An ability to work imaginatively and creatively in 2D and 3D visual media, materials and processes.
- An ability to create and develop new ideas.
- A desire to learn and an ability to investigate and develop ideas independently.
- An ability to communicate your ideas visually, verbally and in writing.
- Potential for creative problem solving.
- An ability to self-direct and evaluate your own work.

Portfolio advice:

- A range of visual recording, such as drawing, life drawing, photography.
- Experimentation which demonstrates idea generation and development.
- Visual work which uses form, structure, texture and space.
- Design development showing how problems are solved.
- Include your sketchbooks and notebooks.

At Interview applicants will be expected to demonstrate the following:

- Visual awareness and an understanding of the creative process.
- Cultural and historical awareness of production design, design for screen, technical arts.
- Motivation for working in the related industries.
- A desire to succeed.

Entry Requirements

We select students based on the quality of their applications, looking primarily at their portfolio of work and personal statements.

The standard minimum entry requirements for this course are:

- A Level - 2 A levels grade C or above.
- or
- Pass at Foundation Diploma in Art and Design (Level 3 or 4).
- or
- Pass, Pass, Pass at BTEC Extended Diploma.
- or

- Pass at UAL Extended Diploma.
- or
- Access to Higher Education Diploma.
- or
- Equivalent EU or non-EU qualifications. For example - International Baccalaureate Diploma pass achieved at 28 points or above.
 - And 3 GCSE passes grade C or above.

We will also consider other evidence of prior learning and experience via Accreditation of Prior (Experiential) Learning - AP(E)L and/or alternative qualifications assessed as offering the same level as the above requirements.

If English is not your first language

All classes are taught in English. If English is not your first language you must provide evidence at enrolment of the following:

IELTS level 6.0 or above, with at least 5.5 in reading, writing, listening and speaking (please check our [English Language requirements](#)).

Course Diagram

	Weeks 1 – 15	Weeks 16 – 30
FHEQ Level 4 (Year 1)	Unit 1: Introduction to Study in Theatre and Screen (20 credits)	Unit 4: Looking at Ideas: Debates in the Discipline (20 credits)
	Unit 2: Designing and Making: The Principles of Practice (20 credits)	Unit 5: Who are You?: Establishing a Specialism (40 credits)
	Unit 3: Designing and Making: Extending the Skill Set (20 credits)	
FHEQ Level 5 (Year 2)	Unit 6: Collaboration and its Connections (20 credits)	Unit 8: You Think What?: How to Research and Review Work (20 credits)
	Unit 7: Practice as a Laboratory (40 credits)	Unit 9: Where in the World?: My Specialism in Context (20 credits)
		Unit 10: Where in the World?: Extending Skills (20 credits)
FHEQ Level 6 (Year 3)	Unit 11: Finding your Voice: Portfolio Design, Crafting Research Skills and Career Planning (40 Credits)	
	Unit 12: Show your Work: Independent Practice (80 credits)	