Royal Conservatoire *of* Scotland

BA Filmmaking

**Student Programme Handbook
2021/2022**

Covid-19

The operations of the Conservatoire during Academic Year 2021/2022 will continue to be affected to a greater or lesser extent by the Coronavirus pandemic. Therefore please be aware that references in this handbook to activity that would normally be carried out face-to-face may in fact be delivered online during AY 21/22. However, your Learning Outcomes, total study hours and assessments are as detailed.

Specific information on the blend of in-person and online learning will be communicated to you by your Head of Programme (and Head of Department in the School of Music). Please work proactively within the safety protocols of your programme.

Throughout the year, if the pandemic and associated governmental guidance require further adjustments to be made to your learning, these will be communicated to you.

As a learning community, we will all be working together to support a positive and stimulating experience for you.

Equality, Diversity & Inclusion Statement

The Royal Conservatoire of Scotland embraces a diverse population of students and staff. We believe that excellence can be achieved through recognising and celebrating the value of every individual, and are committed to promoting equality, diversity and inclusion in all of our activities.

We are committed to developing and upholding a culture based on respect, inclusiveness, transparency and open-mindedness. We will proactively advance equity and inclusive practice in our activities and through effective and collaborative action, ensure that we all have the right to be seen, heard and celebrated.

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WELCOME

Welcome to the Bachelor of Arts Ordinary Degree in Filmmaking (BA) at the Royal Conservatoire of Scotland (RCS).

Over the next three years, this programme will hone your technical skills, creativity and develop the storytelling abilities that you all demonstrated as part of the interview process. We will encourage these skills by constantly challenging them as well as expanding some of your horizons into areas that you had previously not considered. This will go hand in hand with a series of sessions designed to increase your analytical skills and develop a contextualised understanding of the industry in which you have chosen to make your way.

One of the founding principles of our learning and teaching here at the Conservatoire is student-centred learning. By that we mean that we want you to be responsible for your own learning; we want you to seize as many of the exciting opportunities that are offered to you as you can.

The Filmmaking department is an extremely creative environment with a talented and supportive staff, as well as visiting industry professionals, who will be working with you day in and day out. It is up to you to take the chances that are being provided for you so that in three years' time you can realise your potential and leave here with the opportunity to play a leading role in the screen sector.

The staff at BA Filmmaking wish you every success and look forward to working with you in realising your goals.

THE PROGRAMME

RATIONALE OF THE PROGRAMME

As a vocational institution, The Royal Conservatoire of Scotland is aware that the student interest in the School's portfolio of undergraduate and postgraduate degree courses stems primarily from professional aspiration. The School believes that by replicating professional practice and encouraging current professional standards, the BA Filmmaking encourages applicants who aspire to pursue successful careers in the screen industries. In line with the high standard of performance output in the RCS, the quality of training must remain rooted in the profession, in order that they can ensure graduates with employment opportunities and career options across all sectors of the screen industries.

The School recognises that it is vitally important that the teaching staff on the programme are of the highest quality and up-to-date industry practitioners in their specialist areas. Working with established practitioners not only encourages the student to develop a variety of approaches and attitudes to production practice but also exposes them to the professionals who may become future employers. The Programme seeks to develop the student as an independent, inter-dependent, collaborative, articulate, and reflective practitioner.

The BA Filmmaking programme exists to produce graduates with a confident voice to tell a range of diverse stories, and the craft skills to enable them do so. From technical assistants to the content creators of tomorrow, we will provide the sector with a broad bandwidth of industry ready graduates who are autonomous, critical thinkers who can contribute the world.

Students will have the opportunity to develop, share and reflect on their ideas and stories that will be captured on the screen and on the page.

The programme also seeks to develop active and articulate citizens who are eager to make an informed contribution to the world through the art and craft of filmmaking.

The School recognises the rapid developments which have influenced the evolution of visual content and will be introducing the students to a broad spectrum of cinematic content forms such as short film, television slots for drama one-offs and series, as well as looking at storytelling in both the written and visual sense.

Although the programme's core focus is on scripted drama there are opportunities for collaborative work in the areas of documentary/factual, promotional and corporate work with well-chosen partners.

The Filmmaking programme delivers graduates who can equally easily fit into the screen industries, as well as the established independent sector. The importance of having graduates with a creative problem-solving ability, self-motivation and direction cannot be understated. RCS Filmmaking graduates must possess both a high level of craft and content development skills and a sound knowledge of the industry and industry developments if they are to achieve career sustainability.

The RCS's status as a respected Conservatoire offers the Filmmaking students a unique starting point: a rich, inspirational context in which wide-ranging tuition/experience can take place, along with access to incomparable training opportunities with actors, production designers, performers, composers and musicians.

This will encourage students to become independently minded practitioners and content providers able to explore fully a multitude of imaginative approaches to storytelling.

AIMS OF THE PROGRAMME

The course **aims**:

- High-level skills development through practice in both personal project and peer project settings.

- The development of reflective and autonomous practice through an emphasis on growth at the end of each project.

- The enrichment of personal praxis through the exposure of students to a range of theories, practices and learning experiences in a diverse range of performance and production settings.

- The development of communication skills and digital documentation practices including portfolios.

- The importance of the filmmaker in the ever-changing landscape of the professional industry and their potential involvement in shaping the future of that landscape.

The course's **objectives** are:

- To provide advanced teaching and learning experiences in practical and simulated professional work environments.

- To provide theoretical, business and technical skills, teaching and support.

- To deliver theoretic understanding of a range of texts, genres, aesthetic forms in moving image and to seek to articulate close analysis of these.

- To provide methods and offer introductions for building and maintaining professional networks and industry contacts.

- To promote the transferability of skills and knowledge in a variety of work contexts.

*NB: Programme aims and levels are benchmarked across the Higher Education
sector in Scotland. You can find the national benchmark statements in your Conservatoire Undergraduate Handbook.*

PROGRAMME LEARNING OUTCOMES

Level 1

Aim – To enable the student to begin to critically think and reflect on their work, process and professional practice and engage with others in collaborative environments.

On completion of Level One, students will be able to:

Level	Learning Outcome No	Programme Learning Outcomes
1	1	Develop new ideas and concepts for screen projects evidencing an understanding of story, structure and content.
1	2	Place their practice in a wider, theoretical, and historical context.
1	3	Adopt a creative approach to problem solving and demonstrate an awareness of professional practice through their own approach to the process of filmmaking.
1	4	Apply appropriate technical skills and work safely.
1	5	Demonstrate the potential to work autonomously, collaboratively and under direction through film projects.

Level 2

Aim – To further develop an autonomous approach towards critical and reflective thinking in personal and professional development. To engage with a working practice that moves towards increased collaborative environments, transforming the increased technical knowledge into diverse new work.

Level	Learning Outcome No	Programme Learning Outcomes
2	1	Develop and generate new ideas for individual film projects through the application of both craft and writings skills.
2	2	Evidence the ability to independently research and present concepts and knowledge.
2	3	Work effectively both autonomously and collaboratively.

| 2 | 4 | Demonstrate management of the production process from script to screen. |

Level 3

Aim – To enable all students to work autonomously in their practice, including a focus on reflection and professional standards in readiness for employment or further study.

Level	Learning Outcome No	Programme Learning Outcomes
3	1	Autonomously apply technical and creative skills to realize new work.
3	2	Evidence the ability to evaluate, critically analyse and reflect on processes and artistic output.
3	3	Critically evaluate your own effectiveness in both practice and theory with engagement of the professional environment.
3	4	Autonomously and consistently apply effective communication and collaborative skills in a range of contexts

PROFESSIONALISM AND PEOPLE

GRADUATE ATTRIBUTES

Within the Curriculum, the Conservatoire has identified key attributes by which it expects its graduates will be identified professionally. You should consider these attributes within your goals setting and identify how you will aspire to achieve them.

The full list of attributes can be found in your Undergraduate Handbook but here is a list of areas you could consider.

What kind of graduate will you be?

- Excellence in practice and reflective in outlook. How will you get the best out of your programme in order to become a leader, an innovator and fulfil your potential?

- You are creative. You are a collaborator. You opinion is valid. Consider the teams around you and watch how they function. What is your natural position in a team? How can you develop this?

- Responsibility is inherent in all production work. You are responsible for yourself and for your team. Take advantage of the opportunities available to you over your time as a student at RCS. If you don't nobody else will.

- Glasgow is a cultural hub. You are at the centre of it. Make the most of where you are and open your eyes to the professional world you aspire to join. What's going on? How can you learn from what you see and how will you make a difference in the future?

- Don't be afraid of theory. It will inform your practice and broaden your outlook. You will never stop learning so never assume you know it all. What do you want to learn?

We are a diverse institution, unlike any other, full of people and opportunities to link you with other cultures, opinions, beliefs, backgrounds and professions. Explore the potential of this, meet new people, share your ideas and aspirations with students and staff from across the building and beyond. How will you take your own learning and ensure that it makes a difference?

GUIDELINES ON PROFESSIONAL CONDUCT

Professional Conduct and Assessment

In the School of Drama, Dance, Production and Film the development of professionalism is one of our primary objectives. In so doing the School educates not

only towards the acquisition of skills and methodology, but also towards an understanding of self and the world.

The effectiveness of this educational process depends upon respect. That is respect of self, of peer and of lecturer. Inevitably this implies acceptance of certain Guidelines on Professional Conduct, which will be rigorously observed by all involved. The performance profession operates a legally binding contractual system, which invokes stern penalties if breached. As part of your preparation for the profession, the School of Drama, Dance, Production and Film's Guidelines on Professional Conduct are consistent with those operating in professional contexts.

Students are expected to:

- Behave in class, rehearsal, performance and production in a disciplined manner at all times.
- Work, explore and experiment outside supervised time.
- Contribute fully to the work of the group.
- Respect and value the contributions of others and be willing to work supportively with their peers outside of supervised time.
- Prepare thoroughly and independently for the work in hand and to come.
- Be willing to respond positively to new challenges.
- Relate their work within the School to the wider context of the arts, culture and society.

Your wholehearted commitment to the above Guidelines is essential to your progress in the School and in the profession.

Your demonstration of this commitment will form part of your continual assessment throughout your core modules on the programme.

WORK STRATEGIES

Apart from the obvious, like working hard and not leaving everything until the very last minute, here is some advice on the way to succeed on this programme, and how to avoid some of the more common traps:

- **Get up and get involved.** Don't sit around waiting for someone to tell you what to do. A full idea of what really needs to be done usually comes through active participation.

- Take creative risks and **challenge yourself**. Don't be scared of making mistakes.

- Don't stick with the first solution you come up with. Try to **generate** as many alternatives as possible and **explore** as many of these as you can.

- **Be positive.** Always try and see the potential benefits of situations and embrace the challenges they present.

- **Talk to us.** If you have a problem don't sit around moaning, see a lecturer and get some help, we are as keen for you to succeed as you are yourself.

- **Treat your colleagues with respect**. You will not get on with everyone on your programme but you will have to work with them all, so be respectful of individual differences and remember, one day they may be in a position to employ you or recommend you for work.

- **Enjoy the programme**. The Royal Conservatoire should not be intimidating or boring, but an open, friendly, creative, humorous, dynamic and stimulating environment; a pleasure to be in.

- **Plan ahead** where possible, particularly in terms of reflective journals. If you stay on top of it, the workload stays manageable.

- Treat Professional Support Staff, Domestic Services Staff and Client Services Staff with **respect**. Remember they have to deal with issues for over 1000 students across the institution. Two good simple rules to remember are:
    1. Thank staff for their help.
    2. Do not leave work spaces in a mess.

Be self-motivated – staff will support you but we can't do it for you!

WORKING PRACTICES AND PROCEDURES

The RCS's procedures on Health and Safety will apply at all times. You should fully acquaint yourself with both the Conservatoire's Regulations, Codes of Procedure and General Rules and the Film Department's Responsibilities and Procedures booklet.

In practice the **RCS Regulations** are reflected in the following **Working Procedures:**

You are expected to attend **all** your classes, rehearsals, tutorials, performances and production meeting

- Unexpected absences should be reported **immediately** using ASIMUT.

- Authorised absence must be applied for through your Student Contract. It will then be considered by your Programme Leader in consultation with your subject lecturer where appropriate.

- **Unauthorised absence is a serious disciplinary matter and is not permitted.**

- An attendance register will be taken by all Lecturers/Tutors and reviewed weekly by the Year Group Coordinator/Head of Department. If you have an unauthorised absence it will be recorded by the Head of Department. If you have three unauthorised absences you will meet with the Head of Department to discuss any issues around attending classes.

- If absence persists you will be asked to meet with the Director of Drama, Dance, Production and Film.

You have chosen to pursue a career where time literally is money. The basis of professional practice in the screen industry is punctuality. Punctuality does not mean turning up at the appointed time, it means turning up early enough to be **ready to start work** at the appointed time.

- In lectures you need to be in the classroom ready to start at the appointed time.
- In technical classes, there may be a call time and a start time. You need to be there at the call time e.g. 0900 to allow you to do the prep you need for the start of the session e.g. 0930.

- In screenings you need to be in the screening room for the beginning of the first film.

- On set you must be at the designated location for the call time and then be prepped ready to begin at the start of shooting.

- Lateness will be noted – anyone who is late three times will be required to meet the Head of Department for a discussion on professional practice.

No food or drink (other than water) is allowed in working spaces other than by permission.

Procedures for room bookings must be strictly observed and respected.

Care and attention must be given to **all** kit! Treat it as your own and look after it. There is a finite amount of kit available to you and it must be looked after.

Covid-19 – Make sure you use the products given to clean kit (as instructed by the Kit Coordinator).

You also need to make sure you take care of yourself and arrive for the working day refreshed having had enough sleep. There is a romantic notion that creatives burn the midnight oil constantly fuelled by caffeine and alcohol. It is not true! Treat your body well and it will be ready to work for you in times of real stress and fatigue!

Failure to follow any of the above Working Procedures **will be considered to be an infringement of regulations and is likely to result in appropriate disciplinary action.**

NB: Any student considered to be under the influence of either drugs or alcohol during a working session will be asked to leave the premises immediately and will be subject to disciplinary action. This also includes being under the influence the morning after!

GENERAL CONDUCT

These rules are self-explanatory and are covered by the normal codes of decency and courtesy however they do bear repeating.

The 'knock and wait' sign outside any staff base is there for a reason. Staff need time to discuss progress and assess materials. **Please do not come to the staff base unless you cannot resolve an issue at the Academic Administration and Support office or through the use of email.**

Mobile phones must be turned **off** at the start of each session. If you forget to turn off your phone and it rings, **DO NOT TAKE THE CALL!** Apologise to the tutor or your colleagues and switch the phone off. You will be in breach of professional practice if you cannot manage your mobile phone.

If you are expecting an important call let you lecturer know at the beginning of the class. Similarly, if you use your phone/tablet/laptop to take notes please let your Year Group Coordinator know so they can let all the relevant tutors know.

You must treat staff and colleagues with the respect and professionalism that you would expect yourself. You will be working with your colleagues for three years and must form a professional working relationship. The Programme is centred around collaboration.

Failure to collaborate will mean a failure of your professional practice.

Leave the edit suite/kit room/production suite/classroom as you found it. If it was in a mess when you got there let us know.

The Edit Suites are a facility and will be treated as such. You must book the suite, respect the rules of the facility and treat it as a professional work space. **It is not a common area to meet!**

The rules and regulations are published in the Filmmaking Procedures document you will receive at your programme induction.

The Production Office is a shared working space not a common room. **IT MUST BE KEPT TIDY!** If props need to be stored for a production do it neatly and make sure all props are returned once the production has finished. A project is not complete until all returns are cleared and petty cash balanced. **Failure to return props could mean you fail a project assessment.**

Switch off all unnecessary equipment and turn off the lights when you leave the edit suite/production suite/DTU. The less money the RCS spends on the electricity bill the more there will be for kit and other essentials!

Finally, the Academic Administration office is not a stationery shop! Please do not ask for pencils, scissors, paper etc. You are expected to supply your own materials for your studies. Any equipment needed for specific project work will be supplied by the Programme. Any questions relating to the Production Office can be directed to your Film Production Manager – Ruth Johnston r.johnston@rcs.ac.uk

PROGRAMME STAFF

There are many levels of staffing support for students on the BA Filmmaking Programme. They are:

- The Programme Team who oversee the academic process and deliver formal teaching and tutorials. The team is made up of the Head of Film and other permanent members of staff. These staff are your day-to-day contact across the three years of your degree programme.

  Additionally there are part time members of staff, industry mentors and guest tutors who will supplement the full-time Programme Team. They are all associated with specific modules and linked to project work or content development.

- The Film Production Manager, Ruth Johnston, will manage all the aspects of all BA Filmmaking shoots, she is not there to produce your film – that is your job – but to make sure all RCS processes and protocols are being followed. Ruth will be your first port of call with regard anything shoot related.

- The Kit Coordinator, Paul Mitchell, works closely with the Film Production Manager. Mitch manages all things kit related, so anything to do with kit should go to him first.

- The Central Production Unit (CPU) Tutors who mentor and supervise students in the workplace including tuition and tutorial support. The CPU is separate to the academic schools and supports all Conservatoire productions as required. Although Filmmaking students are not in direct contact with CPU on a daily basis you will need to speak to them when involved in project work.

- The Venues Team Technicians who mentor and supervise students in the Conservatoire's venues and provide advice and guidance in production practice. The Venues Team also work independently to the academic schools and have responsibility for all the Conservatoire's internal venues. Again, you may not have day-to-day contact with the venue's team but when you do, you must treat them with respect and always remember that they are the final voice of authority within a venue space. Listen to them and follow their instructions when given.

The Programme also has administration support from the Academic Administration and Support (AAS) staff. Your first point of contact in the AAS office will be:

Alexis Stroemer   Programme Support Administrator (BA Filmmaking, BA Production Technology & Management, BA Production Arts & Design)

You may also come into contact with:

Ruth Calder	Programme Support Administrator (BA Acting, BA Performance in BSL/English)
Catriona Donaldson	Programme Support Administrator (BED, PG Cert Learning & Teaching, MA Gaelic Arts, MED)
Sophie McAlpine	Programme Support Administrator (BA Musical Theatre, MA Musical Theatre)
Suzanne Shanks	Programme Support Administrator (BA Modern Ballet, MA Classical & Contemporary Text)
Shannon Carrigan	Programme Support Administrator (Options)
Dawn Forest	School Manager (Interim) - Drama, Dance, Production & Film
Jane Balmforth	Conservatoire Counsellor and Disabilities Advisor

Equality, Diversity and Inclusion

There are dedicated staff in the area of Equality, Diversity and Inclusion.

Amadu Khan   a.khan@rcs.ac.uk
Roz Caplan   r.caplan@rcs.ac.uk

EXTERNAL EXAMINER

Each programme in the RCS has an External Examiner whose primary function is to ensure fairness to students and comparability of standards with comparable institutions. They are appointed by the Academic Board for their experience of assessment procedures and/or their expertise in certain areas of the Programme work. Their main duties are:

- To judge your work impartially, in accordance with the School's assessment regulations and compare your work with that of other comparable Programmes.
- To approve the form, content and delivery of the School's assessment procedures.
- To consult with internal assessors and to moderate, if required, the marks given.

The External Examiner for session 2021/22 is Jeremy Bubb, Senior Lecturer in Digital Film Production at The University of Roehampton.

The External Examiner normally visits the programme twice in the academic year speaking to staff and students and reviewing work. He also attends the Examination Board meeting at the end of the academic year.

PROGRESS AND EXAMINATION REGULATIONS

Full details of the role of the External Examiner and the Progress regulations of the Conservatoire can be found in your Conservatoire Undergraduate Handbook:

- You will be charged for the resit of any assessment component you fail due to either non-submission, non-attendance or plagiarism.

- **If you do not attend we cannot assess you and you will fail.**

- If you have good reason for non-attendance or late submission you **must** declare personal mitigating circumstances so this can be considered. Details of how to do this are in the UG Handbook.

SUBMISSION OF WRITTEN WORK

Layout

All written submissions MUST be presented in the following formatting and procedures:
- All written work should be **single sided** and lines **double-spaced** (except for indented quotations).
- Pages should be **numbered** consecutively.
- The name of the student should appear on **every page**.
- Leave a **4cm margin** at the sides and top of the page.
- Indicate the **word count** at the end of the work (excluding quotations).
- You are responsible for keeping a **copy** of your work.

Unless otherwise specified, in your Module Briefing paper or by the individual tutor, all written work will be submitted for assessment via Moodle.

When work is required to be submitted to the AAS Office, it must be **signed for and date stamped in the presence of the student on the agreed date and within the times specified.** Similarly email submissions are automatically time/date stamped.

Submission Deadline Extensions and Late Submission

Full guidelines on individual extensions and the penalties for late submission can be found in your Conservatoire Undergraduate Handbook.

Please note however, that failure to submit work due to computer or software failure e.g. virus, damaged/lost information storage, damaged computer etc. will not be considered as legitimate reasons to not submit work.

NB: It is your responsibility to ensure that all of your work is backed up regularly. E-mail submissions should also be saved in order that a copy can quickly be retrieved in the event of non-receipt of a submission.

SOME USEFUL CONTACTS

You can dial direct to an internal extension from outside by dialling:
(0141) 270 8 + Ext

The Royal Conservatoire's main switchboard   **0141 332 4101**

BA Filmmaking Staff
*many staff will not be at their landline this year. Check with staff directly.

Head of Film	x278	r.tallan@rcs.ac.uk
Film Staff Base (Andy)	x308	a.dougan@rcs.ac.uk
Film Staff Base (Vince)	x308	v.hunter@rcs.ac.uk
Film Staff Base (Ruth)	x169	r.johnston@rcs.ac.uk
Film Staff Base (Gav)	x220	g.rizza@rcs.ac.uk
Film Kit Room (Mitch)	x375	p.mitchell@rcs.ac.uk
Student Production Office	x307	

Academic Administration and Support Office (AAS)

Reception Desk   x241   aas@rcs.ac.uk
(For ELS appointments and general enquires)

Alexis Stroemer   x356   a.stromer@rcs.ac.uk
Filmmaking Programme Support Administrator
(For Programme related administration matters)

Other

Counsellor and Disabilities Officer	x282	j.balmforth@rcs.ac.uk
Registry		registry@rcs.ac.uk
Effective Learning Service		els@rcs.ac.uk
(For learning support and guidance)		
International Student Advisor	x281	international@rcs.ac.uk
Client Services – Renfrew Street	x200	clientservices@rcs.ac.uk
Reception Desk at Wallace Studios	x101	
Student Union	x296	su@rcs.ac.uk

All extensions have dedicated voice mail for out of hour callers

ADDITIONAL PROGRAMME REQUIREMENTS

INDEPENDENT STUDY

You are responsible for your own progress.

It is stressed from the outset and throughout the Programme that your development will require systematically pursued independent study. You are expected to undertake **independent study** in support of and as a development of tutor-led work undertaken in class.

Independent learning can be done at any time when you don't have timetabled commitments but you will be allocated at least one week for independent learning work.

DIRECTED STUDY

Either supervised or unsupervised tasks as allocated by staff

Time is allocated for activity required within certain modules enabling the students to work independently towards a given end and within a given timescale.

THE WORKING WEEK

Although the working week is **Monday to Friday 9am to 6pm** it is usual for production work and student generated work to continue into the evening and over the weekends. It should not be assumed, therefore, that Saturdays and Sundays are for home visits and other recreational activities. Certainly there will be time for these, but great care must be taken to take note of schedules which will be published in advance. However, in line with professional practice inevitably there may be last minute changes to work schedules. You are expected to accommodate these changes other than in the most exceptional circumstances.
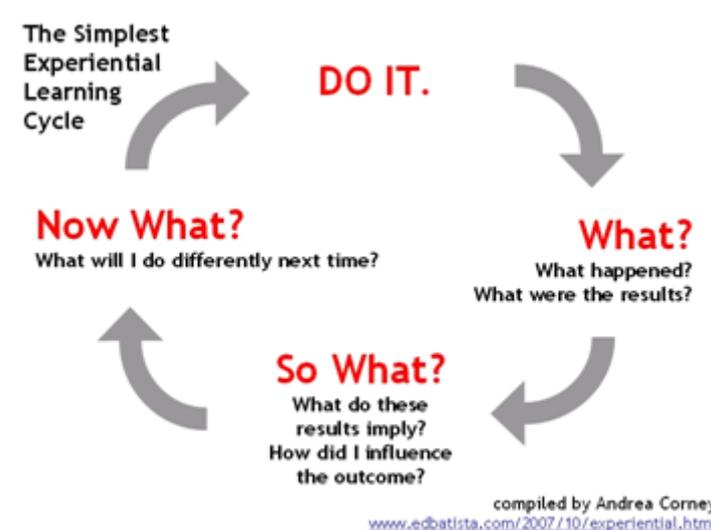
REFLECTIVE PRACTICE

"You learn nothing new from getting things right. You only learn when you admit you don't know the answer."

That quote comes from Richard Gerver, a former actor who is now one of the UK's leading educators and it sums up our philosophy on this course. Reflective practice is the key to developing successfully and is a vital transferrable skill. Any action without reflection is meaningless; real learning only occurs as part of a reflective process. So what do we mean by reflection?

Reflection is studying your own practice as seriously as you study anything else on this course; it involves thinking about a learning task after you have completed it. In any learning situation you should prepare beforehand, participate actively, and reflect on it afterwards. **Unless you do this you cannot learn.**

To paraphrase Richard Gerver real learning happens at 'the stuck place'. You need to consider why you are stuck, how you are going to get unstuck, and how you will ensure you don't get stuck again.

As a reflective practitioner you will also develop your critical thinking skills, probably this will initially involve critiquing other people's work but ultimately you will be able to cast a critical eye over your own work and this will in turn allow you to develop as a practitioner. Reflection happens in a cycle and it is most easily described as in the diagram below:

The Simplest Experiential Learning Cycle

DO IT.

What? What happened? What were the results?

So What? What do these results imply? How did I influence the outcome?

Now What? What will I do differently next time?

compiled by Andrea Corney
www.edbatista.com/2007/10/experiential.html

COMMUNICATION

There is an official notice board in the corridor, which is to be kept for Programme business only, and will include information on classes, tutorials, projects, visits etc.

Asimut – Timetabling and Space Bookings

All students' schedules are provided via ASIMUT, the Conservatoire's official timetable and scheduling software, available at https://rcs.asimut.net/public/login.php Students have access to book studios and rehearsal spaces via the ASIMUT system up to 48 hours in advance. Please see the Student ASIMUT Bookings Rules and Regulations for further details. Access to performance venues are for practice only and can be reserved through your Programme Support Administrator. The ASIMUT system also holds all of the Conservatoire's timetabled information.

ASIMUT training is given in induction week as part of the IT induction. Studios and rehearsal spaces cannot be booked until ASIMUT training has been received.

Policy, Rules and Regulations are available on Moodle & Portal.

For further details or to report any anomalies in your timetables, please contact your Programme Support Administrator or the space planning department at: spaceplanning@rcs.ac.uk

Email/Outlook Calendar

You will receive a Conservatoire e-mail account as part of your induction to the Conservatoire. The Head of Department uses email to communicate quickly and efficiently with individual students, year groups and the whole Programme. **It is your responsibility to check your email account daily or to report any email issues to IT.** You should also acquaint yourself with the Outlook Calendar in your account and use this as your main time management tool. This is particularly important for Filmmaking students as calls, schedules, class times etc. change frequently and will be sent by outlook appointment or via Asimut wherever possible. Please ensure you accept/decline appointments as appropriate to ensure an effective line of communication.

Please also insure that you have transported your Asimut schedule into your Outlook Calendar.

Additional access points are available around the Conservatoire buildings to send and retrieve your e-mail.

SPACES

There are three Edit Suites specifically for use by Filmmaking students; some spaces (like the Renfrew Street Production Office and R1) are shared with Production students. You need to work professionally in the production Office and respect the other students who are working on their productions. This space can become busy and noisy but you must manage the access to the space and facilities professionally and not become hostile to either fellow students or staff.

Entry to the Production Office will be restricted until you are in prep for a production and should **only be used for production activities**. These spaces must be treated with respect and with regard for the other users. **They are not common rooms and should not be treated as such.**

- No food and drink except for bottled water should be consumed in these areas.
- All work surfaces should be left tidy, free from clutter and ready for the next person to use.
- Rubbish should be placed in the bins provided.
- Turns should be taken emptying recycling bins as appropriate.
- No practical 'making' should take place in offices.

Computers

As well as IT resources for all students across both buildings, there are computer workstations dedicated specifically to Filmmaking students in the production office. **Computers in these areas are for production use only.** Access will only be issued to students on production for limited periods. 3rd Year Production students will be given access for the entire academic year.

Drinking and eating are strictly prohibited in the IT areas including the production office. Do not remove furniture or fittings from these areas and all computer pre-settings should be left as found. No unauthorised software should be installed onto the hard disk of any computers in the department and students are instructed to store all their own work files on removable media such as memory sticks. The Head of Department must be informed immediately should any changes to a computer set-up appear or if IT equipment in the department fails to function or appears damaged.

It is a serious disciplinary offence for students to use any staff computers.

Telephones

Filmmaking students are permitted to use RCS telephones situated in the production office **providing** the calls are for production practice purposes or relating to an emergency situation. The General Office monitors RCS telephones closely and the use of these phones for personal calls will not be tolerated. Please note that production calls should be made on the production telephones as calls made on personal phones will not be reimbursed.

STORAGE

The Conservatoire allocates one secure locker for every student. You will be required to pay a £5 deposit for Renfrew Street and £6 for Wallace Studios. The key to this locker is exclusively yours during your time at the Conservatoire. Prior to leaving/Graduating you **MUST** empty your locker and remove all belongings and return the key. Your deposit will be refunded on return of the locker key. Please do not ignore this as any possessions found in lockers when you leave will be thrown out.

KIT PICK-UP AND RETURN TIMES

You have a well-stocked kit room situated on Level 1 of the building and the kit room rules and regulations are outlined in detail in a separate document. You will need to access kit for your classes and for assessment and project purposes. The kit room should be treated like a professional facility and respect shown to both the kit and staff working in the area. Kit will be made available at specified times for extra-curricular shoots (shoots not assessed as part of the student curriculum - these

dates will be distributed at the beginning of the academic year). In order to book kit for extra-curricular activities you must follow the procedures outlined by Ruth Johnston. *You must be up to date with your academic studies/work/deadlines to access kit for extra/non-curricular work.*

Please note that kit booked for extra-curricular activities is not covered by the 'additional costs' and students will be responsible for replacing or repairing any damaged or lost items during this type of shoot.

Once a shoot has been authorised by the Film Production Manager, kit can be booked via the booking form submitted to Paul Mitchell at p.mitchell@rcs.ac.uk Kit bookings are restricted during the working day and curriculum work takes priority over student practice or non-curricular shoots. Projects sanctioned by the Film Department will also get priority over kit for practice.

The Filmmaking kit room is opened Monday – Friday, 9am – 5pm unless agreed in advance with the Film Production Manager and Kit Co-ordinator.

ADDITIONAL COSTS

To allow us to maintain the level of equipment and supply a range of materials throughout the duration of your programme you will pay a sum of £450. These additional costs are required to be paid, in full, during matriculation week in Year 1.

This money will ensure the resources are there for you as and when you require them. It also includes:

- 2 x BA Filmmaking crew t-shirts (to be worn when on official filming duties).
- Protective footwear.
- Repair or replacement of small items of kit during a production without delay.
- Subsidy of transport/admission for occasional field trips.
- Avid Media Composer workbooks

These costs guarantee that we will be able to repair or replace any of the smaller items of kit during a production without any delay, allowing shoots to remain on schedule and work to be completed on time.

The additional costs must be paid directly to the Finance Department. Please direct any questions with regard additional costs to the Finance Department.

APPROPRIATE DRESS

Most of your work will be practical and will mean that you need to wear suitable clothing. You should wear clothes that you feel comfortable in and that you are not too precious about, as they will undoubtedly get dirty.

You must wear appropriate clothes when working outdoors to keep you warm and dry. There is a lot of standing around during the filming process so it is imperative you are comfortable and able to work safely.

Appropriate footwear must be worn at all times. Open toe sandals, heels, soft canvas shoes must not be worn when around camera and grip equipment. When loading and unloading vans, rigging and de-rigging in venues and picking up props both at Wallace Studios at Spiers Locks or other facilities open toe footwear must not be worn.

When representing the department on shoots within the conservatoire or externally we expect you to wear your crew t-shirt and to wear black trousers.

Please do not wear clothing that is short and revealing. This is a professional environment and you should treat the conservatoire as your place of work!

YEAR GROUP MEETINGS

In keeping with the philosophy of the programme, where students are not only involved in their own work but also involved in the development of the programme, every four weeks the whole cohort will meet with the Programme Staff to discuss items of importance relating to the programme.

In addition to this, each year group will meet in turn with either the Head of Film or their year group coordinator. These programme meetings will be timetabled in your Asimut schedule.

Programme meetings should be a valuable forum for you to exchange ideas with staff and each other in a joint effort to get the best from the programme. It is therefore important that you all attend, make your ideas heard, and listen to others (the quietest are often the best).

During the year, the Head of Film or another member of the programme team may also meet formally with each year group to discuss any matters of importance or concern that may be ongoing.

All of these meetings are compulsory and a register will be taken.

You are expected to attend all year group meetings including those called, with reasonable notice, by student representatives. If you are to be unavoidably absent from any meeting, it is your responsibility to inform a member of the programme team in advance of the meeting and to make sure that you inform yourself about everything that was discussed and get all the information that is handed out as appropriate.

OFFICE HOURS

Each member of the Academic Staff will operate 'Office Hours'. These will be published in Asimut. Due to the nature of the Filmmaking timetable the Office Hours

will not always follow a regular pattern. Each staff member will work these sessions in one of two ways.

a) You must book yourself into a session via email at least a day in advance
b) You can turn up on the day during the allotted time

When you want to attend an 'Office Hours' session please contact the relevant staff member. These hours will be held online.

OPEN DOOR POLICY

The Head of Department operates an Open Door Policy meaning that if you wish to speak out with the office hours you can drop it at their office, and if available, will speak with you there and then, or if unavailable, can put a date in the diary.

You can also email the HoD to schedule in a meeting.

All academic staff can be available at times out with scheduled meetings. Please email the relevant staff member to arrange a date and time.

Please note that at times it might be a few days before staff can meet due to other timetabled obligations.

STUDENT REPRESENTATION

Each year group is required to elect one student representative and one deputy who will normally serve for the duration of his/her programme. It is the job of the elected student representatives to collect information from the year group to bring to meetings, and to provide feedback from the meetings to the students. There is a range of ways in which you can represent your programme within the Conservatoire.

Programme Meetings

Elected student representatives are expected to help lead discussion and feedback at programme meetings and to ensure the whole group is being represented in the dialogue. Occasionally the student reps might be asked to lead these meetings or may request to do so either with or without staff in attendance as appropriate.

Programme Committee Meetings

The Programme Committee meets twice a year and is convened by the Head of Film with all teaching staff and all elected student representatives in membership. This committee is integral to the ongoing management and development of the programme as it reports to the Quality and Standards Committee. Student representatives are full members and have an equal voice on this committee

although some reserved business relating to student progress may be conducted after the student representatives have been excused.

For further information on the remit and membership of your Programme Committee please contact Marie Green, Assistant Registrar (Programme Support) m.green@rcs.ac.uk

Programme Committee Open Forum

This is a forum in which all students can participate and express their views on the operation of their programme. It is convened by the student representatives and reports directly to the Programme Committee. This is held one per year during Term 3.

Health and Safety Action Group

There is a Health and Safety Action Group representing each operational area of the Conservatoire. The Production Health and Safety Action Group meets monthly to discuss any matters relating to the safe and healthy working practice of the department. There is a student representative on this group from each of the film and production programmes. This representative will be chosen during the first week of term and will serve on the committee for the year.

Programme Overview

As well as classes and lectures, the backbone of this course are a number of proto-professional projects and story development/screenwriting, which will allow you to develop your technical and narrative skills.

In your first year you will all work on group projects in Term 3 as well as shooting a monologue in Term 2. You will also work on your peers productions in various craft roles.

In your second year you will again author a piece of work while maintaining your craft skills by working on your peer's production. Again, you will develop your ideas in class for this film as well as your final year script.

Final year will allow you to focus on your portfolio and to select the roles you work in for the final year films. There is no requirement to direct a film in final year.

Some students may find that there are opportunities to move up within departments on films being made by second or third year students. Again, this is a decision that will be made by staff and will have a lot to do with the standard of your work and your professionalism. So, while these roles are possibilities they are awarded for hard work and professional competence so they should not be considered as guaranteed.

LEVEL ONE IN OUTLINE

At Level 1, the emphasis is on the staff led foundation of technical craft skills together with the development of film grammar. This will contextualize the practical work. Students will also be introduced to the mechanical and creative elements of storytelling and writing to allow them to begin to formulate ideas for end of year projects. The scripts and films will provide the core of critical and reflective skills development.

At the end of Level One, students will work on group projects that will put their new skills and knowledge into practice. All students will also write, produce, direct and edit a monologue with acting students

Filmmaking Level One		
Module Title	**SCQF Credits**	**SCQF Level**
Camera & Lighting Skills	10	7
Editing 1	10	7
Film Project 1	30	7
Film & Television Studies 1	10	7
Production & Directing 1	10	7
Sound 1	10	7
Storytelling 1	10	7
Visual Storytelling 1	10	7
Writing 1	10	7
Learning to Collaborate	10	7
Total	**120**	

LEVEL TWO IN OUTLINE

At Level 2 the focus is on creating the more autonomous learner. Each student will develop two original scripts that will provide the text for their end of year film and their final year film. Craft skills will be investigated through different learning modes that will demand more context on technical decisions in relation to the script.

Filmmaking Level Two		
Module Title	SCQF Credits	SCQF Level
Editing 2	10	8
Film Project 2	30	8
Film Studies 2	10	8
Production & Directing 2	10	8
Sound 2	10	8
Visual Storytelling 2	10	8
Writing 2	20	8
Options	20	8
Total	**120**	

LEVEL THREE IN OUTLINE

Level 3 facilitates synthesis of all prior learning and exploration with the development of autonomous practice.

Each student has the opportunity to author a final film and negotiate his or her craft role with staff on other peer work.

Students will work on a final screenplay that does not go into production but provides an extra piece for their portfolio.

Core modules are designed to promote autonomy with a focus on professional practice.

The Professional Development module will focus on placements, goal settings and preparation for transition into industry or further study.

There are twenty credits available for Options modules in Level 3.

Filmmaking Level Three		
Module Title	**SCQF Credits**	**SCQF Level**
Final Year Film	30	9
Internal Marketplace	10	9
Professional Development	10	9
Research Project	20	9
Writing 3	30	9
Options	20	9
Total	**120**	

ASSESSMENT AND FEEDBACK IN BA FILMMAKING

In BA Filmmaking our learning and teaching style is student-centred which means it is focused entirely on you. This means however, that you have to take responsibility for your own learning; no one is going to chase you for assignments. **You will be set deadlines and we expect you to meet those deadlines.**

Feedback and assessment are two of the most useful ways of taking control of your own learning and development as an independent practitioner.

ALL ASSESSMENT IS PASS/FAIL. NO GRADES WILL BE GIVEN

What is assessment? – Assessment is the method by which your progress is measured against the learning outcomes of the module. There are two types of assessment; formative and summative.

Formative assessment is a process in which your development is assessed and evaluated and constructive advice is given to enable you to develop.

In **summative assessment** your development is assessed and evaluated and awarded a PASS or FAIL. Although we do have summative assessment points in all of our modules the bulk of our assessments are formative.

The assessment criteria for every module are contained in the briefing paper which is delivered at the beginning of each module.

What is feedback? – Feedback is integral to learning and is probably the most important part of the assessment process; it enables you to develop your understanding and improve your performance. It is a means of helping you bridge the gap from where your performance is at the moment and where it could or should be. There are those who argue that it should correctly be called 'feed forward' since it generally identifies the next action or piece of work you need to undertake.

What counts as feedback? – Since we are a small department our teaching style is informal which means we will have a lot of contact with you in the course of each module.

We will comment constantly on your work and offer advice and encouragement or indeed correction depending on what is appropriate. **All of this should be considered as valuable feedback.**

How do I receive feedback? – There are some modules in which feedback is given formally, in writing, after an assessment. This will be given to you ahead of a tutorial and will form the basis of a discussion about your performance with a tutor.

However, there are many cases where the feedback will be given during the session itself, such as in a camera or editing class.

In other modules, such as Storytelling and Writing, the tutorial/lesson itself can be considered as feedback as you and the tutor spend time discussing your idea and investigating ways of developing it further.

What are my responsibilities? – Feedback is an active process on both sides. It is your responsibility to be aware of the feedback being given to you and to evidence it in your final work.

MODULE DESCRIPTORS

UNDERSTANDING MODULES

The following pages of module descriptors contain the key details about every module that makes up the BA Filmmaking programme. They contain the information both you and your lecturers may refer to in order to understand (amongst other things):

- What you are expected to be able to achieve in order to pass the module.
- How you will be assessed.
- How long work should take.
- The aims of the module and the indicative content.
- Which core-member of staff is responsible for the module.
- What reading or viewing may be helpful to better prepare for the module.
- How many credits the module carries.

Module Terms Glossary

The following glossary introduces each term. If you have further questions about your modules or the way they are recorded contact your Module Co-ordinator, Programme Leader or subject lecturer.

Module Title: e.g. Film Studies, refers to the official title of the module.

Brief Description: Gives a brief overview of the wider aims/content of the module.

Level: e.g. SCQF7, refers to the level at which you are studying. All module levels are defined in relation to the Scottish Credit Qualification Framework (SCQF).

Credit Rating: Amount of credit assigned to the module. (1 credit equals 10 hours of notional student effort).

Status: A module may either be core, open core, closed, choice or elective.
Core – Compulsory within the programme.
Open Core – Compulsory within the programme but open to other participants.
Closed – Only available within the programme.
Choice – Chosen by student from menu of modules across the institution.
Elective – Elective within programme – chosen by student.

Prerequisites: Lists the modules you are required to have passed before taking the given module.

Co-requisites: Lists the modules required to be undertaken simultaneously of the given module.

Anti-Requisites: Lists of modules, completion of which, prohibits you from taking given module.

Learning Modes: The ways in which you will learn on the module and the notional hours assigned to each mode.

Module Co-ordinator: This is the core member of staff who is charged with organising the delivery of the module to a good standard. Although the Module Co-ordinator may not actually teach any part of the module, they are responsible for briefing the staff who do and for overseeing the correct application of marking practices. Module Co-ordinators can be approached with questions and comments about their module.

Module Aims: The module aims give a succinct indication of the purpose of the module and its role in the development of your practice at the given point in the level.

Module Content: Provides an expansion of the concepts mentioned in the module aims highlighting the main areas of study. Note this content is indicative and liable to be adapted by the tutor/lecturer/artist delivering the module.

Learning Outcomes: Lists the skills and understanding you must be able to demonstrate in order to pass the module. You must meet each of the outcomes to pass the module and demonstrate your grasp of the learning outcomes in the work that you are assessed on.

Assessment Modes: Lists the ways in which you will be assessed by the tutors delivering the module.

Note that you must complete and pass all modes and components of a module in order to pass the module.

Modes may include the following:

- Written examination (normally in the form of an on-line questionnaire/test).
- Project (either written [script, TV outline] or practical [shoot, edit etc]).
- Summative Statement/Reflective Summary (see section on Reflective Practice for more details).
- Observation of practice – assessment of your production/practical work based on staff observations in key areas of development. These are:
  - Timekeeping
  - Communication
  - Collaboration
  - Operational capability (can you actually do the job/task you have been assigned)
  - Health and safety
  - Self-motivation

Assessment Criteria: Identifies what you are being assessed on and what criteria you are being measured against.

Alignment of Assessment and Learning Outcomes: A table identifying which Learning Outcomes are assessed by which modes.

Feedback: How you will receive feedback.

You will be given feedback in one or more of the following ways:

Formative Verbal – Informal discussion or tutorial based feedback with your tutor as you progress through the module or project you are involved in. This can take the form of a camera lecturer showing you what you are doing wrong and giving you tips to better your performance. THIS TYPE OF FEEDBACK IS NOT WRITTEN BUT IS FEEDBACK!
Formative Written – Documentation of tutorials/discussions as appropriate.
Summative Written – Written feedback.

Resources: Resources required for module including:

Indicative Bibliography i.e. lists the key texts, video, music and websites.
Online resources including use of Moodle, Portal, etc.
Access/specific room requirements.
Specific software/equipment requirements.

Other Relevant Details: Notes important information not covered anywhere else in the Module Descriptor.

MODULE DESCRIPTORS

SHE Level One

Module Co-ordinators

Module Title	Module Co-ordinator
Learning to Collaborate	Dr Una MacGlone
Camera and Lighting Skills	Ray Tallan
Editing 1	Ray Tallan
Film & Television Studies	Dr Andy Dougan
Film Project 1	Ray Tallan
Production & Directing 1	Vince Hunter
Sound 1	Ray Tallan
Storytelling	Vince Hunter
Visual Storytelling 1	Ray Tallan
Writing 1	Vince Hunter

Module Title	Learning to Collaborate
Module Co-ordinator	Dr Una MacGlone
Module Content (include brief description of module's purpose in relation to overall programme (where relevant), and some detail of practices and ideas the student will encounter in the module)	This module introduces methods for practical collaboration with other artists. During online lectures you will explore a range of artistic case-studies, working processes and questions to develop a basic understanding of collaborative skills and challenges. In online seminars you will discuss and apply these skills in practice with students from other programmes in the Conservatoire. Through the module you will develop an understanding of other artforms and practices in the conservatoire, with a view to developing new collaborative work and ideas. **This module will include:** **Lectures** • Four online lectures featuring interviews with and presentations from visiting artists and practitioners around the four key learning questions: *What is collaboration?* *How can we collaborate on and offline?* *What are our resources?* *What can we achieve together?* **Online Seminars** • Four facilitated online seminars which explore the four key questions in cross-disciplinary groups **Facilitated/Directed Learning in Intensive Options Week** • Facilitated online workshops each morning • Development of collaborative digital work in cross-disciplinary groups **Independent Learning** • Development of proposals for pitching cross-discipline collaborations • Independent attendance at a range of performance events at RCS during the remainder of the academic year • Facilitate each other to observe class work from other disciplines during the remainder of the academic year

Level *1 = SCQF 7* *2 =SCQF 8* *3 = SCQF 9* *4 = SCQF 10* *M = SCQF 11*	SCQF 7		
Credit Rating	**10** SCQF Credits / **5** ECTS credits		
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course Year 1 of all Undergraduate Conservatoire programmes		
Pre-requisites	N/A		
Co-requisites	N/A		
Anti-Requisites	N/A		
Maximum number of Students	All Year One	**Minimum number of Students**	N/A
Number of weeks over which module is delivered	13		

Learning Modes	Indicative Total (hours)
Lectures	8
Workshops	8
Supervised / Taught group activity	18
Directed Study	20
Independent Study	48
Total Notional Student Effort (Should add up to the total number of credits for module x 10)	100

Module Aims (must be aligned with learning outcomes)	- To interrogate collaboration as a core skill for the contemporary artist - To explore a range of collaborative methods for working remotely and online - To develop a meaningful understanding of the diverse range of skills and practices within the RCS community - To model a best practice approach to working collaboratively online - To make a short piece of collaborative work - To propose a new collaborative project
Learning Outcomes (must be mapped to programme learning outcomes)	On successful completion of this module you will be able to:
LO1	Collaborate with students from different disciplines in small groups
LO2	Plan a collaborative project
Assessment 1, Type and Weighting	You will be assessed through: **Sharing of collaborative work** (LO1) PASS/FAIL
Assessment Criteria for Assessment 1 (must be aligned to module learning outcomes and clearly relatable to assessment outcome and feedback)	Assessors will look for: - An understanding of the personal and professional qualities required for successful collaboration - An ability to offer ideas and to actively respond to the ideas of others - An ability to develop a bespoke collaborative method in a small group
Assessment 2, Type and Weighting	You will be assessed through: **Written proposal** for a collaborative project (LO2) PASS/FAIL

Assessment Criteria for Assessment 2	Assessors will look for: • A clear proposal demonstrating a theoretical and practical understanding of the implications of cross disciplinary work • Evidence of how the proposal may enhance the student's own skills and practice • Evidence of creativity, innovation and challenge
Alignment of Assessment and Learning Outcome	<table><tr><td></td><td>Assessment 1</td><td>Assessment 2</td></tr><tr><td>LO1</td><td>X</td><td></td></tr><tr><td>LO2</td><td></td><td>X</td></tr><tr><td></td><td></td><td></td></tr></table>
Feedback	You will receive timely feedback on your work in this module in the following ways: • Pass/Fail result • Formative feedback from staff and peers

Module Title	Camera and Lighting Skills
Brief Description *(Max 100 word count)*	This module will deliver a baseline level of competence on kit operation, management and procedures. Students will receive instruction on all kit within the kit room. Students will also be trained to an industry standard for Health and Safety. This is a hands-on practical module with practical assessment elements
Level 1 = SCQF 7 2 = SCQF 8 3 = SCQF 9 4 = SCQF 10 M = SCQF 11	Level 7
Credit Rating	**10** SCQF Credits / **5** ECTS credits
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Filmmaking 1
Pre-requisites	None
Co-requisites	None
Anti-Requisites	None

Maximum number of Students		18	Minimum number of Students		n/a
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Supervised / Taught group activity		3	11	33
Tutorials		0.5	2	1
Directed Study		3	10	30
Independent Study		3	10	30
Lectures (H&S)		6	1	6
Total Notional Student Effort				**100**
Module Co-ordinator	Ray Tallan			

Module Aims	This module is designed to: • Provide students with the techniques required to operate camera, lighting and grip equipment. • Establish a healthy and safe practice.
Module Content	This module will cover: • All Film lighting, camera and grip operation • Professional practice in relation to Health and Safety • Crew roles within the camera, lighting and grip department • Theory sufficient to support healthy and safe practices.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate an understanding of Health and Safety in relation to daily practice.
LO2	Operate at a basic and competent level when setting up and using camera and lighting equipment.
Assessment 1, Type and Weighting	You will be assessed through: • Pass/Fail (LO1) Other Documentation: Short answer assessment – Health & Safety
Assessment Criteria for Assessment 1	Assessors will look for: • An understanding of health and safety practice in relation to the safe operation on a film set/location. This assessment must be passed in order for a student to proceed to Learning Outcome 2.
Assessment 2, Type and Weighting	You will be assessed through: • Pass/Fail (LO2) Other Documentation: Practical Assessment. Individual
Assessment Criteria for Assessment 2	Assessors will look for: • Demonstration of a competent level of technical knowledge, understanding and technique when setting up and operating camera and lighting equipment.

Alignment of Assessment and Learning Outcome		Assessment 1	Assessment 2	
	LO1	x		
	LO2		x	

Feedback	Formative verbal feedback during class and summative written feedback will be given at identified points in the module.
Recommended Resources	Appropriate Room (R1) Film Shooting kit (camera, lighting and grip)
Other Relevant Details	<u>Reading List</u> • Elkins, D *The Camera Assistants Manual*. Focal Press, 2009 • Lyver, D & Swainson, G. *Basics of Video Lighting*. Routledge, 1999 • Box, H. *Set Lighting Technician's Handbook*. Routledge, 2010
Next Steps	Visual Storytelling

Module Title	**Editing 1**
Brief Description *(Max 100 word count)*	This module will give students the instruction for AVID 101 and Edit Share. It will also cover the fundamentals of basic narrative editing.
Level *1 = SCQF 7* *2 =SCQF 8* *3 = SCQF 9* *4 = SCQF 10* *M = SCQF 11*	Level 7
Credit Rating	**10** SCQF Credits / **5** ECTS credits
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: <u>BA Filmmaking 1</u>
Pre-requisites	None
Co-requisites	Film Project 1
Anti-Requisites	None

Maximum number of Students	18	**Minimum number of Students**	n/a
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)

Supervised / Taught group activity (Film Project 1 Edit)	31	2	62
Seminars	2	2	4
Supervised / Taught group activity	3	6	18
Directed Study	1.5	10	15
Tutorials	0.5	2	1
Total Notional Student Effort			**100**

Module Co-ordinator	Ray Tallan
Module Aims	This module is designed to: • Provide students with foundation skills in editing • Develop autonomous practice • Develop an understanding of narrative editing techniques
Module Content	• basic operational skill in AVID 101 • focus on basic narrative structure and storytelling through editing. • focus developing the autonomous learner.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate an operational understanding of AVID.
LO2	Demonstrate understanding of craft by editing a short form sequence
Assessment 1, Type and Weighting	You will be assessed through: • Pass/Fail (LO1) Other Documentation: Online Short answer questions (30 out of 50 to obtain a pass) *40 out of 50 to achieve the AVID 101 Certificate.
Assessment Criteria for Assessment 1	Assessors will look for: • An understanding of basic AVID operation
Assessment 2, Type and Weighting	You will be assessed through: • Pass/Fail (LO2) Performance: Edit a short form project
Assessment Criteria for Assessment 2	Assessors will look for: • Display operational knowledge within a short form project.

	• Effective professional practice in self-management • Display understanding of basic narrative structure. • Ability to take on notes within the edit.
Alignment of Assessment and Learning Outcome	

	Assessment 1	Assessment 2	
LO1	x		
LO2		x	

Feedback	The student will receive feedback via the following modes: • Continuous oral feedback • 1-2-1 tutorials • Written summative feedback
Recommended Resources	DTU
Other Relevant Details	Reading List • Keast, G. *The Art of The Cut*. CreateSpace Independent Publishing Platform, 2015 • Murch, W. *In the Blink of an Eye*. Silman-James press, 2001 • Chandler, G. *Film Editing: Great Cuts Every Filmmaker and Movie Lover Must Know*. Michael Wiese productions, 2009 • Rosenblum, R. *When the Shooting Stops, the Cutting Begins: A Film Editor's Story*. DaCapo Press; New Ed edition, 1986
Next Steps	Editing 2

Module Title	Film and Television Studies
Brief Description *(Max 100 word count)*	This module will introduce students to key concepts in film history and practice as well as television and other broadcast formats.
Level *1 = SCQF 7* *2 =SCQF 8* *3 = SCQF 9* *4 = SCQF 10* *M = SCQF 11*	Level 7
Credit Rating	**10** SCQF Credits / **5** ECTS credits
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Filmmaking 1
Pre-requisites	none
Co-requisites	none
Anti-Requisites	none

Maximum number of Students	18	**Minimum number of Students**		n/a
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Lectures(online)		2	14	28
Seminars(online)		1	2	2
Supervised / Taught group activity(online)		3	5	15
Tutorials(online)		0.5	2	1
Directed Study		3.6	15	54
Total Notional Student Effort				**100**

Module Co-ordinator	Andy Dougan
Module Aims	This module is designed to: • Enable the student to gain a theoretical understanding to contextualize their practical skills and develop their practice.

Module Content	• Glasgow and the pre-cinema era • Construction of audience • Historical development of narrative • Hollywood studio system • European realist cinema • Post-millennial film industry • Development of television consumption • Television formats
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Inform your practice by placing it in a historical, contextual and social framework
Assessment 1, Type and Weighting	You will be assessed through: • Pass/Fail (LO1) Other Documentation: 1000 word essay or a negotiated equivalent.
Assessment Criteria for Assessment 1	Assessors will look for: • An understanding of the historical overview of film content leading to the development of contemporary practices • Critical understanding of the approaches and works of contemporary and historical practitioners • An understanding of television viewing habits and the various formats and platforms • A basic understanding of academic practice in terms of research, writing and referencing
Alignment of Assessment and Learning Outcome	

	Assessment 1		
LO1	x		

Feedback	You will receive constant formative feedback in the class environment. Summative feedback will be written and delivered after points of summative assessment.
Recommended Resources	Lecture Theatre/R1 Projector
Other Relevant Details	none
Next Steps	Film Studies 2

Module Title	Film Project 1
Brief Description *(Max 100 word count)*	This module will require you to produce, direct and edit your own film as well as work as a crew member on peer group films. You will be allocated roles by staff for all shoots. You will be required to complete a final edit by the end of the module.
Level *1 = SCQF 7* *2 = SCQF 8* *3 = SCQF 9* *4 = SCQF 10* *M = SCQF 11*	Level 7
Credit Rating	**30** SCQF Credits / **15** ECTS credits
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Filmmaking 1
Pre-requisites	Writing 1 Editing 1 Production & Directing 1 Sound 1
Co-requisites	none
Anti-Requisites	none

Maximum number of Students	18	Minimum number of Students	n/a

Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Directed Study (on set & edit suite)	35	4	140
Supervised/Taught group Activity	35	4	140
Tutorials	0.5	2	1
Directed Study	2.375	8	19
Total Notional Student Effort			**300**

Module Co-ordinator	Ray Tallan
Module Aims	This module is designed to:

	• Enable the student to consolidate learning from all other practical modules and deliver a finished film. • Evidence practical skills as a crew member on peer group projects
Module Content	• Direct, produce and edit a short piece (monologue) • Work across monologue productions within the camera, lighting & sound department • Work as a crew member on a mentored group production
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate the ability to work both autonomously and collaboratively in project environments by completing (fully edited) a short piece of work and work as a part of crew
LO2	Reflect on your performance on your own film as well as peer productions.
Assessment 1, Type and Weighting	You will be assessed through: • Pass/Fail (LO1) Other Documentation: Practical Project
Assessment Criteria for Assessment 1	Assessors will look for: • The delivery of a completed final cut of the end of year film. • The use of effective strategies for managing the filmmaking process from pre-production to finished edit. • Evidence of problem solving skills and creative solutions to deliver a short film
Assessment 2, Type and Weighting	You will be assessed through: • Pass/Fail (LO2) Other Documentation: Reflective Statement (500 words) and film mood book
Assessment Criteria for Assessment 2	Assessors will look for: • Reflection and understanding of all the stages of the filmmaking process • Understanding of the importance of creative decision making during project realisation.
Alignment of Assessment and Learning Outcome	

		Assessment 1	Assessment 2	

LO1		x		
LO2			x	
Feedback	Formative feedback will happen at appropriate points during productions. Summative feedback will be written and delivered after points of summative assessment.
Recommended Resources	All BA Filmmaking kit DTU Film – Edit Suites
Other Relevant Details	None
Next Steps	Film Project 2

Module Title	Production and Directing 1
Brief Description *(Max 100 word count)*	This module will introduce students to the skills and understanding required to produce and direct a short form project.
Level *1 = SCQF 7* *2 =SCQF 8* *3 = SCQF 9* *4 = SCQF 10* *M = SCQF 11*	Level 7
Credit Rating	**10** SCQF Credits / **5** ECTS credits
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Filmmaking1
Pre-requisites	None
Co-requisites	Film Project 1
Anti-Requisites	None

Maximum number of Students	18	**Minimum number of Students**	n/a
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Workshops (online)	3	21	63
Tutorials (online)	0.5	2	1
Independent Study	1.8	20	36
Total Notional Student Effort			**100**

Module Coordinator	Ray Tallan
Module Aims	This module is designed to: • Provide a comprehensive grounding in the techniques used by the producer and director when undertaking the production of a short narrative fiction piece of work.
Module Content	The module will include • Script Breakdown • Production paperwork and practices

	• Script Visualization • Working with actors • Directing crew • Visual storytelling within short narrative fiction
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Identify and react to production and directing challenges in order to effectively contribute to your own project work.
LO2	Demonstrate your knowledge of the required processes as a filmmaker in the context of your own production
Assessment 1, Type and Weighting	You will be assessed through: • Pass/Fail(LO1) Performance: Produce and direct a complete coherent short narrative work based on an approved script.
Assessment Criteria for Assessment 1	Assessors will look for: • The development of effective strategies for managing the filmmaking process. • An ability to plan and problem solve to produce work that keeps true to the script. • Demonstrate the ability to tell a fictional story within a short form process from an approved script (Writing 1).
Assessment 2, Type and Weighting	You will be assessed through: • Pass/Fail (LO2) Other Documentation: Production and Directing Paperwork
Assessment Criteria for Assessment 2	Assessors will look for: • The ability to work autonomously • A demonstration of professional practice • The ability to meet deadlines and the requirements of the brief

Alignment of Assessment and Learning Outcome					
		Assessment 1	Assessment 2		
	LO1	x			
	LO2		x		

Feedback	Formative verbal feedback during class sessions and summative written feedback will be given at identified points in the module.

Recommended Resources	Technical training rooms (R1 and DTU) Scripted Scenes Production paperwork templates Student production office
Other Relevant Details	<u>Reading List</u> • Badham, J & Modderno, C. *I'll Be in My Trailer*. Michael Wiese productions, 2006 • Goodridge, M. *FilmCraft: Directing*. Ilex, 2012 • Potter, S. *Naked Cinema: Working with Actors*. Faber & Faber, 2014 • Katz, S. Film Directing: Shot by Shot: Visualizing from Concept to Screen. Michael Wiese Productions, 2011 • Cleve, B. *Film Production Management: How to Budget, Organize and Successfully Shoot your Film*. Routledge, 2017 • Lyons, S. Indie Film Producing:The Craft of Low Budget Filmmaking. Routledge, 2012 • Thurlow, M & Thurlow C. *Making Short Films, Third Edition:The Complete Guide from Script to Screen*. Bloomsbury Academic;3rd Revised edition, 2013
Next Steps	Production and Directing 2

Module Title	Sound 1
Brief Description *(Max 100 word count)*	This module will give students the foundation skills to record audio for film on location and to manipulate it in a post-production environment. It will also look at sound in cinema history and give it context for current practice.
Level *1 = SCQF 7* *2 =SCQF 8* *3 = SCQF 9* *4 = SCQF 10* *M = SCQF 11*	Level 7
Credit Rating	**10** SCQF Credits / **5** ECTS credits
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Filmmaking 1
Pre-requisites	None
Co-requisites	Film Project 1
Anti-Requisites	None

Maximum number of Students	18	Minimum number of Students	n/a	
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Workshops		3	7	21
Supervised / Taught group activity		4	1	4
Lectures		3	1	3
Directed Study (on set recording)		31	1	31
Tutorials		0.5	2	1
Independent Study		2.6	15	40
Total Notional Student Effort				**100**

Module Co-ordinator	Ray Tallan
Module Aims	This module is designed to:

	• Provide students with foundation skills in both location sound techniques and post-sound techniques. • Develop both collaborative and autonomous practice. • Communicate the importance of sound in cinema
Module Content	• basic skills to operate all location sound equipment and use them in controlled and real life environments • Pro Tools fundamentals.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate an operational understanding of Pro Tools
LO2	Operate all sound location kit on a short form project
Assessment 1, Type and Weighting	You will be assessed through: • Pass/Fail (LO1) • Other Documentation: Export audio, dub and round trip back to Media Composer
Assessment Criteria for Assessment 1	Assessors will look for: • An understanding of basic Pro Tools operation • The ability to work autonomously • Demonstration of ability to manage workflow • The ability to manipulate sound to the benefit of story
Assessment 2, Type and Weighting	You will be assessed through: Pass/Fail (LO2) Performance: Record sound on a short form project.
Assessment Criteria for Assessment 2	Assessors will look for: • Display operational knowledge within a short form project • Effective professional practice in management of self and peers. • Coherent and useable audio

Alignment of Assessment and Learning Outcome		Assessment 1	Assessment 2	

	LO1	x		
	LO2		x	

Feedback	Formative verbal feedback during class and summative written feedback will be given at identified points in the module.
Recommended Resources	Location sound kit. DTU/STUDIO A/B Pro Tools Software
Other Relevant Details	Reading List • Wyatt, H. *Audio Post Production for Television and Film: An introduction to technology and techniques*. Focal Press; 3rd edition, 2004 • Viers, R. *Location Sound Bible: How to Record Professional Dialogue for Film and TV*. Michael Wiese Productions, 2012 • Weis, E. *Film Sound: Theory and Practice*. Columbia University Press, 1985 • Rose, J. *Producing Great Sound for Film and Video:Expert Tips from Preproduction to Final Mix*. Routledge; 4th edition. 2014
Next Steps	Sound 2

Module Title	Storytelling 1
Brief Description *(Max 100 word count)*	This module will cover the basics of story, regardless of format, from cave drawings to classical writings to contemporary work. It will begin to look at story ideas. Where do they come from? The module will also expose you to the beginnings of the critique - how to construct and receive critical feedback on your work.
Level *1 = SCQF 7* *2 =SCQF 8* *3 = SCQF 9* *4 = SCQF 10* *M = SCQF 11*	Level 7
Credit Rating	**10** SCQF Credits / **5** ECTS credits
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Filmmaking 1
Pre-requisites	None
Co-requisites	None
Anti-Requisites	None

Maximum number of Students		18	**Minimum number of Students**		n/a
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)	
Lectures(online)		3	2	6	
Workshops(online)		3	5	15	
Tutorials(online)		0.5	4	2	
Directed Study		11	7	77	
Total Notional Student Effort				**100**	
Module Co-ordinator		Ray Tallan			

Module Aims	The module is designed to: • Introduce the student to the fundamentals of storytelling • Prepare the student to receive constructive feedback on your work • Prepare the student for discuss on their ideas in an open forum with staff and peers • Prepare the student for re-working ideas • Enhance research skills
Module Content	• Researching of ideas from various sources • Basics of pitching to a group • How to critique work and how to take critical feedback • Study of different story formats and styles • Development of idea for the 'Film Project' end of year film
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate the ability to engage in idea development.
LO2	Demonstrate critical skills by giving and receiving critical feedback.
LO3	Complete one idea/story that you will take forward into the 'Writing 1' module.
Assessment 1, Type and Weighting	You will be assessed through: • Pass/Fail (LO1/LO2) Continuous Observation: Your engagement in class workshop sessions.
Assessment Criteria for Assessment 1	Assessors will look for: • Participation during class workshop sessions • Constructive critical feedback given to peer work • Demonstration of progress during tutorials and peer group feedback sessions. • A developing professional attitude to notes and the application of notes
Assessment 2, Type and Weighting	You will be assessed through: • Pass/Fail (LO3) Other Documentation: Written Synopsis and Treatment
Assessment Criteria for Assessment 2	Assessors will look for: • A completed synopsis and treatment – no longer than 1 side of A4 • The synopsis/treatment to reflect notes given during class and tutorials.

Alignment of Assessment and Learning Outcome		Assessment 1	Assessment 2	
	LO1	x		
	LO2	x		
	LO3		x	
Feedback	You will receive constant and immediate formative feedback in the class environment. Summative feedback will be written and delivered after points of summative assessment.			
Recommended Resources	Classroom with internet access and A.V			
Other Relevant Details	None			
Next Steps	Writing 1			

Module Title	Visual Storytelling 1
Brief Description *(Max 100 word count)*	This module will introduce the students to the creative building blocks of cinematography. It will cover colour, framing, blocking, exposure, lenses and camera movement. It will begin to bridge the thinking between technical operation and creative storytelling.
Level 1 = SCQF 7 2 =SCQF 8 3 = SCQF 9 4 = SCQF 10 M = SCQF 11	Level 7
Credit Rating	**10** SCQF Credits / **5** ECTS credits
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Filmmaking Year 1
Pre-requisites	Camera and Lighting 1
Co-requisites	Film Project 1
Anti-Requisites	None

Maximum number of Students	18	Minimum number of Students	n/a

Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Lectures(online)	3	5	15
Supervised / Taught group activity(online)	21	2	42
Directed Study (Film Project Shoot)	5	1	5
Seminars	3	2	6
Independent Study	3.2	10	32
Total Notional Student Effort			**100**

Module Co-ordinator	Ray Tallan
Module Aims	The module is designed to:

	• Build creative thinking around basic techniques learned in the Camera & Lighting module. • Introduce different blocking patterns for the frame • Get the student looking at the effect of exposure, lens choice and movement in relation to camera and story.
Module Content	This module will cover: • Basic storyboarding techniques • Lens choices • Shooting at specific stops • Shot sizes • Composition and blocking • History of shooting styles • Practical exercises for visual sequences
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Fulfill the role of cinematographer on a short project
LO2	Evidence an understanding of different approaches to visual styles.
Assessment 1, Type and Weighting	You will be assessed through: • Pass/Fail (LO1) Other Documentation: Edited sequence with supporting documentation.
Assessment Criteria for Assessment 1	Assessors will look for: • A creative understanding of visual grammar through framing, colour and movement. • A full storyboard • 500 word reflective document of the process
Assessment 2, Type and Weighting	You will be assessed through: • Pass/Fail (LO2) Presentation: 5-7 minute presentation of two different visual styles
Assessment Criteria for Assessment 2	Assessors will look for: • a demonstration of research skills • an understanding of the styles selected • engagement with questions from the panel

Alignment of Assessment and Learning Outcome				
		Assessment 1	Assessment 2	
	LO1	x		
	LO2		x	

Feedback	You will receive constant formative feedback in the class environment. Summative feedback will be written and delivered after points of summative assessment.
Recommended Resources	All Film kit R1 or other suitable teaching space
Other Relevant Details	None
Next Steps	Visual Storytelling Skills 2

Module Title	Writing 1
Brief Description *(Max 100 word count)*	This module will take the ideas developed in the 'Storytelling' module and begin the translation into script form. This module will continue to develop your critical and reflective skills with regular readings of full screenplays that will provide discussion for class.
Level *1 = SCQF 7* *2 =SCQF 8* *3 = SCQF 9* *4 = SCQF 10* *M = SCQF 11*	Level 7
Credit Rating	**10** SCQF Credits / **5** ECTS credits
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Filmmaking 1
Pre-requisites	Storytelling 1
Co-requisites	None
Anti-Requisites	None

Maximum number of Students	18	**Minimum number of Students**		n/a
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Workshops (online)		3	11	33
Lectures (online)		3	3	9
Tutorials (online)		0.5	4	2
Directed Study		4	14	56
Total Notional Student Effort				**100**
Module Co-ordinator	Ray Tallan			
Module Aims	This module is designed to: • Enhance reading skills of Screenplays			

	• Enable the completion of your first curriculum screenplay • Enable you to discuss your writing in an open forum for staff and peer critical feedback • Develop your writing and storytelling skills
Module Content	• Practical writing classes • Induction of 'Fade In' software • Feature Film/Short Film Screenplay reading • One to one development tutorials • Delivery of screenplay
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Complete a final draft of a short form screenplay
LO2	Demonstrate the ability to engage in critical discussion and debate and evidence through draft changes.
Assessment 1, Type and Weighting	You will be assessed through: • Pass/Fail (LO1)) Other Documentation:Completed Screenplay (5 pages approximately)
Assessment Criteria for Assessment 1	Assessors will look for: • A correctly formatted screenplay • A screenplay that reflects notes from tutorials • an understanding of the effectiveness of dramatic story technique
Assessment 2, Type and Weighting	You will be assessed through: • Pass/Fail (LO2) Continuous Observation: In class workshops and new drafts of script
Assessment Criteria for Assessment 2	Assessors will look for: • Contribution to open discussion • Continued advancement of engagement with critical feedback • A developing professional attitude to notes and the application of notes • Reflection on process

Alignment of Assessment and Learning Outcome		Assessment 1	Assessment 2	
	LO1	x		
	LO2		x	

Feedback	You will receive constant and immediate formative feedback in the class environment. Summative feedback will be written and delivered after points of summative assessment.
Recommended Resources	Relevant Screenplays Fade In - DTU
Other Relevant Details	Reading List • Aronson, L. *The 21st Century Screenplay* (Allen & Unwin, 2010) • Campbell, J. *The Hero With A Thousand Faces*. (Fontana Press, 1988) • Cooper, P & Dancyger, K. *Writing the Short Film*. (Focal Press, 1999) • Cowgill, L.J. *Writing Short Films* (Lone Eagle, 2005) • Field, S. *Screenplay: The Foundations of Screenwriting* (Dell, 1984) • King, S. *On Writing*. (Pocket, 2002) • McKee, R. *Story*. (Regan, 1997) • Norman, M. *What Happens Next: A History of Hollywood Screenwriting* (Three Rivers Press, 2008) • Yorke, J. *Into the Woods: A Five Act Journey into Story*. (Particular Books, 2013)
Next Steps	Film Project 1/Writing 2

SHE Level Two

Module Co-ordinators

Module Title	Module Co-ordinator
Options	Various
Editing 2	Ray Tallan
Film Project 2	Ray Tallan
Film Studies 2	Dr Andy Dougan
Production & Directing 2	Vince Hunter
Sound 2	Ray Tallan
Visual Storytelling 2	Ray Tallan
Writing 2	Vince Hunter

Module Title	Editing 2
Brief Description *(Max 100 word count)*	This module will look further into editing styles with a deeper consideration of the history of editing. It will also advance further into technical operation of avid and look at the job of the assistant editor and the role of DIT
Level *1 = SCQF 7* *2 =SCQF 8* *3 = SCQF 9* *4 = SCQF 10* *M = SCQF 11*	Level 8
Credit Rating	**10** SCQF Credits / **5** ECTS credits
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Filmmaking 2
Pre-requisites	Editing 1 Film Project 1 Film and Television Studies 1
Co-requisites	Film Project 2
Anti-Requisites	none

Maximum number of Students	18	Minimum number of Students		n/a
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Supervised / Taught group activity		3	7	21
Lectures		2	4	8
Directed Study (Film Project 2)		35	2	70
Tutorials		0.5	2	1
Total Notional Student Effort				**100**

Module Co-ordinator	Ray Tallan
Module Aims	This module is designed to: • Increase industry level vocabulary within editing

	• Develop further, the storytelling skills of the editor • Increase the active viewing skills of the editor • Develop further the technical skills of the editor • Increase awareness of skills and attributes required for assistant editors
Module Content	• Advanced technical AVID classes • Lectures on editing styles • Classes with industry assistants and D.I.T's
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Edit your end of year film, demonstrating the ability to work autonomously and to a given brief
LO2	Operate AVID at an advanced level
LO3	Place your edit in a historical context
Assessment 1, Type and Weighting	You will be assessed through: • Pass/Fail (LO1/LO2) Other Documentation: Completed edit end of year film that reflects shooting script.
Assessment Criteria for Assessment 1	Assessors will look for: • Use of advanced technical AVID skills • A film that is comparable to the shooting script. • Professional practice in relation to deadlines and agreements • An advanced understanding of story and structure
Assessment 2, Type and Weighting	You will be assessed through: • Pass/Fail (LO3) Essay: 700 words.
Assessment Criteria for Assessment 2	Assessors will look for: • Reflection and a high level of understanding of the historical and professional development of editing • Analysis of your editing work in the context of historical editing styles.

Alignment of Assessment and Learning Outcome		Assessment 1	Assessment 2	
	LO1	x		
	LO2	x		

	LO3		x	

Feedback	You will receive constant formative feedback in the class environment. Summative feedback will be written and delivered after points of summative assessment.
Recommended Resources	Edit Suites DTU
Other Relevant Details	Reading List • Keast, G. *The Art of The Cut*. CreateSpace Independent Publishing Platform, 2015 • Murch, W. *In the Blink of an Eye*. Silman-James press, 2001 • Millar, G & Reisz, K. *The Technique of Film Editing*. Routledge, 2009 • Ondaatje, M. *The Conversations: Walter Murch and the Art of Editing Film*. Bloomsbury, 2002 • Chang, J. *FilmCraft*: *Editing*. Ilex Press, 2012 • Chandler, G. *Film Editing: Great Cuts Every Filmmaker and Movie Lover Must Know*. Michael Wiese productions, 2009 • Saltzman, S. *Music Editing for Film and Television: The Art and the Process*. Focal Press, 2014 • Coleman, L. *Make the Cut*. Routledge, 2010 • Hollyn N. *The Film editing Handbook: How to Manage the Chaos of the Editing Room*. Peachpit Press, 4th Edition, 2009
Next Steps	Film Project 2

Module Title	Film Project 2
Brief Description *(Max 100 word count)*	This module will require you to produce, direct and edit your own film as well as work as a crew member on peer group films. You will be allocated roles by staff for all shoots. You will be required to complete a final by the end of the module. Film Project 2 involves a larger budget and longer running time
Level *1 = SCQF 7* *2 =SCQF 8* *3 = SCQF 9* *4 = SCQF 10* *M = SCQF 11*	Level 8
Credit Rating	**30**SCQF Credits / **15** ECTS credits
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Filmmaking 2
Pre-requisites	none
Co-requisites	Sound 2 Visual Storytelling 2 Editing 2 Writing 2 Production & Directing 2
Anti-Requisites	none

Maximum number of Students	18	Minimum number of Students	n/a

Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Directed Study (Shoot and Edit)	37	8	296
1:1 lessons	0.5	4	2
Tutorials	0.5	4	2
Total Notional Student Effort			**300**

Module Co-ordinator	Ray Tallan
Module Aims	This module is designed to: • Enable the student to pull together learning from all other practical modules to deliver an

	authored film which shows an enhancement of storytelling techniques. • Evidence practical skills as a crew member on peer group projects
Module Content	• Direct, produce and edit a short film (up to 10 mins) • Work across peer group productions within the camera, lighting and sound departments
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate an enhanced ability to work both autonomously and collaboratively in a project environment by completing a short film
LO2	Demonstrate a high level of professional practice in working within a crew environment
LO3	Reflect on your performance on your own film as well as peer productions
Assessment 1, Type and Weighting	You will be assessed through: • Pass/Fail (LO1/2) Other Documentation: Practical Project
Assessment Criteria for Assessment 1	Assessors will look for: • Delivery of a completed final cut of the end of year film that reflects the shooting script. • Evidence of collaborative practice on set/location • Demonstration of on-set etiquette
Assessment 2, Type and Weighting	You will be assessed through: • Pass/Fail (LO3) Other Documentation: Reflective Statement (700 words)
Assessment Criteria for Assessment 2	Assessors will look for: • Critical reflection and understanding of the process and output.
Alignment of Assessment and Learning Outcome	

		Assessment 1	Assessment 2	
	LO1	x		
	LO2	x		
	LO3		x	

Feedback	Formative feedback will be given at appropriate points during productions. Summative feedback will be written and delivered after points of summative assessment.

Recommended Resources	All Filmmaking kit DTU Film – Edit Suites
Other Relevant Details	none
Next Steps	Final Year Project

Module Title	Film Studies 2
Brief Description *(Max 100 word count)*	This module will continue the students investigation and study into concepts with in film history and practice as well looking at how the relationship between film and television and changed.
Level *1 = SCQF 7* *2 =SCQF 8* *3 = SCQF 9* *4 = SCQF 10* *M = SCQF 11*	Level 8
Credit Rating	**10** SCQF Credits / **5** ECTS credits
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Filmmaking 2
Pre-requisites	Film and Television Studies 1
Co-requisites	none
Anti-Requisites	none

Maximum number of Students	18	**Minimum number of Students**		n/a
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Lectures		2	9	18
Seminars		1	2	2
Supervised / Taught group activity		3	5	15
Tutorials		0.5	2	1
Directed Study		6.4	10	64
Total Notional Student Effort				**100**
Module Co-ordinator	Dr Andy Dougan			
Module Aims	This module is designed to:			

	• Enable the student to gain a theoretical understanding to contextualize their practical skills and develop their practice.
Module Content	• The evolution of television – The New Cinema • Television viewing habits • Film trends and I.P
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Inform your practice by placing it in a historical, contextual and social framework
Assessment 1, Type and Weighting	You will be assessed through: • Pass/Fail (LO1) Other Documentation: 2500 word essay or a negotiated equivalent.
Assessment Criteria for Assessment 1	Assessors will look for: • An understanding of the historical overview of film content leading to the development of contemporary practices. • Critical understanding of the approaches and works of contemporary and historical practitioners. • A deeper understanding of television viewing habits and the various formats and platforms. • A developed understanding of academic practice in terms of research, writing and referencing.
Alignment of Assessment and Learning Outcome	

	Assessment 1		
LO1	x		

Feedback	You will receive constant formative feedback in the class environment. Summative feedback will be written and delivered after points of summative assessment.
Recommended Resources	Lecture Theatre/R1 Projector
Other Relevant Details	Reading List • Cari Beauchamp, *Without Lying Down: Frances Marion and the Powerful Women of Early Hollywood* (University of California, 1998) • Paula Bellantoni*, If it's Purple Someone's Gonna Die* (Focal Press, 2005) • John Caughie, Trevor Griffiths, & Maria Velez-Serna (eds.) *Early Cinema in Scotland* (Edinburgh University Press, 2018)

	- Ben Fritz, *The Big Picture: The Fight for the Future of Movies* (Houghton, Mifflin, Harcourt 2018) - Douglas Gomery, & Clara Pafort-Overduin *Movie History: A Survey* (Routledge, 2011, second edition) - Molly Haskell. *From Reverence to Rape: The Treatment of Women in the Movies (University of Chicago, 2016)* - Noah Isenberg, *We'll Always Have Casablanca* (Norton, 2016) - Janet McCabe, *Feminist Film Studies: Writing the Woman into Cinema* by Janet McCabe & Terri Murray (Wallflower Press, 2004) - James Monaco, *How to Read a Film* (Oxford, Oxford University Press, 2003) - David Thomson, *Warner Bros. The Making of an American Movie Studio* (Yale, 2017) - Mark De Valk and Sarah Arnold, *The Film Handbook* (Routledge, 2013) - Amy Villarejo, *Film Studies: The Basics* (Routledge, 2007) - John Caughie (ed.) *Theories of Authorship* - Brett Martin, *Difficult Men* (Faber, 2013) - Joe Moran, Armchair *Nation* (Profile, 2014) - Frank Rose, *The Art of Immersion* (Norton, 2012)
Next Steps	Research Project

Module Title	Production & Directing 2
Brief Description *(Max 100 word count)*	This module moves the student into the more creative side of producing while advancing the production management role. More advanced working with actors and a focus on research as a director is investigated.
Level *1 = SCQF 7* *2 =SCQF 8* *3 = SCQF 9* *4 = SCQF 10* *M = SCQF 11*	Level 8
Credit Rating	**10** SCQF Credits / **5** ECTS credits
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Filmmaking 2
Pre-requisites	Production & Directing 1 Film Project 1
Co-requisites	Film Project 2
Anti-Requisites	none

Maximum number of Students	18	Minimum number of Students	n/a	
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Lectures (online & face-to-face)		3	14	42
Tutorials (online)		0.5	6	3
Directed Study (Short Film Exercises)		10	2	20
Independent Study		2.5	14	35
Total Notional Student Effort				**100**

Module Co-ordinator	Ray Tallan
Module Aims	This module is designed to: • Provide advanced production management skills • Introduce the student to creative producing • Increase autonomous working on projects

	• Increase exposure to working with actors • Focus on pre-production process for directors • Enhance critical thinking
Module Content	• Advanced production management processes and paperwork • Developing a working process with actors • Creative Production skills • Creation of two 'mini projects' for in-class critique
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Produce and production manage your end of year 'Film Project 2' project
LO2	Demonstrate the ability to follow a given brief with the completion of original work (Writing 2)
Assessment 1, Type and Weighting	You will be assessed through: • Pass/Fail (LO1) Other Documentation: Produce and production manage your own end of year film
Assessment Criteria for Assessment 1	Assessors will look for: • Advanced production management skills • Completed production paperwork folder • The ability to creatively problem solve • Produce work that reflects the shooting script • The ability to work unprompted and autonomously • Management of deadlines
Assessment 2, Type and Weighting	You will be assessed through: • Pass/Fail (LO2) Other Documentation: Direct your own end of year film
Assessment Criteria for Assessment 2	Assessors will look for: • Effective communication with actors • Completed directors paperwork folder • The ability to creatively problem solve • Direct a coherent end of year film that is true to the shooting script • Management of deadlines

Alignment of Assessment and Learning Outcome		Assessment 1	Assessment 2	
	LO1	x		
	LO2		x	
Feedback	You will receive constant formative feedback in the class environment. Summative feedback will be written and delivered after points of summative assessment.			
Recommended Resources	Student Production Office DTU			
Other Relevant Details	Reading List			

Other Relevant Details — Reading List

- Badham, J & Modderno, C. *I'll Be in My Trailer*. Michael Wiese productions, 2006
- Goodridge, M. *FilmCraft: Directing*. Ilex, 2012
- Potter, S. *Naked Cinema: Working with Actors*. Faber & Faber, 2014
- Katz, S. Film Directing:Shot by Shot:Visualizing from Concept to Screen. Michael Wiese Productions, 2011
- Cleve, B. *Film Production Management: How to Budget, Organize and Successfully Shoot your Film*. Routledge, 2017
- Lyons, S. Indie Film Producing:The Craft of Low Budget Filmmaking. Routledge, 2012
- Thurlow, M & Thurlow C. *Making Short Films, Third Edition:The Complete Guide from Script to Screen*. Bloomsbury Academic;3rd Revised edition, 2013
- Ryan, M.A. *Producer to Producer: A Step-By-Step Guide to Low-Budget Independent Film Producing*. Michael Wiese Productions, 2nd Edition, 2017
- Rabiger, M. *Directing: Film Techniques and Aesthetics*. Routledge, 5th edition, 2013
- Mamet, D. On Directing Film. Penguin; reprint edition, 1992
- Lynda Obst, *Hello, He Lied* (Broadway Books 1997)
- Lynda Obst, *Sleepless in Hollywood* (Simon and Schuster, 2013)
- Geoffrey MacNab, & Sharon Swart *FilmCraft: Producing* (Ilex 2012)
- Christine Vachon, *A Killer Life* (Limelight, 2007)
- Helen De Winter, *What I Really Want to do is Produce: Top Producers Talk Movies and Money* (Faber, 2006)

Next Steps	Final Year Film

Module Title	Sound 2
Brief Description *(Max 100 word count)*	This module continues to develop location recording techniques, sound in storytelling and post-production techniques.
Level *1 = SCQF 7* *2 =SCQF 8* *3 = SCQF 9* *4 = SCQF 10* *M = SCQF 11*	Level 8
Credit Rating	**10** SCQF Credits / **5** ECTS credits
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Filmmaking 2
Pre-requisites	Sound 1 Film Project 1
Co-requisites	none
Anti-Requisites	none

Maximum number of Students	18	Minimum number of Students	n/a

Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Lectures	2	4	8
Supervised / Taught group activity	3	7	21
Tutorials	0.5	2	1
Directed Study (Film Project 2)	30	1	30
Independent Study	4	10	40
Total Notional Student Effort			**100**

Module Co-ordinator	Ray Tallan
Module Aims	This module is designed to: • Further develop technical skills for location recording and post production

	• Embed ideas about sound during the script writing stage • Encourage reflection on recordings made for film projects
Module Content	• Advanced location classes • Advanced post production classes • Recording on end of year film project/s • Sound theory lectures
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Sound mix end of year film by given deadline
LO2	Record location audio (on at least one film) to a high technical standard and provide ambience and wild tracks for post-production
Assessment 1, Type and Weighting	You will be assessed through: • Pass/Fail (LO1) Other Documentation: Import of audio mix on final picture cut
Assessment Criteria for Assessment 1	Assessors will look for: • Advanced technical ability/techniques • Audio that enhances the overall film
Assessment 2, Type and Weighting	You will be assessed through: • Pass/Fail (LO2) Other Documentation: On set performance and Rushes review
Assessment Criteria for Assessment 2	Assessors will look for: • Advanced application of technical knowledge and understanding of location sound kit • Demonstration of an advanced ability to enter into creative discussion with other departments • A knowledge of the text
Alignment of Assessment and Learning Outcome	(see table below)

	Assessment 1	Assessment 2	
LO1	x		
LO2		x	

Feedback	You will receive constant formative feedback in the class environment. Summative feedback will be written and delivered after points of summative assessment.

Recommended Resources	All Film Audio Kit DTU/Student I.T Suite (Pro-Tools) Edit Suites
Other Relevant Details	<u>Reading List</u> • Wyatt, H. *Audio Post Production for Television and Film: An introduction to technology and techniques*. Focal Press; 3rd edition, 2004 • Viers, R. *Location Sound Bible: How to Record Professional Dialogue for Film and TV*. Michael Wiese Productions, 2012 • Weis, E. *Film Sound: Theory and Practice*. Columbia University Press, 1985 • Rose, J. *Producing Great Sound for Film and Video:Expert Tips from Preproduction to Final Mix*. Routledge; 4th edition. 2014 • Sonnenschein, D. *Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema*. Michael Wiese Productions, 2001 • Viers, R. Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects. Michael Wiese Productions, 2011
Next Steps	Final Year Film

Module Title	Visual Storytelling 2
Brief Description *(Max 100 word count)*	The module will continue to develop the cinematic skills gained in 'Visual Storytelling 1' and introduce the assistant roles within the camera and lighting departments. The module will also focus on developing professional practice and get the student ready to function on a professional set.
Level 1 = SCQF 7 2 =SCQF 8 3 = SCQF 9 4 = SCQF 10 M = SCQF 11	Level 8
Credit Rating	**10** SCQF Credits / **5** ECTS credits
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Filmmaking 2
Pre-requisites	Visual Storytelling 1 Film Project 1
Co-requisites	Film Project 2
Anti-Requisites	none

Maximum number of Students	18	**Minimum number of Students**		n/a
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Lectures(online)		2	5	10
Supervised / Taught group activity		3	5	15
Directed Study (Film Project 2)		30	1	30
Seminars(online)		2	2	4
Tutorials(online)		0.5	2	1
Independent Study		5	8	40
Total Notional Student Effort				**100**
Module Co-ordinator	Ray Tallan			

Module Aims	This module is designed to: • Provide students with knowledge on the roles of assistants within the camera and lighting department • Enable the use of advanced technical skills to inform visual storytelling • Develop further, professional practice and set etiquette • Enable the use of advanced cinematography techniques during the end of year film
Module Content	• The roles of the assistants • On set etiquette • Advanced cinematography techniques
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate advanced cinematography techniques by fulfilling the role of cinematographer on the 'Film Project 2' module.
LO2	Manage a department efficiently with clarity in communication and etiquette
LO3	Show an ability to work autonomously and collaboratively as a cinematographer on an end of year film (Film Project 2)
LO4	Critically reflect on your performance as a Cinematographer
Assessment 1, Type and Weighting	You will be assessed through: • Pass/Fail (LO1/2/3) Other Documentation: Fulfil the role of a cinematographer by shooting a 'Film Project 2' film
Assessment Criteria for Assessment 1	Assessors will look for: • Technical proficiency with regard the photography • Cinematography that is relevant to the film • Evidence of leadership and management of crew • Clear and relevant communication with all departments • a high level of professional practice by working on your own initiative • evidence of collaborative work
Assessment 2, Type and Weighting	You will be assessed through: • Pass/Fail (LO4) Other Documentation: Mood Book & Storyboard (6 pages) with reflective statement

Assessment Criteria for Assessment 2	Assessors will look for: • Critical reflection of work as a cinematographer • Advanced critical skills • Relevant visual references • Storyboards with descriptions/actions

Alignment of Assessment and Learning Outcome		Assessment 1	Assessment 2	
	LO1	x		
	LO2	x		
	LO3	x		
	LO4		x	

Feedback	You will receive constant formative feedback in the class environment. Summative feedback will be written and delivered after points of summative assessment.
Recommended Resources	All Film kit R1 or suitable teaching space
Other Relevant Details	none
Next Steps	Final Year Film

Module Title		Writing 2
Brief Description *(Max 100 word count)*		This module will focus on the development and writing of two short screenplays; end of year film and final year film. It is a more facilitated module with more tutorial time.
Level *1 = SCQF 7* *2 =SCQF 8* *3 = SCQF 9* *4 = SCQF 10* *M = SCQF 11*		Level 8
Credit Rating		**20** SCQF Credits / **10** ECTS credits
Status (Core/Option/CRSC)		☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Filmmaking 2
Pre-requisites		Writing 1
Co-requisites		none
Anti-Requisites		none

Maximum number of Students	18	**Minimum number of Students**	n/a

Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Seminars(online)	35	1	35
Supervised / Taught group activity(online)	2	10	20
Tutorials(online)	1	5	5
Directed Study	7	20	140
Total Notional Student Effort			**200**

Module Co-ordinator	Ray Tallan
Module Aims	This module is designed to: • Further develop critical skills • Enhance the reading of screenplays • Enhance storytelling skills
Module Content	• Completion of 1 x up to 10 mins screenplay • Completion of 1 x Final Year Film screenplay (approx. 12 pages)

	• Critical studies classes • Feature Film/Short Film screenplay reading
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Complete 2 x Short screenplays.
LO2	Receive critical feedback and evidence, through draft changes, the ability to take on notes
LO3	Critically reflect on your process and finished output

Assessment 1, Type and Weighting	You will be assessed through:
	
	• Pass/Fail (LO1/2)
	  Other Documentation:
	  1 x up to 10 min screenplay
	  1 x Final year screenplay

Assessment Criteria for Assessment 1	Assessors will look for: • Evidence of working on tutor/mentor/executive producer notes • A developed understanding of narrative and structure • All deadlines to be met in a timely manner
Assessment 2, Type and Weighting	You will be assessed through: • Pass/Fail (LO3) Other Documentation: Reflective Statement (700 words)
Assessment Criteria for Assessment 2	Assessors will look for: • A critical reflection of process and output.
Alignment of Assessment and Learning Outcome	

	Assessment 1	Assessment 2	
LO1	x		
LO2	x		
LO3		x	

Feedback	You will receive constant and immediate formative feedback in the class environment. Summative feedback will be written and delivered after points of summative assessment.
Recommended Resources	Relevant Screenplays
Other Relevant Details	Reading List • Aronson, L. *The 21st Century Screenplay* (Allen & Unwin, 2010) • Campbell, J. *The Hero With A Thousand Faces*. (Fontana Press, 1988) • Cooper, P & Dancyger, K. *Writing the Short Film*. (Focal Press, 1999)

	• Cowgill, L.J. *Writing Short Films* (Lone Eagle, 2005) • Field, S. *Screenplay: The Foundations of Screenwriting* (Dell, 1984) • King, S. *On Writing*. (Pocket, 2002) • McKee, R. *Story*. (Regan, 1997) • Norman, M. *What Happens Next: A History of Hollywood Screenwriting* (Three Rivers Press, 2008) • Yorke, J. *Into the Woods: A Five Act Journey into Story*. (Particular Books, 2013)
Next Steps	Writing 3 Final Year Project

SHE Level Three

Module Co-ordinators

Module Title	Module Co-ordinator
Final Year Film	Ray Tallan
Internal Marketplace	Ray Tallan
Professional Development	Ray Tallan
Research Project	Dr Andy Dougan
Writing 3: Portfolio Writing	Vince Hunter

Module Title	Final Year Film
Brief Description *(Max 100 word count)*	This module will allow the student to direct a final individual film and crew other films (max 3) in negotiated roles.
Level *1 = SCQF 7* *2 =SCQF 8* *3 = SCQF 9* *4 = SCQF 10* *M = SCQF 11*	Level 9
Credit Rating	**30** SCQF Credits / **15** ECTS credits
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Filmmaking 3
Pre-requisites	Film Project 2 Writing 2
Co-requisites	none
Anti-Requisites	none

Maximum number of Students	18	**Minimum number of Students**	n/a

Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Seminars	2	4	6
Workshops	3	6	18
Directed Study (Film Shoot)	60	3	180
Directed Study (Editing of Film)	40	2	80
Lectures	2	7	14
Tutorial	0.5	4	2
Total Notional Student Effort			**300**

Module Co-ordinator	Ray Tallan
Module Aims	This module is designed to:

	• Allow students to negotiate roles within the final year projects and apply advanced skills to execute film projects • Allow students to work to advanced safe and healthy practices • Reflect on their role as director offering clear critical feedback
Module Content	• Direct a short film • Crew peer group work in negotiated roles • Advanced collaborative skills within project environment • Clear and coherent storytelling skills that reflects the work completed in Writing 2
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Direct a short film (or negotiated role if not directing)
LO2	Negotiated role (peer film)
LO3	Autonomous and collaborative professional practice
Assessment 1, Type and Weighting	You will be assessed through: • Pass/Fail (LO1/3) Other Documentation: Make short film based on 'Writing 2' Script.
Assessment Criteria for Assessment 1	Assessors will look for: • Delivery of a completed final cut of the Final Year film that reflects the shooting script. • Evidence of collaborative practice on set/location • Demonstration of on-set etiquette • Demonstration of Professional Practice
Assessment 2, Type and Weighting	You will be assessed through: • Pass/Fail (LO2) Other Documentation: Practical Project (crew member)
Assessment Criteria for Assessment 2	Assessors will look for: • Negotiated Criteria

Alignment of Assessment and Learning Outcome		Assessment 1	Assessment 2	
	LO1	x		
	LO2		x	
	LO3	x		

Feedback	Formative feedback will be given at appropriate points during productions. Summative feedback will be written and delivered after points of summative assessment.
Recommended Resources	All BA Film kit Edit Suites DTU
Other Relevant Details	none
Next Steps	none

Module Title	Internal Market Place
Brief Description *(Max 100 word count)*	This module will provide an opportunity for students to use all creative and technical craft skills to collaborate with internal departments in creating work that can be used for promotional purposes. This will provide a larger platform for the work to be shown
Level 1 = SCQF 7 2 =SCQF 8 3 = SCQF 9 4 = SCQF 10 M = SCQF 11	Level 9
Credit Rating	**10** SCQF Credits / **5** ECTS credits
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Filmmaking 3
Pre-requisites	none
Co-requisites	none
Anti-Requisites	none

Maximum number of Students	18	Minimum number of Students	n/a

Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Supervised / Taught group activity(online)	3	3	9
Directed Study (pre-production)	3	10	30
Directed Study (Shoot)	30	1	30
Supervised / Taught group activity (Edit)	30	1	30
Group Tutorial	0.5	2	1
Total Notional Student Effort			**100**

Module Co-ordinator	Ray Tallan
Module Aims	This module is designed to: • Enhance professional practice by engaging with clients

	• Focus creative skills within a different environment • Enhance team work and collaboration
Module Content	• Creative pitching sessions • Client based meetings • Focus on Adverts • Completion and delivery of agreed promo.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate the ability to complete work for a client, on time and in a professional manner.
LO2	Work professionally in relation to engagement with the client and in all communications
LO3	Demonstrate the ability to manage self within the team and manage others when required in a professional manner
Assessment 1, Type and Weighting	You will be assessed through: • Pass/Fail (LO1/2/3) Other Documentation: Practical Project. Work in a team to complete a promo video for a client.
Assessment Criteria for Assessment 1	Assessors will look for: • Professional practice and attitude in all areas • Effective communication with all involved • Advanced execution of all craft skills • A product that reflects the brief and the clients vision • A final piece that meets all of the brief's requirements • The project/s to be brought in on budget

		Assessment 1	
LO1		x	
LO2		x	
LO3		x	

Feedback	Formative feedback will be given at appropriate points during productions. Summative feedback will be written and delivered after points of summative assessment.
Recommended Resources	All BA Film Kit Part of budget from Client Edit Suites
Other Relevant Details	none

Module Title	Research Project
Brief Description *(Max 100 word count)*	This module will encourage students to close the loop on three years of Film Studies and TV Studies teaching by relating their theoretical knowledge to their practical skills and reflecting on their development as a practitioner. This will be done by means of a detailed research project on a negotiated topic directly related to their practice.
Level *1 = SCQF 7* *2 =SCQF 8* *3 = SCQF 9* *4 = SCQF 10* *M = SCQF 11*	Level 9
Credit Rating	**20** SCQF Credits / **10** ECTS credits
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Filmmaking 3
Pre-requisites	none
Co-requisites	none
Anti-Requisites	none

Maximum number of Students	18	Minimum number of Students	n/a

Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Lectures(online)	2	1	2
Tutorials (progress – online)	0.5	4	2
Directed Study	11	18	196.5
Total Notional Student Effort			**200**

Module Co-ordinator	Andy Dougan
Module Aims	This module is designed to: • Exhibit advanced research skills • Contextualize and re-affirm portfolio choices

	• Provide a framework for craft decisions
Module Content	• Tutorial based teaching • Directed study essay writing
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Place your creative choices and learning in the context of a three year journey.
Assessment 1, Type and Weighting	You will be assessed through: • Pass/Fail (LO1) Essay: 5000 Words (or agreed equivalent)
Assessment Criteria for Assessment 1	Assessors will look for: • Advanced research skills • Evidence of critical reflection • Disciplined autonomous learning and work ethic • Professional practice relating to communication during process

Alignment of Assessment and Learning Outcome				
			Assessment 1	
	LO1		x	

Feedback	You will receive formative feedback on request and at tutorial points. Summative feedback will be written and delivered after points of summative assessment.
Recommended Resources	none
Other Relevant Details	none
Next Steps	none

Module Title	Professional Development
Brief Description *(Max 100 word count)*	This module will focus on the student transition into industry. With two weeks of work placement embedded students will also create a C.V and manage goal settings.
Level *1 = SCQF 7* *2 =SCQF 8* *3 = SCQF 9* *4 = SCQF 10* *M = SCQF 11*	Level 9
Credit Rating	**10** SCQF Credits / **5** ECTS credits
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Filmmaking 3
Pre-requisites	none
Co-requisites	none
Anti-Requisites	none

Maximum number of Students	18	Minimum number of Students	n/a

Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Workshops (online)	2	2	4
Tutorials (online)	0.5	2	1
Directed Study (work experience – including online)	40	2	80
Directed Study	1.5	10	15
Total Notional Student Effort			**100**

Module Co-ordinator	Ray Tallan
Module Aims	This module is designed to: • Prepare the student for exit transition • Give the student real world experience • Network and create relationships with industry • Focus the student on specific goals • Enhance the chances of industry work

Module Content	• 2 weeks, onsite work experience • Tax for freelancers • How to create and manage goal settings • Creating a fit for purpose C. V
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Obtain, complete and reflect on your time during your placement
LO2	Frame and contextualize your choices with regard your next phase of transition.
Assessment 1, Type and Weighting	You will be assessed through: • Pass/Fail (LO1) Other Documentation: Successful completion of work placement with reflective presentation
Assessment Criteria for Assessment 1	Assessors will look for: • Demonstration of autonomous practice in securing a placement • Full completion of work placement • Advanced presentation skills • A critical reflection of the experience
Assessment 2, Type and Weighting	You will be assessed through: • Pass/Fail (LO2) Other Documentation: C.V and Goal Settings
Assessment Criteria for Assessment 2	Assessors will look for: • Professionally developed documents • Full engagement with tutorials session • Adherence to notes given • All deadlines to be met

Alignment of Assessment and Learning Outcome		Assessment 1	Assessment 2	
	LO1	x		
	LO2		x	

Feedback	You will receive formative feedback in the class environment/workplace and at tutorials. Summative feedback will be written and delivered after points of summative assessment.
Recommended Resources	Industry work place
Other Relevant Details	none

Next Steps	none		
Module Title	**Writing 3: Portfolio Writing**		
Brief Description *(Max 100 word count)*	This module gives the student the platform and time to write a screenplay/Bible/Pilot with outline that will not be produced within the curriculum		
Level *1 = SCQF 7* *2 =SCQF 8* *3 = SCQF 9* *4 = SCQF 10* *M = SCQF 11*	Level 9		
Credit Rating	**30** SCQF Credits / **15** ECTS credits		
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Filmmaking 3		
Pre-requisites	Writing 2 Film Project 2		
Co-requisites	none		
Anti-Requisites	none		
Maximum number of Students	18	**Minimum number of Students**	n/a
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Tutorials		0.5	5	2.5
Lectures		2.5	2	5
Seminars		2.5	2	5
Directed Study		11.5	25	287.5
Total Notional Student Effort				**300**
Module Co-ordinator	Ray Tallan		
Module Aims	The module is designed to: • Give the freedom of writing without the constraints of production • Increase diversity of portfolio work		

	• Allow students creative freedom and autonomy to develop and create own work • Engage fully with the script editing tutorials to further develop new drafts • To give time for the students to reflect on the process within tutorial times • Promote autonomous professional skills
Module Content	• Lectures • Seminars with special guests • 1-2-1 tutorial time • Advice on getting an agent
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Complete final draft of screenplay (format type negotiated)
LO2	Engage with notes and communicate professionally with a script editor/tutor
Assessment 1, Type and Weighting	You will be assessed through: • Pass/Fail (LO1/2) Other Documentation: Final draft of screenplay (format type negotiated)
Assessment Criteria for Assessment 1	Assessors will look for: • Engagement of the process at a professional level • Clear evidence of notes worked into draft • Professional engagement with the script editor/mentor • All agreed deadlines to be met • A finished script for submission by deadline

Alignment of Assessment and Learning Outcome			
		Assessment 1	
	LO1	x	

Feedback	Formative feedback will be given at appropriate points during the process. Summative feedback will be written and delivered after points of summative assessment.
Recommended Resources	DTU (Fade In)
Other Relevant Details	<u>Reading List</u> • Chad, G. *How to Manage Your Agent: A Writers Guide to Hollywood Representation*. Routledge, 2013 • Walter, R. *Essentials of Screenwriting: The Art, Craft and Business of Film and Television Writing*. Plume, 2010 • King, S. Story Pitch: *The How To Guide For Using A Pitch To Create Your Story*. Majestic Arts, 2017

Next Steps	None

VIEWING LIST

Screening list – Film & TV studies*this will be updated through the year and will live in moodle*

These titles will form the basis of our coverage of television in the three years of this course. They are all in the Whitaker Library

The Boys from the Black Stuff

Studio 60 on the Sunset Strip

Battlestar Galactica (series 3)

Broken

The Shield (series one)

Dr Foster (series one)

Deadwood (season one)

The Street (series one)

The Wire (series one)

30 Rock Season (series one)

Top of the Lake (series one)

The Newsroom (series one)

The Honourable Woman

Film Studies Screening List

In each of the Film Studies modules there is a screening list of ten films.   There are five films that are watched as a class and five that are viewed as directed study. The classroom screenings are curated around a theme which will form the basis of a seminar at the end of each module.

Film Studies I

The curated films have been chosen to illustrate the theme of female representation. They are:

- *Sunrise* **(1927)** – The last great silent film released at the very cusp of the sound era. Murnau's film is so hauntingly well made that it should dissuade anyone from believing that sound makes a film somehow superior.

- **Double Indemnity (1944)** – A classic film noir from Billy Wilder in which Barbara Stanwyck defines the role of the femme fatale.
- **All about Eve (1950)** – One of the great female ensemble films as a fading star (Bette Davis) finds herself under threat from an ambitious ingénue (Anne Baxter)
- **Alice Doesn't Live Here Anymore** (1974) – Ellen Burstyn stars as a recently widowed waitress who takes to the road with her son to pursue dreams of a music career.
- **K-19: The Widowmaker (2002)** – Kathryn Bigelow became the first woman to direct a $100 million blockbuster in this submarine thriller.

The films to be watched as directed study are a broadly chronological canonical list. They are as follows:

- *Stagecoach* **(1939)** – This is the John Ford film that defines the Western. A great story wonderfully told but one which also shows the humanity and spirituality at the heart of Ford's best work.
- *The Adventures of Robin Hood* **(1938)** – A brilliant exercise in Technicolor film-making and possibly the greatest adventure film ever made.
- *Casablanca (1942)* – One of the most-quoted and referenced films in cinema history. This is a shining example of the best of Hollywood studio film-making.
- *The 400 Blows* **(1959)** – One of the first examples of the New Wave or Nouvelle Vague as post-war European cinema takes a creative ascendancy over Hollywood.
- *Bonnie and Clyde (1967)* – The new Hollywood takes the essence of the New Wave and uses it as an impetus for a second golden age of American cinema.

The module assessment essay will be based on these ten films.

Film Studies II

The curated films have been chosen to illustrate the theme of diversity. The films we will watch in class are:

- *The Searchers* **(**1956) - John Ford elevates the Western to an art form in this story about the pursuit of a pioneer child abducted by Native Americans which also makes a bold and relevant political statement.

- **Walkabout* (1971) - Nicolas Roeg's Australian film considers the indigenous Australian people through a young Australian boy on 'walkabout'. During this ritual separation he comes across two European siblings stranded in the Outback.

- *In the Heat of the Night* (1967) – This Oscar-winning film of an African-American who has to investigate a murder in a racist white community was a game changer for American film industry.

- ***Daughters of the Dust*** (1991) - The first film by a black female filmmaker to get a wide release contemplates the promise of the American dream through a community of Southern immigrants

- ***A United Kingdom*** (2016) – Amma Assante's powerful film considers colonialism and imperialism through the true story of a Botswanan king who fell in love with a white British woman.

The films to be watched as directed study feature themes or directors that are covered in more detail in the module. They are as follows:

- *Vertigo* **(1958)** – The film that displaced *Citizen Kane* as 'the greatest movie ever made' and an example of Hitchcock at his finest.

- ***Out of the Past*** **(1947)** – A noir gem. Tautly written, beautifully underplayed, superbly directed, and shot by the best cinematographer you've never heard of.

- ***About Schmidt*** **(2002)** – An example of superb direction and brilliant characterisation from a genuine American auteur.

- ***Pickup on South Street*** **(1953)** – Samuel Fuller is one of Martin Scorsese's idols. This kinetic, pulpy thriller should illustrate why.

- ***McCabe & Mrs Miller*** **(1971) –** An alternative view of the Western from Robert Altman. This film also features the groundbreaking cinematography of Vilmos Szigmond.