



Royal Conservatoire
of Scotland

**SCHOOL OF
STAGE AND SCREEN**

BA FILMMAKING

PROGRAMME HANDBOOK

September 2025

Anti-Racism Statement

RCS has launched a new institutional Strategic Plan taking us through to 2030. As part of this, we reflected on lessons learned to date through our work on Anti-Racism and our original Anti-Racism Action Plan that was created in 2020, as well as how we develop anti-racism further in a way that is embedded fully in our values and goals.

The Conservatoire has a zero-tolerance approach to racism and condemns all racist and discriminatory behaviour. We are committed to challenging and dismantling structural racism within our practices, policies, procedures, and community. In using the term 'Zero Tolerance', our meaning is that we do not tolerate acts of racism in RCS and that our response to any abuse will be timely, visible, credible, dealt with through transparent systems and in line with our policies.

It is unacceptable that anyone at the Conservatoire experiences racism or discrimination. We stand with our BIPOC staff and students and those from all under-represented ethnic groups in pledging to take action. We are committed to ensuring that The Royal Conservatoire of Scotland is an anti-racist environment within which all our staff and students can work, train, study and progress with dignity and respect.

Contents

1.	WELCOME	1
1.1	History & Philosophy of your programme, national and international context	1
1.2	Your responsibilities as an RCS student	4
2.	PROGRAMME SUMMARY DETAILS	6
2.1	Current Programme Title:	6
2.2	Duration	6
2.3	Mode(s) of Study	6
2.4	Credit Framework	6
2.5	Date of (Re-)validation	6
2.6	Start date	6
2.7	Next review date	6
3.	PROGRAMME SPECIFICATION	7
3.1	Core values/philosophy and relationship to RCS vision/strategy/curriculum principles	7
3.2	Graduate Level Programme aims	8
3.3	Programme Learning Outcomes	8
3.4	Admission Criteria	9
3.5	Description of Applicants	9
3.6	Programme Content (credits, total hours)	10
3.7	Learning outcomes by level (programme overview), and curriculum progression	12
3.8	Benchmarks used for Programme Level Outcomes and level Learning Outcomes (e.g. SCQF, QAA Benchmark, FHEQ, RCS Graduate Attributes, European benchmarks etc.)	15
3.9	Areas of study in programme (specialisms)	19
3.10	Learning and teaching methods	19
3.11	Assessment	21
3.12	Assessment Modes	21
3.13	Types of Feedback	24
3.14	Assessment Calendar	27
3.15	Programme Specific Progress and Re-sit Regulations	31
4.	LEARNING ENVIRONMENT	33
4.1	Support for students (academic, pastoral)	34
4.2	Support and Specialist provision for students with a disclosed disability	35

4.3	Feeding back to your programme leader(s) and other staff (including programme committee)	35
4.4	Internationalisation	36
4.5	Work-based learning	37
4.6	Health and safety, safe space	38
4.7	Equality and Diversity	39
4.8	Technology and learning resources/modes (e.g. VLE)	40
4.9	Staff	42
4.10	IPR, copyright etc.	43
4.11	The student outcome document	43
4.12	Transitions Tutor role	44
4.13	Communication in department/programme	44
4.14	Working week	45
4.15	Independent study, autonomous learner, reflective practitioner	45
5.	MODULE DESCRIPTORS BY LEVEL	48
5.1	SHE Level One	48
5.2	SHE Level Two	98
5.4	SHE Level Three	138

1. WELCOME

1.1 History & Philosophy of your programme, national and international context

Film was first introduced to the Conservatoire in 2004 under the title of 'Digital Film and Television' (DFTV). The programme focused on specialist training in the areas of Cinematography, Editing, Production and Sound. The philosophy of DFTV was to create graduates who were ready to step into these technical craft areas within the industry.

As the landscape of Film & Television was changing with more content being produced for the rising number of platforms, DFTV changed to the current iteration of the BA Filmmaking programme in the 2018 review. BA Filmmaking would continue to teach the four areas that DFTV did, but not in a specialist model. It also introduced Directing and Writing as taught subjects. The philosophy was to give each and every student a chance to make a film/project in each year and sample all the taught areas.

The landscape is changing again and there is a need for specialist crew in the industry. The philosophy of this programme is to take the best of both DFTV and BA Filmmaking to provide a programme that will create graduates that are ready to enter industry at a junior/trainee level, while continuing to create the writers and the directors of the future. To develop both the skills and the artistry. This programme will allow you to dig deep in your area and have the time to practice and reflect on your daily practice and development while developing your professional and collaborative practices.

The BA Filmmaking programme is a three-year ordinary degree that focuses on the vocational aspect of the filmmaking process. You will be studying one of the following disciplines areas through your three-year journey with us:

- Cinematography
- Directing
- Editing
- Production
- Sound
- Writing

As important as providing the technical knowledge and vocabulary to progress into the industry, this course will prepare you to function as a professional, and reflective practitioner. We are focused on giving the industry diverse and professional crafts people as well as thoughtful storytellers who are engaged with the world around them.

As well as preparing you for post RCS, the programme structure allows you to

develop, through your craft area, as an artist and storyteller.

Through productions and Directed Study (see below for Directed Study) you will have the space and opportunity to collaborate and have a creative voice in the creation of new work. This work will enable you to create a portfolio of your best work.

In line with the Curriculum Principles of the RCS, the BA Filmmaking programme will brace your specialist study with both the following areas of study;

- Critical and Contextual Studies (CCS)
- Professional Development (PD)

Both of these modules run alongside the specialist module to enable you to put your practical and creative skills in the context of what has come before, as well as the industry that exists now. This will enable you to understand better what you are doing/creating and to think about how you could advance and grow.

Critical and analytical skills will develop through all three years of the programme as will your research skills.

The focus of CCS in Year 1 will be on reflective practice. In Year 2, the attention will be placed on critical thinking. Contextualization and research skills will be embedded throughout all three years of CCS and will allow you to analyse and investigate your practice by situating it in a historical, social and professional setting. Year 3 will centre around an extended research project.

Professional Development also runs for the full three years of the programme. This will help develop the core collaborative and professional skills needed to successfully function in the Film and Television industry. It will, as you progress through the three years, require you to function as an autonomous and independent learner that will hold the responsibility for decisions and actions. Year 1 will support your development as an individual and will complement the work you will begin taking on in the 'Creative Citizenship' module. It will also develop your critical and group presentation skills. Year 2 will focus on the professional landscape and prepare you to engage with the professional environment. Year 3 of PD will involve you to taking your research from Year 2 and converting it into securing and completing a work placement(s). Presentation skills and reflective practice will be the main focus of assessment by giving you the experience of a mock job interview with an industry panel, as well as an individual reflective presentation.

There are many undergraduate film courses in the U.K, but we are a unique programme in that we sit within a conservatoire model, surrounded by many performing arts and technical/creative theatre makers. This is a true unique selling

point for the BA Filmmaking programme. The shape of the new student timetable will help to promote opportunities to work with other departments across all schools.

Directed Study vs Independent Study – What's the difference?

Directed study is a task that is given to you by a member of the module staff. The outcome of this task will be relevant to your teaching and development and can be used in the subsequent class. The task can take on many forms and will be dependent on where you are in your learning journey.

The task could be as simple as practicing what was taught in the class, giving you the opportunity to learn and grow at your own pace. You may be asked to share the outcome of this practice with peers and staff in reflective sessions. At times it may take the form of departmental collaboration, cross-discipline collaborative work or short project work. Regardless, Directed Study is intrinsic to your learning, development and exploration of your craft area.

Directed Study is always resourced with relevant kit and space within the institution.

Independent Study

Independent Study is allocated time that is given to you to catch up with any reading, writing or any relevant work that you need to do. You may be able to practice your craft, but no kit or space is allocated to Independent Study. You would need to book a space and consult with Kit staff on kit availability. Essentially, what is done in this allocated time is up to you.

Directed Study

In each teaching week (non-production weeks) you will have time and space allocated to engage with Directed Study. This will have a full day allocated to it. This will take the form of, but will not be limited to:

Honing the Lesson

What you have learned in your specialist class can be practiced in a designated space with the required kit allocated. For example, you may have completed a lesson on the use of hard light in portrait shots. Your directed study will be to access the kit and studio space to practice techniques with your peers (from your specialist area). The gathered media will then be shared in a critically friendly space, made up of both staff and students, to share the outcome with the full cohort. This sharing will help support your development as reflective artists and track your journey.

Small Crew Work

A student from each specialist area will make a crew of six and work together for a

full day in an assigned space with kit. This type of session may work over one, two or three consecutive Directed Study Days, dependent on the assignment given.

A one-day assignment may require that the crew will write, produce and edit something in the space of a single day.

A two-day assignment may be the writers and producers working in week one to prepare the script with shooting and editing/sound mix in week two.

A three-day assignment may be that the writers and producers work in week one to prepare the script, week two is dedicated to shooting with a third day just for editing and post sound.

This type of work will let you, no matter what specialism you are in, take what you are learning in class and put it into a devised creation. All of this work can be shared at the staff and student reflective session.

Monologue Collaboration with BA Acting

You will each, in your specialist area and as part of a crew, work with BA Acting students to create monologues in selected Directed Study weeks (Year 1 only). Located in the Directed Study slot, the work will be dynamic in terms of the scheduling and will help maintain the department's creative collaboration with the actors.

Collaboration with all departments

You will have the opportunity to collaborate with other departments as part of your directed study. This will change annually depending on what other departments are looking for. We will aim to give you a range of disciplines to collaborate with over your three years.

As you can see from the above, the Directed Study days will give you the opportunity to practice, create, share and reflect. This will develop your technical application as well as the creative.

We are open to receiving ideas and thoughts from you as to what could sit within these days.

We hope that the balance of teaching and the opportunity to learn will enable you to develop at your own pace and focus on the areas that need further development.

1.2 Your responsibilities as an RCS student

In the School of Stage and Screen the development of professionalism is one of our primary objectives. In doing so, the School educates not only towards the acquisition of skills and methodology, but also towards an understanding of self and the world.

You should embrace all of the opportunities that the programme will offer and be brave in your ambition and live outside of your comfort zone. Being at the RCS will enable you to take creative chances and have the time to reflect on them.

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. The Professional Development module will aid you in this progression.

2. PROGRAMME SUMMARY DETAILS

2.1 Current Programme Title:

BA Filmmaking

2.2 Duration

Three (3) Years

Exit Award Title	No. of Years	No. of Terms
Certificate of Education	1	3
Diploma of Higher Education	2	6
Bachelor of Art Ordinary Degree	3	9

2.3 Mode(s) of Study

Full-Time

2.4 Credit Framework

Exit Award Title	SCQF Level	SCQF Credits	ECTS Credits
Certificate of Education	7	120	60
Diploma of Higher Education	8	240	120
Bachelor of Art Ordinary Degree	9	360	180

2.5 Date of (Re-)validation

6th June 2024

2.6 Start date

September 2024

2.7 Next review date

2028

3. PROGRAMME SPECIFICATION

3.1 Core values/philosophy and relationship to RCS vision/strategy/curriculum principles

BA Filmmaking's philosophy is one that has shared values to the institution's vision and Curriculum Principals. We aim to create a graduate with specialist skills and knowledge in their chosen field while also participating and developing artistically in collaborative work alongside the other specialist areas within film, as well as programmes that sit out with film. The opportunity to do this will come from project and film productions through to the work created within the Directed Study space.

The Professional Development module will ensure that you will have the soft skills and communication skills necessary to successfully enter the professional world as well as having an understanding of what should be required of you at that point of transition.

Curriculum Principles

The Conservatoire curriculum:

1. Develops excellence alongside high levels of reflection in all of our disciplines.
2. Fosters the creative attitudes and skills needed for collaborative learning in and through practice.
3. Enables students to take responsibility for managing and evaluating their own learning.
4. Provides students with insight into a diversity of artistic fields and experience of what is required to succeed in their individual arts practice.
5. Develops the ability to use theoretical understanding to inform practice and practice to inform theory.
6. Enables students to make a contribution in the world as artists, educators, advocates and active citizens.

BA Filmmaking's curriculum follows the above principles by asking students to meet the following outcomes during the programme:

- Demonstration of high-level skills development through practice in classroom, directed study and production settings.
- The constant development of reflective and autonomous practice through daily practice.
- Development of critical and contextual analysis.
- The promotion of creative collaborative practice within and outwith the specialist area.
- Put work/content into a context through what has come before and demonstrate how that work can be developed.
- Demonstration of professional practice and engagement with the industry and current practitioners.

3.2 Graduate Level Programme aims

The programme aims to;

- Synthesize creative technical skills and knowledge into your own autonomous and individual filmmaking practice.
- Enhance your ability to evaluate, critically analyse and reflect on processes and artistic output.
- Critically evaluate your own effectiveness in both practice and theory with engagement of the professional environment.
- Develop your creative artistry and artistic voice.
- Embed professional practice and etiquette within your daily practice with a view of collaborative working in a diverse and dynamic sector.
- Arm you with an understanding of underpinning theories that will inform your practice.
- Develop a dynamic creative citizen that is prepared for an ever-changing sector.

3.3 Programme Learning Outcomes

Upon completion of the programme of study you will be able to:

Learning Outcome No.	Programme Learning Outcomes
1	Apply individual praxis within a specialist area as part of new work.
2	Demonstrate accountability and management techniques in autonomous project environments through all phases of production.
3	Communicate effectively, and with clarity, with others in all phases of production/output.
4	Critically self-reflect on roles within a project that informs transition to the next step.
5	Create output that demonstrates creative and technical understanding, research skills and critical analysis.

3.4 Admission Criteria

BA Filmmaking must recruit at least 24 applicants across all disciplines with 4 in each of the 6 disciplines. Numbers may be able to grow above 4 in the Writing specialism as this has no direct impact on the volume of productions.

3.5 Description of Applicants

BA Filmmaking is looking for applicants who are passionate about having a career in film and have had, at a basic level, experience of working on a production, at any scale.

At application, the applicant must apply with a chosen specialism. The candidate must therefore be able to communicate that they are right for that craft area. Applicants will be asked to submit evidence at the point of application.

No matter which area an applicant may apply, we are looking for collaborators who are passionate about telling stories through the medium of film.

A second round of the interview stage will focus on an additional task which will be the focus of the discussion. Tasks can be completed at home and submitted electronically. If required, an in-person task may be given. For those who cannot make it to the building for the in-person task, it will be able to be completed at home.

All Round 1 interviews are conducted online (unless requested otherwise for e.g. accessibility issues). Where appropriate, applicants will come into the RCS for the Round 2 interview.

3.6 Programme Content (credits, total hours)

Module Title (student only studies one Specialism)		Credits / Total Hours
Specialism	Level One – Cinematography 1	70/700
	Level One – Directing 1	70/700
	Level One – Editing 1	70/700
	Level One – Production 1	70/700
	Level One – Sound 1	70/200
	Level One – Writing 1	70/700
	Level One – Creative and Contextual Studies 1	20/200
	Level One – Creative Citizenship	10/100
	Level One – Professional Development 1	20/200
Specialism	Level Two – Cinematography 2	70/700
	Level Two – Directing 2	70/700
	Level Two – Editing 2	70/700
	Level Two – Production 2	70/700
	Level Two – Sound 2	70/700
	Level Two – Writing 2	70/700
	Level Two – Creative and Contextual Studies 2	20/200
	Level Two – Interdisciplinary and Extended Practice (IXP)	10/100
	Level Two – Professional Development 2	20/200
Specialism	Level Three – Cinematography 3	70/700
	Level Three – Directing 3	70/700
	Level Three – Editing 3	70/700
	Level Three – Production 3	70/700
	Level Three – Sound 3	70/700
	Level Three – Writing 3	70/700
	Level Three – Creative and Contextual Studies 3	30/300
	Level Three – Interdisciplinary and Extended Practice (IXP)	10/100
	Level Three – Professional Development 3	10/100

Example Overview of Teaching Weeks and Production Weeks Per Specialism

		Wk 1	Wk 2	Wk 3	Wk 4	Wk 5	Wk 6	Wk 7	Wk 8	Wk 9	Wk 10	Wk 11	Wk 12	No. of Teaching Weeks
		21st Sep	28th Sep	5th Oct	12th Oct	19th Oct	26th Oct	2nd Nov	9th Nov	16th Nov	23rd Nov	30th Nov	7th Dec	
		M T W T F	M T W T F	M T W T F	M T W T F	M T W T F	M T W T F	M T W T F	M T W T F	M T W T F	M T W T F	M T W T F	M T W T F	
TERM 1	BA FILM 1	Mat Week	Intro	Intro										
	BA FILM 2	Mini Prod	Mini Prod	Mini Prod								x2 Studio	IOW	
	BA FILM 3	Mini Prod	Mini Prod	Mini Prod	Work Ex	Work Ex						x2 Studio		
	Writing	Mat Week	Intro	Intro	TW	TW	TW	TW	TW	TW	TW	PTW	TW	8
	Directing	Mat Week	Intro	Intro	TW	TW	TW	TW	TW	TW	TW	PTW	TW	8
	Production	Mat Week	Intro	Intro	TW	TW	TW	TW	TW	TW	TW	PTW	TW	8
	Camera/Light	Mat Week	Intro	Intro	TW	TW	TW	TW	TW	TW	TW	PTW	TW	8
	Sound	Mat Week	Intro	Intro	TW	TW	TW	TW	TW	TW	TW	PTW	TW	8
	Post	Mat Week	Intro	Intro	TW	TW	TW	TW	TW	TW	TW	PTW	Edit	7
	Writing	Mini Prod	Mini Prod	Mini Prod	TW	TW	TW	TW	TW	TW	TW	TW		8
FILM 2	Directing	Mini Prod	Mini Prod	Mini Prod	TW	TW	TW	TW	TW	TW	TW	Studio Project		7
	Production	Mini Prod	Mini Prod	Mini Prod	TW	TW	TW	TW	TW	TW	TW	Studio Project		7
	Camera/Lighting	Mini Prod	Mini Prod	Mini Prod	TW	TW	TW	TW	TW	TW	TW	Studio Project		7
	Sound	Mini Prod	Mini Prod	Mini Prod	TW	TW	TW	TW	TW	TW	TW	Studio Project		7
	Post	Mini Prod	Mini Prod	Mini Prod	TW	TW	TW	TW	TW	TW	TW	Studio Project		7
FILM 3	Writing	Mini Prod	Mini Prod	Mini Prod	Work Ex	Work Ex	TW	TW	TW	TW	TW	Studio Project		5
	Directing	Mini Prod	Mini Prod	Mini Prod	Work Ex	Work Ex	TW	TW	TW	TW	TW	Studio Project		4
	Production	Mini Prod	Mini Prod	Mini Prod	Work Ex	Work Ex	TW	TW	TW	TW	TW	Studio Project		4
	Camera/Lighting	Mini Prod	Mini Prod	Mini Prod	Work Ex	Work Ex	TW	TW	TW	TW	TW	Studio Project		4
	Sound	Mini Prod	Mini Prod	Mini Prod	Work Ex	Work Ex	TW	TW	TW	TW	TW	Studio Project		4
	Post	Mini Prod	Mini Prod	Mini Prod	Work Ex	Work Ex	TW	TW	TW	TW	TW	Studio Project		5
CHRISTMAS BREAK														
		4th Jan	11th Jan	18th Jan	25th Jan	1st Feb	8th Feb	15th Feb	22nd Feb	1st Mar	8th Mar	15th Mar	22nd Mar	
		M T W T F	M T W T F	M T W T F	M T W T F	M T W T F	M T W T F	M T W T F	M T W T F	M T W T F	M T W T F	M T W T F	M T W T F	
TERM 2	BA FILM 1					SC		SC		x2 FP2	x2 FP2			
	BA FILM 2					SC		SC	FP2	x2 FP2	x2 FP2			
	BA FILM 3					SC		SC						
	Writing													
	Directing													
	Production													
	Camera/Lighting													
	Sound													
	Post													
	Writing													
FILM 1	Directing													
	Production													
	Camera/Lighting													
	Sound													
	Post													
FILM 2	Writing													
	Directing													
	Production													
	Camera/Lighting													
	Sound													
	Post													
FILM 3	Writing													
	Directing													
	Production													
	Camera/Lighting													
	Sound													
	Post													
EASTER BREAK														
		12th Apr	19th Apr	26th Apr	3rd May	10th May	17th May	24th May	31st May	7th Jun	14th Jun			
		M T W T F	M T W T F	M T W T F	M T W T F	M T W T F	M T W T F	M T W T F	M T W T F	M T W T F	M T W T F	M T W T F	M T W T F	
TERM 3	BA FILM 1					SC								
	BA FILM 2					SC								
	BA FILM 3					SC								
	Writing													
	Directing													
	Production													
	Camera/Light													
	Sound													
	Post													
	Writing													
FILM 1	Directing													
	Production													
	Camera/Lighting													
	Sound													
	Post													
FILM 2	Writing													
	Directing													
	Production													
	Camera/Lighting													
	Sound													
	Post													
FILM 3	Writing													
	Directing													
	Production													
	Camera/Lighting													
	Sound													
	Post													

Example Overview of Project/Shooting Pattern

		Wk 1				Wk 2				Wk 3				Wk 4				Wk 5				Wk 6				Wk 7				Wk 8				Wk 9				Wk 10				Wk 11				Wk 12					
		21st Sep				28th Sep				5th Oct				12th Oct				19th Oct				26th Oct				2nd Nov				9th Nov				16th Nov				23rd Nov				30th Nov				7th Dec					
		M	T	W	T	F	M	T	W	T	F	M	T	W	T	F	M	T	W	T	F	M	T	W	T	F	M	T	W	T	F	M	T	W	T	F	M	T	W	T	F	M	T	W	T	F					
TERM ONE	BA FILM 1 2.0	Mat Week	Intro				Intro					Intro																																							
	BA FILM 2 2.0		Mini Prod				Mini Prod					Mini Prod																																							
	BA FILM 3 2.0		Mini Prod				Mini Prod					Mini Prod																																							
	1.0																																																		
CHRISTMAS BREAK																																																			
		4th Jan				11th Jan				18th Jan				25th Jan				1st Feb				8th Feb				15th Feb				22nd Feb				1st Mar				8th Mar				15th Mar				22nd Mar					
		M	T	W	T	F	M	T	W	T	F	M	T	W	T	F	M	T	W	T	F	M	T	W	T	F	M	T	W	T	F	M	T	W	T	F	M	T	W	T	F	M	T	W	T	F					
TERM TWO	BA FILM 1 2.0																																																		
	BA FILM 2 2.0																																																		
	BA FILM 3 2.0																																																		
	2.0																																																		
EASTER BREAK																																																			
		12th Apr				19th Apr				26th Apr				3rd May				10th May				17th May				24th May				31st May				7th Jun				14th Jun													
		M	T	W	T	F	M	T	W	T	F	M	T	W	T	F	M	T	W	T	F	M	T	W	T	F	M	T	W	T	F	M	T	W	T	F	M	T	W	T	F	M	T	W	T	F	M	T	W	T	F
TERM THREE	BA FILM 1 2.0																																																		
	BA FILM 2 2.0																																																		
	BA FILM 3 2.0																																																		
	2.0																																																		

3.7 Learning outcomes by level (programme overview), and curriculum progression

Level 1 (SCQF 7)

Aim

You will have started to learn the technical skills and processes required in their specialist craft area. These skills will be put into a manageable creative environment to begin investigating the application of these skills. You will begin to work autonomously across the modules and begin to develop personal and professional attributes.

Learning Outcomes

- Demonstrate the basic skills required in a craft area and apply them safely in both class and on-set environments.
- Reflect on and evaluate your process and work.
- Adopt a creative approach to problem solving and demonstrate an awareness of professional practice through your own approach to the process of filmmaking.
- Demonstrate the potential to work autonomously, collaboratively and under direction through film projects.
- Demonstrate communication and documentation skills.

Level 2 (SCQF 8)

Aim

To further develop an autonomous approach towards critical and reflective thinking in

personal and professional development. You will engage with a working practice that moves towards increased collaborative environments that requires transforming the increased technical knowledge into new work. You will be able to engage with increased creative freedom in the filmmaking process through project points.

Learning Outcomes

- Creative and artistic application of a range of craft skills in collaborative environments
- Deeper reflective analysis on process and output.
- Work effectively, both autonomously and collaboratively, in your specialist area of production.
- Demonstrate planning, management and organizational skills.
- Demonstrate knowledge of the wider film sector.

Level 3 (SCQF 9)

Aim

You will work autonomously in the creation of new work. You will synthesize previous experience and understanding along with the management of others to create this work. You will critically reflect on your journey in readiness for the transition to industry or further study. Your creative signature should be expressed through your art.

Learning Outcomes

- Apply individual praxis within a specialist area as part of newly devised work.
- Demonstrate accountability and management techniques in autonomous project environments through all phases of production.
- Communicate effectively, and with clarity, with others in all phases of production/output.
- Critically self-reflect on roles within a project that informs transition to the next step.
- Engage with detailed critical self-analysis and reflection of personal performance and creativity from the perspective of your role and specialist area.

Level One	Level 1 – Learning Outcomes				
Module Title	1	2	3	4	5
Specialism 1: (Cinematography, Editing, Sound, Production & Directing) (LO1)	x				
Specialism 1: (Cinematography, Editing, Sound, Production & Directing) (LO2)			x	x	
Specialism 1: (Cinematography, Editing, Sound, Production & Directing) (LO3)				x	x
Specialism 1: (Cinematography, Editing, Sound, Production & Directing) (LO4)		x			x
Specialism 1: (Writing) (LO1)	x		x	x	
Specialism 1: (Writing) (LO2)	x		x		
Specialism 1: (Writing) (LO3)				x	x
Specialism 1: (Writing) (LO4)		x			x
Creative and Contextual Studies 1 (LO1)		x			
Creative and Contextual Studies 1 (LO2)		x			
Creative and Contextual Studies 1 (LO3)		x			x
Professional Development 1 (LO1)					x
Professional Development 1 (LO2)					x
Level Two	Level 2 – Learning Outcomes				
	1	2	3	4	5
Specialism 2: (Cinematography, Editing, Sound, Production & Directing) (LO1)			x	x	
Specialism 2: (Cinematography, Editing, Sound, Production & Directing) (LO2)			x	x	
Specialism 2: (Cinematography, Editing, Sound, Production & Directing) (LO3)	x				
Specialism 2: (Cinematography, Editing, Sound, Production & Directing) (LO4)		x			
Specialism 2: (Writing) (LO1)			x	x	
Specialism 2: (Writing) (LO2)	x				
Specialism 2: (Writing) (LO3)			x		
Specialism 2: (Writing) (LO4)		x			
Creative and Contextual Studies 2 (LO1)		x			
Creative and Contextual Studies 2 (LO2)		x		x	
Professional Development 2 (LO1)		x			x
Professional Development 2 (LO2)					x

Level Three	Level 3 – Learning Outcomes				
	1	2	3	4	5
Specialism 3: (Cinematography, Editing, Sound, Production & Directing) (LO1)	x		x		
Specialism 3: (Cinematography, Editing, Sound, Production & Directing) (LO2)		x	x		
Specialism 3: (Cinematography, Editing, Sound, Production & Directing) (LO3)	x	x			
Specialism 3: (Cinematography, Editing, Sound, Production & Directing) (LO4)				x	
Specialism 3: (Writing) (LO1)	x				
Specialism 3: (Writing) (LO2)		x	x		
Specialism 3: (Writing) (LO3)		x	x		
Specialism 3: (Writing) (LO4)				x	
Creative and Contextual Studies 3 (LO1)				x	x
Creative and Contextual Studies 3 (LO2)				x	x
Professional Development 3 (LO1)				x	x
Professional Development 3 (LO2)				x	x

3.8 Benchmarks used for Programme Level Outcomes and level Learning Outcomes (e.g. SCQF, QAA Benchmark, FHEQ, RCS Graduate Attributes, European benchmarks etc.)

The **RCS graduate attributes and curriculum principles (RCS Academic Framework)** have been used to map the institutional framework against the programme aims and learning outcomes to ensure the programme's alignment with the strategic plan.

Learning Outcomes for each module have been mapped to the SCQF level descriptors. **QAA subject benchmarks for Communication, Media, Film and Cultural Studies (Dec 2019)** have been used in mapping the benchmark statements against the programme aims and learning outcomes.

QAA Subject Benchmarks for Dance, Drama and Performance

The tables on the following pages reproduce the Programme's Learning Outcomes mapped against QAA's Benchmark Standards for Dance, Drama and Performance (December 2019).

It is expected that, on graduation, students should be able to demonstrate:

Subject Knowledge and understanding		Programme Learning Outcomes				
Subject Knowledge, Understanding and Abilities						
Threshold Level			1	2	3	4
knowledge of forms, practices, techniques, traditions, histories and applications of performance				X		X
knowledge of critical and theoretical perspectives appropriate to the study of performance				X		X
knowledge of key practitioners and practices and/or theorists and their cultural and/or historical contexts				X	X	
knowledge of the role and function of performance in social, educational, community and other participatory settings			X			X
understanding of the interplay between critical and creative modes of enquiry within the field of study				X		
understanding of how to read and interpret texts, media, dance notations and/or scores to create performance			X		X	
understanding of group and collective processes			X	X		
understanding of key components of performance within the disciplines such as the role and function of ideational sources, performers, space, sound, text, movement and environment				X	X	
understanding of appropriate interdisciplinary elements of dance, drama and performance and how to apply knowledge, practices, concepts and skills from other disciplines			X	X	X	
understanding of the responsibilities of performance practitioners to facilitate safe and ethical working practices.				X	X	

Subject Specific Skills					
Threshold Level		1	2	3	4
engage in the creation and/or production of performance through an understanding of appropriate performance vocabularies, techniques, crafts, technologies, structures, contexts, working methods and research paradigms		X	X	X	
understand the possibilities for performance implied by a text, media, dance notation or score and, as appropriate, realise these sources through design, technology and performance		X	X	X	
make records of performance using skills and technologies in notation and/or documentation		X	X	X	
describe, theorise, interpret and evaluate performances and events			X		X
engage in independent research, whether investigating past or present performances or as part of the process of creating and/or critically responding to performance			X		X
identify the cultural and contextual frameworks of performance				X	
investigate performance environments to determine the influence of spatial relationships.				X	
Generic and Graduate Skills					
Threshold Level		1	2	3	4
have developed skills in self-management, demonstrating the ability to set goals, manage workloads, work under pressure and meet deadlines			X		
be able to assess and manage risk, health and safety and to employ ethical working practices			X	X	
have developed skills in critical engagement, demonstrating the ability to operate and think reflexively, creatively and critically, to develop ideas and to construct and present arguments in appropriate ways		X	X		X
be able to work in a group or team and to have the skills needed for the realisation of collaborative project-based work		X	X		
have an ability to manage creative, personal and interpersonal issues		X	X		X
have acquired skills in communication and presentation with the ability to articulate and communicate ideas and information in a variety of forms, as appropriate to content		X			X

have developed information skills and be able to critically retrieve information, and to gather, sift, manipulate, synthesise, evaluate and organise material		X		X
have an ability to select, employ and adapt digital media and information technologies			X	
be able to use project management skills involving the ability to investigate, organise, curate and realise activities.		X		

3.9 Areas of study in programme (specialisms)

The BA Filmmaking programme has six specialisms with students studying only one throughout the duration of the degree. These are housed in the Specialist modules:

- Cinematography
- Directing
- Editing
- Production
- Sound
- Writing

Supporting your main specialist study are two modules that run parallel. You will take both of these modules:

- Critical and Contextual Studies
- Professional Development

3.10 Learning and teaching methods

Institutional Vision

A sustainable community that nurtures, supports and celebrates inclusive art making from grass roots to world-leading performance and production (*RCS Strategic Plan 2030*)

Institutional Mission

For our education and research in the arts to be the catalyst to shape the future of art forms, artists and society (*RCS Strategic Plan 2030*)

Values

Creative courage; compassion; constructive challenge; curiosity; craft, rigor and talent; community

The BA Filmmaking Programme is about balancing learning and teaching. As a vocational programme, the art of 'doing' is critical to your learning. The programme is designed to make sure that you have the space, time and resources to practice your craft and to learn together. The process of doing this sits within the Spiral model of curriculum. Four basic principles of progression apply - knowledge, skills and understanding should:

- Increase in complexity
- Acquire depth
- Be subject to greater control
- Be practiced with growing independence

The four principles of progression are made manifest through students acquiring and applying basic skills in Level One and then developing those skills and insights and applying them in more demanding situations in Level Two. From that point, students will re-visit familiar tasks, situations and challenges but with increasing levels of skills, knowledge, experience, autonomy and responsibility.

The beginning of your journey in Year 1 will focus on gaining the foundations and fundamentals within your specialism. This means you will learn through hands on teaching in your craft area and will develop with repetition. You will also work as an assistant under students who are above you on the programme, this will aid in the development of your professional practice. As the year progresses you will begin to develop your creativity and artistry by putting these new skills and experiences into practice through small scale projects and Directed Study day assignments (see 1.1)

In Year 2, specialist contact teaching is reduced and you will have more time allocated to productions, including assisting on Year 3 productions. You will be expected to bring your skills and knowledge from Year 1 to the project environment in which you will implement, in a creative way, practice that is in line with the project's needs. You will also begin managing first year crew.

As you enter Year 3, your final year, you will focus on the Showcase Film project and/or portfolio (craft area dependent).

Through this journey your management, leadership and autonomous practice will develop as the course prepares you for a life in the industry/post-graduate study. Reflection and critical thinking/analysis are core to this development and will make up part of your specialist module.

To prepare you further for professional life, you will undertake an academic writing project in both Year 2 and Year 3. This will frame your work in terms of historical context and develop your academic research and writing skills.

The 'Professional Development' module, taught in all three years of the programme, will prepare you for the reality of engaging with the professional sector from developing good communication and soft skills to working in placements in the final year. Industry stakeholder feedback gathered in the research for this programme was very clear on the importance of these skills. They are as important, if not more, than the craft skills.

We are developing the crew and filmmakers of the future and this programme will instill the ethics, knowledge, skills and space to learn that will be needed to achieve this. Alongside this we are developing creative and artistic filmmakers and storytellers that will be able to shape the future of on-screen content.

3.11 Assessment

In accordance with the Academic Framework, the BA Filmmaking Programme acknowledges that assessment is valuable not only as a measurement of learning, but also as a catalyst for learning: The assessment process is, in itself, an integral part of your learning experience. As such, assessment in Conservatoire programmes is often conducted in the context of practice, whether performance, teaching, or other artistic practice.

Over the course of the BA Filmmaking Programme a diverse range of knowledge and skills will be assessed to mark the achievement of a range of intended learning outcomes and to inform next steps in your learning. These achievements will be evaluated and measured utilizing an equally diverse range of assessment methods.

In designing the assessments for the Programme, consideration has been given to the most appropriate method of assessment to support your learning and ascertain whether you have manifested attainment of the intended learning outcomes.

The Programme pays particular attention to the balance of formative and summative methods of assessment, ensuring that summative assessments do not create a disproportionate assessment burden at the end of modules.

3.12 Assessment Modes

The summative assessment modes on the BA Filmmaking are:

Observation

This allows for the assessment of both process and output in a highly vocational, team-based environment, including the classroom environment, against the module learning outcomes. It also provides the opportunity for you to benchmark your progress and gain ongoing feedback, as well as progress tutorials that constructively aligns to the module learning outcomes.

Observations are noted by the subject staff against set criteria and discussed with relevant colleagues such as other tutors and visiting industry professionals who have engaged with you throughout your process, before a final decision on grading is made.

Documentation and Reflection

You will contextualize your learning from an early stage by means of a reflective document (written or other medium) and group reflection (in Year 1). The development of you as an honest and constructive reflective practitioner is a key aim of the programme and a key principle of the Conservatoire-wide curriculum.

You will be required to directly reference moments of reflection and key points of learning.

Documentation for all pre-production will be required for assessment. The ability to show preparation is vital as it will help you reflect on how well the output is compared to the plan.

Presentation

Presentations will be used where you will report back on your off-site learning and reflections to a panel of staff. Presentations will be a mix of group and individual.

Multiple Choice

Editors will have a learning outcome that will require an online, multiple-choice assessment. This assessment is industry designed and if successful, will gain the editing student an industry recognized qualification. While the assessment is created by a third party, it is appropriate to the level of teaching.

Practical Assessment

In order to assess the acquisitions of skills, practical assessments are used. The assessment will usually involve you working in a technical role (Year 1) or in the pre-production and output stage (Year 2 & 3). This method ensures you can measure your competency in a practical way which allows you to analyze your skills and identify areas of competency you need to work on as part of your professional development.

It will also allow you to compare your output to pre-production plans that will enable useful reflection and analysis.

Formative Assessment

Formative assessment is used as a tool to measure ongoing achievement and to provide, in the moment feedback and guidance. Outcomes of formative assessment activities are purely indicative and not presented to the Examination Board but simply contribute to your ongoing development and learning journey.

Your learning journey is a process with no end and, as such, all assessment is effectively formative, informing the next stage in your development.

Assessment Module	Reflective Summary	Continuous Observation	Presentations	Practical Assessment	Written/ Documentation
Specialism 1 (Cinematography, Editing, Directing, Production & Sound)			x	x	
Specialism 1 (Writing)	x	x			x
Critical and Contextual Studies 1	x				
Professional Development 1			x		
Specialism 2 (Cinematography, Editing, Directing, Production & Sound)	x			x	
Specialism 2 (Writing)	x	x		x	
Critical and Contextual Studies 2					x
Professional Development 2					x
Specialism 3 (Cinematography, Editing, Directing, Production & Sound)	x	x		x	x
Specialism 3 (Writing)	x	x			x
Critical and Contextual Studies 3					x
Professional Development 3			x	x	

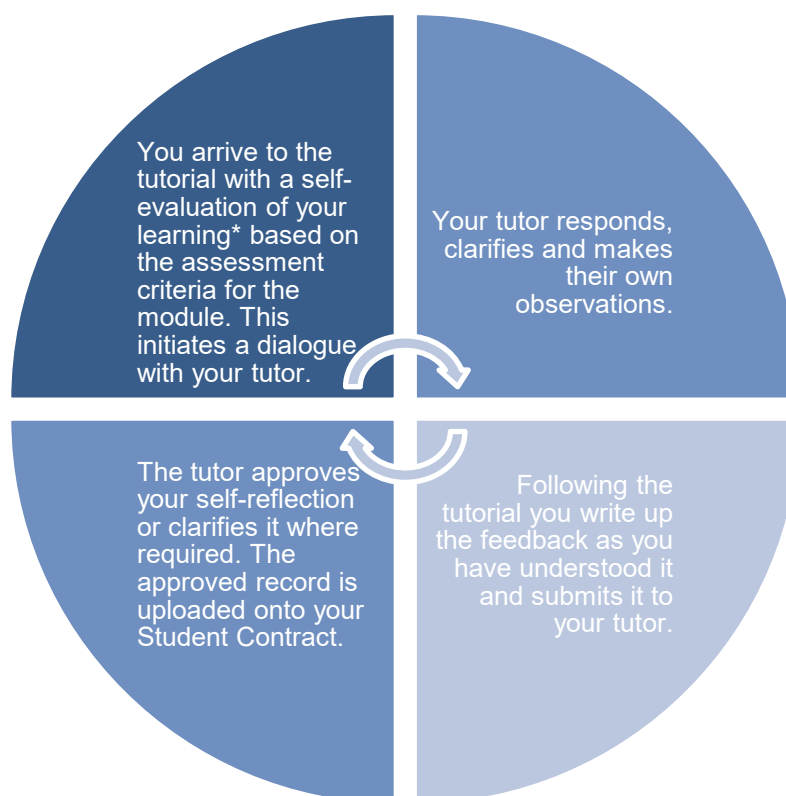
3.13 Types of Feedback

The learning and assessment process includes the provision of detailed feedback. The purpose of feedback is twofold: to let you know how well you have done in relation to the criteria against which the work/performance is assessed (feedback), and to advise you about how to improve your work in future (feedforward).

Feedback may be informal (e.g. formative feedback provided through lessons and tutorials); or formal (e.g. summative feedback provided by a written report on the assessment). The Programme seeks to create a learning environment where peer-to-peer and self-evaluation is as important as staff feedback. Feedback in all its forms is constructive and often instantaneous.

In Year 3, the final Showcase Project feedback will be mutually constructed between a staff member and you, to encourage you to reflect on the feedback and to determine actions needed to progress their learning and development. See below for a visual description of MCF:

Mutually constructed feedback is a method used for the final year project by which the Programme encourages you to evaluate and take responsibility for your own learning.



There may be occasions where you do not agree with feedback provided by the tutor. If it is not possible for feedback, either formative or summative, to be mutually and meaningfully resolved between the you and the tutor(s), you will be given the option at the earliest convenient time to:

- 1) Have the documentation of the feedback reviewed by another member of your subject lecturing team.
- 2) Request a second member of staff to be present during a resolution process.
- 3) Request that the Head of Programme or another senior member of staff acts as moderator for the process, in which case the moderator's decision will be final.

The BA Filmmaking Programme deploys the following forms of feedback:

- Verbal feedback (classroom/on-set/reflection sessions)
- Written feedback at summative assessment points with 1-2-1 tutorials
- 1-2-1 tutorials that are audio recorded
- Progress tutorials

All written feedback/audio files are uploaded to the individual's student contract.

Oral feedback in our day-to-day teaching is, of course, the most common type of formative assessment in the conservatoire environment and its role should not be underestimated or undervalued.

The BA Filmmaking programme largely revolves around practical classes, directed study and film production environments and as such provides a large range of opportunities for instantaneous and continuous formative oral feedback. This feedback might be 'ad hoc' and reactive to a certain situation, it might also be more structured feedback or feedforward with regards to a particular session.

Formal feedback tutorials are scheduled at key points in your learning journey and documented.

Tutorials identify progress, deficiencies and areas for improvement towards the achievement of the module and level learning outcomes.

Each learning experience is a prerequisite to the next, regardless of elective pathways, since each experience will enhance an understanding of the next. Therefore, your final experiences on the programme are the beginning of a professional journey. As such, all feedback on the programme is also considered to be formative as it will include advice for development as well as comment and opinion on what has been achieved.

With this in mind, and once again to enable deeper reflection on personal development, all summative reports will refer you back to the formative notes and forward to the next learning experience.

Feedback is paramount in terms of it being timely and constructive. If you receive a FAIL it should not be a surprise to you if feedback is delivered properly.

3.14 Assessment Calendar

The following illustrates how the assessment load for the programme is spread over the Academic Year(s):

Term 1

Module Title	Credits	Assessment	Weighting or Pass/Fail	1	2	3	4	5	6	7	8	9	10	11	12 IXP
SD 1 (Ci,Dir,Ed, Pro & Sou)	70	Practical -1:1	Pass/Fail											A	
SD 1 (Ci,Dir,Ed, & Sou)	70	Practical - Monologues	Pass/Fail								A	A	A		
SD 1 (Writing)	70	Documentation: Monologue Scripts & Observation	Pass/Fail				F/P	F/P	F/P	S	F/P	F/P	F/P	F/P /S	
SD 2 (Ci,Dir,Ed, Pro & Sou)	70	Practical – Studio Project	Pass/Fail										V	A	
SD 2 (Writing)	70	Continuous Observation	Pass/Fail				F/P	F/P	F/P	F/P	F/P	F/P	F/P	F/P	
SD 3 (Ci,Dir,Ed, Pro & Sou)	70	Continuous Observation	Pass/Fail				F/P	F/P	F/P	F/P	F/P	F/P	F/P	F/P	
SD 3 (Writing)	70	Continuous Observation	Pass/Fail				F/P	F/P	F/P	F/P	F/P	F/P	F/P	F/P	
CCS 1	20	Documentation - Journal	100% - Journal Submission							F/P	F/P	F/P	F/P	F/P	

A-Assessment; **F = feedback;** **G = grading;** **P = process** (time spent engaged in ongoing activities); **S = week of submission;** **V = variable assessment week** (assessment may take place at any time within the identified weeks).

Term 2

Module Title	Credits	Assessment	Weighting or Pass/Fail	1	2	3	4	5	6	7	8	9	10	11	12 Options
SD 1 (Ci,Dir,Ed, & Sou)	70	Practical - Monologues	Pass/Fail		A	A	A								
SD 1 (Production)	70	Practical – Film Project 2	Pass/Fail								A	A	A		
SD 1 (Writing)	70	Continuous Observation	Pass/Fail	F/P	F/P	F/P	F/P	F/P	F/P	F/P	F/P	F/P	F/P	F/P	
CCS 1	20	Documentation - Journal	100% - Journal Submission	F/P	F/P	F/P	F/P	F/P	F/P	F/P	F/P	F/P	F/P	F/P	
SD 2 (Ci,Dir,Ed, Pro & Sou)	70	Practical – Film Project 2	Pass/Fail								A	A	A		
SD 2 (Writing)	70	Continuous Observation - Portfolio	Pass/Fail	F/P	F/P	F/P	F/P	F/P	F/P	F/P	F/P	F/P	F/P	F/P	
SD 2 (Writing)	70	Film Project 2	Pass/Fail	F/P	F/P	F/P	F/P	S	F/P	F/P	F/P	F/P	F/P	F/P	
SD 3 (Ci,Dir,Ed, & Sou)	70	Documentation – Pre Production	Pass/Fail	F/P	F/P	S	F/P	S		F					
SD 3 (Production)	70	Documentation – Pre-Production	Pass/Fail	F/P		S		S			F				
SD 3 (Ci,Dir,Ed, & Sou)	70	Continuous Observation	Pass/Fail	F/P	F/P	F/P	F/P	F/P	F/P	F/P	F/P	F/P	F/P	F/P	
SD 3 (Production)	70	Continuous Observation	Pass/Fail	F/P	F/P	F/P	F/P	F/P	F/P	F/P	F/P	F/P	F/P	F/P	
SD 3 (Writing)	70	Continuous Observation	Pass/Fail	F/P	F/P	F/P	F/P	F/P	F/P	F/P	F/P	F/P	F/P	F/P	

A-Assessment; **F = feedback;** **G = grading;** **P = process** (time spent engaged in ongoing activities); **S = week of submission;** **V = variable assessment week** (assessment may take place at any time within the identified weeks).

Term 3

Module Title	Credits	Assessment	Weighting or Pass/Fail	1	2	3	4	5	6	7	8	9	Bridge Week
SD 1 (Ci,Dir,Ed, & Sou)	70	Practical – Group Shoots	Pass/Fail						V	V	V		
SD 1 (Ci,Dir,Ed,Sou & Pro)	70	Group Presentation	Pass/Fail									A	
SD 1 (Writing)	70	Documentation - Reflective Summary	Pass/Fail							A		F	
SD 1 (Writing)	70	Continuous Observation	Pass/Fail	F/P	F/P	F/P	F/P	F/P	F/P	F/P	S	F	
CCS 1	20	Documentation - Journal	100% - Journal Submission	P	P	P	P	S		F			
Professional Development 1	20	Group Presentation	Pass/Fail	P	P	P	A/F						
SD 2 (Ci,Dir,Ed, Pro, Sou & Wri)	70	Documentation – Reflective Statement	Pass/Fail						S		F		
SD 2 (Writing)	70	Continuous Observation	Pass/Fail	F/P	F/P	F/P	F/P	F/P	F/P	S		F	
CCS 2	20	Documentation – Research Project	100%	P	P	P	P	S			F		
Professional Development 2	20	Documentation – CV & Strategy Documents	Pass/Fail	P	P	P	S			F			
SD 3 (Ci,Dir,Ed, & Sou)	70	Documentation – Pre-Production	Pass/Fail	S		S			F				
SD 3 (Ci,Dir,Ed, & Sou)	70	Continuous Observation	Pass/Fail	F/P	F/P	F/P	F/P	F/P	F/P			F	

Module Title	Credits	Assessment	Weighting or Pass/Fail	1	2	3	4	5	6	7	8	9	Bridge Week
SD 3 (Ci,Dir,Ed, & Sou)	70	Film Rushes	Pass/Fail	F/P	F/P	F/P	F/P	F/P	F/P	F/P			
SD 3 (Ci,Dir,Ed, Pro, Sou & Wri)	70	Documentation – Reflection	Pass/Fail							S		F	
SD 3 (Production)	70	Documentation – Pre-Production	Pass/Fail	S		S			F				
SD 3 (Production)	70	Continuous Observation	Pass/Fail	F/P	F/P	F/P	F/P	F/P	F/P	F/P			
SD 3 (Production)	70	Production Folder	Pass/Fail						S			F	
SD 3 (Writing)	70	Documentation - Portfolio	Pass/Fail	P	P	P	P	P	S			F	
SD 3 (Writing)	70	Continuous Observation	Pass/Fail	F/P	F/P	F/P	F/P	F/P				F	
CCS 3	30	Documentation	100% - Research Project	F/P	F/P	F/P	F/P	F/P	F/P	S		F	
Professional Development 3	10	Presentation	Pass/Fail								A/F		
Professional Development 3	10	Mock Interview	Pass/Fail								A/F		

A-Assessment; **F = feedback;** **G = grading;** **P = process** (time spent engaged in ongoing activities); **S = week of submission;** **V = variable assessment week** (assessment may take place at any time within the identified weeks).

3.15 Programme Specific Progress and Re-sit Regulations

Every candidate for the award of the BA Filmmaking degree or its exit awards at the Conservatoire must have matriculated as a student of the Conservatoire and have completed the approved BA Filmmaking programme of study.

As an approved programme of study leading to the BA Filmmaking ordinary degree, the BA Filmmaking has a Programme Handbook which sets out the specific requirements relevant to BA Filmmaking and its associated exit awards.

All assessment for the programme and progress arrangements are undertaken in accordance with the conservatoire's regulations, codes of procedure and general rules.

Right to present for assessment

You will be allowed to participate in assessment if you are in good standing in terms of degree regulations and attendance requirements. Any assessment involving the use of kit will only be allowed once the relevant Health and Safety training has been successfully completed. Any failure to engage with Health and Safety protocols or not submit the relevant paperwork could lead to the postponement of the assessment.

BA Filmmaking has one appointed External Examiner (EE) who will attend on two occasions during the academic session to observe student practice and progress as well as watching several student films. They will also sample written work. The EE will also attend the Examination Board at the end of the academic year to feedback to the board. They will also submit a full written report to management.

The EE's 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 current External Examiner is Professor Dario Sinforiani, Head of Production Teaching, Division of Communications, Media & Culture at the University of Stirling.

All modules have a pass/fail outcome. Final outcomes will normally only be presented at the end of year Examination Board unless any grades are ready to be tabled at the mid-year Progress Committee. A verbal update on progress will be given by the Head of Film at Progress Committee.

Board of Examiners

The BA Filmmaking Board of Examiners is appointed by the Academic Board. The Board of Examiners, and through it any authorised subsidiary examination committee, is accountable to the Academic Board for the fulfilment of its responsibilities.

Subsidiary Examination Committees and Progress Committees

The Board of Examiners may delegate specific responsibility for appropriate interim or deferred assessments to a subsidiary examination committee. In the case of the BA Filmmaking programme, this subsidiary committee is the Progress Committee, which meets after the mid-session examination period to review your results to date during that academic year. The Progress Committee:

- Receives and monitors interim grades.
- Monitors student progress.
- Instigates feedback and appropriate action.
- May require a resit of appropriate components in accordance with the assessment regulations for the programme of study.

The Progress Committee reports its findings to the subsequent meeting of the Board of Examiners which ratifies the results.

Assessment

The assessment requirements for all components of study are made known to you in the BA Filmmaking Handbook. Further specific information (e.g. essay questions) are communicated by the module coordinator via an Assessment Briefing Paper.

You will receive an assessment booklet (digital) at the start of every academic year that will contain all your assessment for the year ahead.

You will be notified of interim results via your Student Contracts as soon as is practicable after the Progress Committees. These results are, in every case, provisional until ratified by the relevant Board of Examiners.

You will be notified of end of session examination results as soon as is practicable after the relevant Board of Examiners.

Compensation, Resit and Retake

Information regarding compensation, resits and retakes can be found in the Conservatoires Rules and Regulations.

The 70 credit Specialist modules have assessment modes and learning outcomes that are met through discrete assessment methods. This means any re-sits only affect the relevant component/components.

Graduation costs

There is no fee to graduate and attend the Graduation Ceremony. However, there is a fee to hire a gown which is compulsory. A fee of approximately £50 is payable to an external gown supplier and you will be advised how to do this as part of the graduation registration process.

4. LEARNING ENVIRONMENT

Working Practices and Procedures

Please refer to the RCS General Rules and Regulations for full details.

In the School of Stage and Screen 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 Stage and Screen's Guidelines on Professional Conduct are consistent with those operating in professional contexts.

You 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 observational assessment throughout your specialist modules on the programme.

In practice, the regulations are reflected in the following Working Procedures:

- Punctuality is essential at all times. You are expected to be in attendance and ready to work at the start of each session.
- Unexpected absences should be reported immediately using ASIMUT.
- Authorised absence can be applied for through your Student Contract. This will then be considered by your Programme Leader in consultation with your subject lecturer where appropriate.
- Permission for an absence from work will only be given if there is no impact on either your own learning or on the experience of other students.

It is therefore unlikely that requests for work-related absence will be approved at level one due to the potential impact on learning and understanding later in the programme.

- Unauthorised absence is a serious disciplinary matter and is not permitted.
- It is essential that **correct footwear** and **appropriate clothing** should be worn. Guidance as to suitable clothing and footwear will be given at the start of your programme.
- **No food or drink (other than water where applicable)** is allowed in working spaces.
- Procedures for room bookings and room standards must be strictly observed and respected.

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 may be subject to disciplinary action.

During times of production it is expected that, at times, students will be expected to work out with the regular Monday – Friday 09:00 – 17:00.

During times of production student crew will adhere to the legal 11-hour break between shooting days.

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.

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 fueled 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.**

4.1 Support for students (academic, pastoral)

Each module you take will have a Module Coordinator attached to it. They will be the point of contact for any questions you have regarding that module.

You will also have a staff member who is your Year Group Coordinator. You will be notified at the start of the academic year who that will be.

Year Group Coordinators will communicate regularly with your subject staff to discuss progress and general observations. Any questions you may have about your year of study should be directed to your Year Group Coordinator.

In addition, the RCS's **Effective Learning Service** can provide support to you in relation to study and learning skills. This service, provided by the Effective Learning Tutors, covers a wide range of topics including:

- Help with written assignments
- Effective reading
- Revision skills and preparing for exams
- Time management skills

Enhanced Support to Study (ESS)

If you are struggling with external factors that are impacting on your attendance and/or engagement with the Programme you may be invited to an Enhanced Support to Study meeting. This is a supportive measure to investigate what the barriers are and how they might be overcome. You will attend a meeting with your subject lecturer or the Head of Film to discuss strategies to enable you to full participate in your modules.

Should these barriers persist, you will be invited to discuss them further with the Director of Drama, Dance, Production and Film.

A copy of the full [Enhanced Support to Study policy](#) is available on the RCS Portal.

4.2 Support and Specialist provision for students with a disclosed disability

The RCS has a dedicated Disabilities Advisor. If you need to disclose a disability they will be your first point of contact. Where appropriate, a Learning Agreement will be the outcome of your meeting. This will, also where appropriate, contain adjustments for your learning. This will be shared with relevant staff.

Full details are available on the [Disability Support Portal Page](#)

4.3 Feeding back to your programme leader(s) and other staff (including programme committee)

Programme Meetings

Each year group of students will, with their Year Group Coordinator, have two to three group meetings per term. These meetings are for the department to communicate news/information to you. It is also for the you to express items of importance/relevance to the department. These meeting will run for 30 minutes and will happen at a fixed date and time. They will be in your Asimut calendar.

Attendance is mandatory at these meetings.

Student Representative

Every year group will nominate a student year group rep and a deputy. The rep will have the choice to serve for the full three years or only one academic year.

The role of the rep is one of responsibility and importance as they will be communicating on behalf of the group and gathering and bringing together information from the group.

The rep will be the voice for the year group at Programme Committee Meetings.

Programme Committee Meetings

The Programme Committee meets three times a year and is convened by the Head of Film with staff representatives 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, Deputy Registrar at m.green@rcs.ac.uk

Programme Committee Open Forum

This is an Open Forum in which all students can participate and express their views on the operation of the programme. It is convened by the student representatives and reports directly to the Programme Committee. This is held once 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.

4.4 Internationalisation

From its position as Scotland's national Conservatoire, the Royal Conservatoire is resolutely international in outlook and character. We believe that we should seek to internationalise our curriculum as it:

- Greatly enriches our artistic, academic and social environment
- Facilitates the promotion of cultural diversity
- Promotes international knowledge exchange

- Develops intercultural skills and awareness in all of our students and staff
- Helps prepare our graduates for a career beyond the shores of the UK – we believe that seamless movement between cultures and nations offers the greatest potential for creativity to flourish
- Enhances the quality of what we do and helps us to benchmark standards

The programme is very aware of the need to broaden students' cultural horizons and therefore the curriculum explicitly includes exposure to world cinema and international screen content. Crucially, in an increasingly global cultural environment, students are encouraged to exhibit their films in a number of international festivals.

We have a fledgling relationship building with Toronto Metropolitan University. There is nothing formal, as yet, but we will be looking at how this can grow and continue.

A number of recent BA Filmmaking students have participated in an outward exchange to the [University of Toronto](#).

BA Filmmaking will continue to work in search of new international partners and will be working closely with the recruitment department to develop a new strategy for international recruitment.

You may also wish to investigate international exchange opportunities through [Student Exchange \(Turing Scheme\)](#).

Details of support for non-UK students can be found on the [International Student Portal page](#).

4.5 Work-based learning

In the Professional Development 3 module in Year 3, you are expected to work at least five (5) days in a professional environment. It is expected that you will identify and organize this placement yourself. There is a summative assessment point connected to this placement in the form of a reflective presentation.

If the provider can host for more than 5 days you are more than welcome to work for the longer period, as long as it does not clash with any other curriculum work. You are expected to manage your own time to facilitate the placement.

The work you do in Professional Development 2 (Year 2) will provide you with an overview of the Scottish industry and who might be potential placement providers.

You can complete your placement in more than one place of work, but each place

of employment will require new pre-placement paperwork.

If a longer-term placement is available, the department will look at equivalencies for meeting learning outcomes. This will be approached on a case-by-case basis.

Your Professional Development lecturer will provide you with the information needed to complete your placement request paperwork. This will also be held on the module Moodle page.

4.6 Health and safety, safe space

Safe Space Statement

The Royal Conservatoire of Scotland is fully committed to creating an environment where all staff and students treat each other fairly and with mutual respect, and to providing an environment where all students and staff are free from discrimination and intimidation.

The following Safe Space Statement applies to all activity happening within the Conservatoire, from early years classes to our Masters programmes:

Everyone working and learning together in this room is entitled to do so in a safe space: a space free of bullying and harassment of any kind. We will honour our differences and collaborate in the true spirit of ensemble, promoting creative challenge whilst retaining the utmost respect for each other.

We will treat one another with courtesy and respect at all times, and if we are subjected to or witness bullying or harassment, we will speak out knowing that our voices will be heard, and we will be taken seriously. We will actively promote a positive, optimistic and mutually supportive approach to work and study. Together we can create a Safe Space.

Health and Safety

All RCS policies and procedures related to [Health, Safety and Wellbeing](#) can be found on the RCS Portal.

The Conservatoire's procedures on Health and Safety will apply at all times.

The programme accords with the Royal Conservatoire of Scotland's Health and Safety Policy where the Conservatoire ensures so far as is reasonably practicable, the health, safety and welfare of all employees and students working for the Royal Conservatoire or other persons who may be affected by our undertakings. The Royal Conservatoire acknowledges that the key to successful health and safety management requires an effective policy, organisation and arrangements which reflect the commitment of its senior management. To sustain that commitment, we will continually measure, monitor

and revise to ensure that health and safety standards are adequate.

Health and safety training and awareness is considered by the programme to be an essential part of safe working, and as such, is integrated into all activities. Health and Safety compliance is an integral part of the assessment of creative/practical processes.

In level one of the programme, you will have to complete the BECTU Vision approved Health & Safety short course. Production/Professional Development modules cover all areas of H&S that will affect a film production as well as the paperwork and checks required. After this, safe working practice becomes part of more holistic outcomes requiring professional standards to be applied as part of students' own personal practice.

In subsequent years, safe working practice becomes part of more holistic outcomes embedded in the learning experiences and is designed to give a greater understanding of the specialist health and safety requirements of individual discipline areas.

Working safely will be considered in the assessments regarding observation of practice.

All relevant full-time staff are required to hold an IOSH certificate.

4.7 Equality and Diversity

We welcome a diverse population of staff and students. Further, we are committed to promoting equality in all of our activities and we aim to provide a performing, learning, teaching, working and research environment free from unlawful discrimination against applicants, staff and students on the grounds of gender (actual or perceived), sexual orientation, disability, race, colour, nationality, national or ethnic origin, marital status, age and actual or perceived religious or similar belief.

The Conservatoire fosters a learning, teaching, research and working culture which not only supports diversity, inclusion and equity but indeed requires those principles. We are thoroughly committed to the promotion of equal opportunities across all of our functions and practices including those of learning and teaching, employment, representation, decision making, and procurement and partnerships.

The Conservatoire is committed to ensuring that those from all backgrounds feel able to apply to study with us. Applicants who have been looked after at home, in residential care, foster care or kinship care can access support via the International and Student Experience team at welfare@rcs.ac.uk. Provisions are also made for Estranged Students and Student Carers.

The programme takes equality and diversity very seriously and is committed to

raising awareness of different cultures and perspectives. You are encouraged to respond and engage with the curriculum intelligently, creatively, collaboratively and sensitively.

The Professional Development modules in Year 1 and Year 2 will have a focus on overall behavior and conduct and it will be, from day one, expected from the department that everyone, both staff and students, will treat everyone with respect and dignity.

The screening list will help develop a broader palate and perspective as well as being designed to challenge and provoke.

The Creative Citizenship module and Professional Development 1 introduce a dialogue about behaviours in general and are underpinned by a zero-tolerance approach to bias, prejudice, discrimination and stereotyping.

If anyone does encounter issues, they can raise this with the relevant staff members or approach the Head of Film.

The Conservatoire is committed to ensuring that those from all backgrounds feel able to apply to study with us. Applicants who have been looked after at home, in residential care, foster care or kinship care can access support via the International and Student Experience team at welfare@rcs.ac.uk

Provisions are also made for Estranged Students and Student Carers.

Details can be found on the [Equality, Diversity and Inclusion](#) Portal Page.

4.8 Technology and learning resources/modes (e.g. VLE)

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> You 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. The ASIMUT system also holds all of the Conservatoire's timetable 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. can change at short notice 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 ensure that you have transported your Asimut schedule into your Outlook Calendar.

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

RCS Portal

The Portal is the place you will find all relevant Conservatoire wide information and links to the key support systems such as Library, IT, Health and Safety. You can access your student contract, Asimut timetable, email account as well as module details in Moodle and your online portfolio. You can access the RCS Portal online at: <http://inspire.rcs.ac.uk>

Moodle

Moodle is the Conservatoire's online, interactive Virtual Learning Environment. It is a dynamic resource that includes programme information, online courses, forums and discussions. As such it is a primary communication tool for module information.

You can access Moodle from any computer with internet access. There is also a link on the Conservatoire website. During your induction you will be given your Moodle username and password and a brief introductory session on how to enjoy and get the best out of this Virtual Learning Environment.

BA Filmmaking uses Moodle for all assessment submissions. All assessment submissions have a 2pm deadline on Moodle.

Computers

As well as IT resources for all students across both buildings, there are computer workstations dedicated specifically to Filmmaking students at the rear of the

Student Production office. **Computers in these areas are for production use only.** Access will only be issued to students on production for limited periods. Year 3 Production students will be given access for the entire academic year.

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

4.9 Staff

There are many levels of staffing support for you on the BA Filmmaking programme. They are:

- The Programme Team who oversees 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 Kit Manager who manages all things kit related and is supported by a term-time member of staff who will be your first point of contact with regards to anything kit-related (excluding post-production).
- Associate Head of Film. TBC
- The Post-Production Supervisor manages the post-production area. In addition to your main Editing lecturer, delivered by the Editing Lecturer, they will deliver sessions required for operation of the media spaces.
- 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:

Grace Dunn Programme Support Administrator (BA Filmmaking, BA Production Technology & Management, BA Production Arts & Design)

You may also come into contact with:

Dawn Forrest School Manager (Interim) - Drama, Dance, Production & Film

Jane Balmforth Conservatoire Counsellor

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

4.10 IPR, copyright etc.

The RCS General Rules and Regulations (Section 10) states:

It is the responsibility of all staff and students of the Conservatoire to ensure that they comply with the provisions of the Copyright, Designs and Patents Act 1988 ('the Act'). Breach of copyright regulations is a criminal offence and may expose both the individual and the Conservatoire to prosecution.

In simple terms, copyright in a literary, dramatic, musical or artistic work exists during the author's lifetime and for a period of 70 years from the end of the calendar year in which the author dies. During this period, a work may not be copied without the permission of the rights or licence holder. Publishers, editors, artists, photographers and arrangers also have rights over a work. Advice on copyright issues is available from the Head of Information Services and all policies and guidelines are available on the Portal Copyright pages.

Further details can be found under Section 10 of the [General Rules and Regulations](#) and on the [Portal Copyright pages](#).

You will be given a copy of the most up to date Actor's Agreement that covers rights and uses of work between Film and Acting students where mandatory participation (acting) is required.

RCS will hold the rights of all films in perpetuity. Additional rights will be given to the student filmmaker after an agreed period, normally 18-24 months.

4.11 The student Outcome document

The Student Contract is a dynamic online facility that houses information on your modules, assessments and notes/documents.

In specific terms the Student Contract will:

- Details modules taken within the programme.
- Show credits/grades achieved.

- Holds written feedback for assessment.
- Holds important documents/letters.

4.12 Transitions Tutor role

Your transition tutor will be your Staff Year Group Coordinator. They will help guide you in relation to academic choices such as IXP selection and the overall learning journey. They will do this by conducting a Transitions Tutorial with you to discuss your aims and goals in relation to the next step in your learning journey.

4.13 Communication in department/programme

The main method of communication used in the department is email.

Etiquette

There are a wide range of tools to maintain communication across the Conservatoire but, regardless of the method, it is important to maintain a professional and courteous approach at all times and in digital communications, in particular.

Think about who you need to contact and what the most suitable method might be. You should not expect an immediate reply but if your communication is urgent and requires a speedy response make sure this is made clear.

There are a variety of differing work patterns across the departments so think about how and when your communication will be received.

Set up a healthy working practice and turn your digital devices to silent at night if you can.

Email/Outlook Calendar

You will receive a Conservatoire e-mail account as part of your induction to the Conservatoire. You should also acquaint yourself with the Outlook Calendar in your account. Please ensure you accept/decline appointments as appropriate to ensure an effective line of communication.

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

It is your responsibility to check your email account regularly (i.e. at least twice a day).

Microsoft Teams

Microsoft Teams is used across the Conservatoire for online meetings and classes so you should familiarise yourself with this system. It is advisable to download the Microsoft Teams app to your smartphone.

Telephones

Production students are permitted to use Conservatoire telephones situated in the production office **providing** the calls are for production purposes or relating to an emergency situation. Please note that production calls should be made on the production telephones as calls made on personal phones will not be reimbursed.

All mobile phones should be switched to silent during the working day, especially in class and on set/location.

4.14 Working week

Your timetable is split into three types of pattern:

- Teaching Week
- Pre/Post-Production Week
- Production Week

Teaching Week

A teaching week will consist of a full day of specialist teaching (Year 1), a full day of directed study, a Self Study day, a CCS class and a PD class. If appropriate, there will be a Reflective session timetabled to share any work from your Directed Study sessions.

Pre/Post-Production Week

Some disciplines will move into pre-production earlier than others meaning that in Pre-Production weeks, some disciplines will continue to have classes, while others will move into pre-production. The same will be true at the back end when the film moves into post-production.

Pre-production may require some weekend work, but we do aim to keep weekends clear as often as we can.

Production Weeks

When in Production weeks, classes across all years will not be scheduled.

4.15 Independent study, autonomous learner, reflective practitioner

The BA Filmmaking programme follows a Spiral model of curriculum, thus developing you as an autonomous and reflective practitioner as detailed below.

Year One will focus on the grounding of specialist skills with your specialist area. These skills will then be allowed to be applied in manageable creative environments while allowing you the creative autonomy in the works creation. CCS and PD will lay the foundations, alongside the 'Creative Citizenship' module, to you being able to reflect on your own being. Directed Study also provides a dynamic platform to work independently and collaboratively with your peers in a low-pressure environment.

In Year Two you will be afforded a bigger platform to apply your skills in larger and more complex shooting environments. It is also a year where you will be looking to share your practice with Year 1 students as well as continuing to work under Year 3 students on Showcase films. The CCS module will ask more of you as an independent researcher while your specialist module will ask you to reflect on your work and process. PD will be focusing on you in your craft area within the professional working environment. You will complete a C.V and be ready to engage, independently, with the professional sector.

At Level Three, you will be responsible for obtaining a relevant work placement as well as working as part of a Showcase crew. On the Showcase films you will also have responsibility, as an HoD, to a crew comprised of students from the years below. Directed Study will become a place to finesse techniques and practices related to these films and will form part of your pre-production process. Feedback for the productions will follow a Mutually Constructed Feedback model where self-reflection is key.

Overall, you are constantly encouraged to challenge yourself and welcome new opportunities; to engage with a diverse range of environments and collaborators; and to interrogate your own practice alongside that of your peers, your tutors and the industry.

5. MODULE DESCRIPTORS BY LEVEL

5.1 SHE Level One

Level Coordinator/Transition Tutors – Vince Hunter

Module Title/Coordinators

Module Title	Module Coordinator
Creative Citizenship	Josh Armstrong
Specialism – Cinematography 1	Ray Tallan
Specialism – Directing 1	Vince Hunter
Specialism – Editing 1	Blair Young
Specialism – Sound 1	Travis Reeves
Specialism – Production 1	Carol Brown
Specialism – Writing 1	Vince Hunter
Critical and Contextual Studies 1	TBC
Professional Development 1	Carol Brown

Module descriptor

Module Title	Creative Citizenship
SCQF Level	7
Credit Rating	10
Total notional student effort hours	100
Status (Core/Option/CRSC)	☒ Core Option ☐ Credit Rated Short Course ☐ If Core or Option please identify the programme(s)/year(s) below: All Undergraduate Year 1
Pre-requisites	None
Co-requisites	None
Anti-Requisites	None
Module overview	This module is designed to introduce you to the cultural, artistic, political, and educational context of learning in a Higher Education Performing Arts institution. This module is concerned with equipping you with understandings and skills which enable you to be resilient, pro-active, compassionate, and ethical collaborators and peers within the Conservatoire context. It is also an opportunity for you to meet and work with peers from across the Conservatoire, building relationships beyond your programme and awareness of the different priorities, skills, aspirations and worldviews of peers. Such relationships and awareness are integral to creative citizenship. Through the lens of artistic practice you will explore four key areas of creative citizenship: • Artistic Critique and Conversation; • Working <i>with</i> others—awareness of others' needs and identities; • Ethics, Consent, and

	Responsibilities; Digital and Media Literacies. Through the workshops you will practice skills in critique, giving and receiving feedback, conversation, statements of positionality, working with a range of peers, communicating in front of and with peers, and sharing your creative practice. The module culminates in an assessment in which all of these understandings are applied in the context of a collaborative creative critical presentation.
Learning Modes	Hours
Lecture	2
Workshops	16
Directed Study	20
Assessment	3
Independent Study	59
Total Notional Student Effort Hours	100
Learning Outcomes	
LO1	Understand basic ethical skills relevant to performing arts education and collaboration;
LO2	Communicate effectively and accessibly, including a foundational approach to positionality.
Assessment	
Assessment 1, Type, scope and Weighting	Collaborative Creative Presentation Pass/Fail (5 minutes)

Delivery and Assessment

Module Coordinator	Josh Armstrong
Module schedule 2024-25	
At the start of the module you will be allocated to a class with peers from a variety of undergraduate programmes. You will attend the rotation of workshops with this class throughout the module. In addition, you will be allocated to a working group of 3 or 4 peers. Throughout the module you will be expected to work together in discussion and activities both in workshops and in your independent learning time. This will be your group for the assessment at the conclusion of the module. All workshops will be structured to allow for 20 – 30 minutes of group activity. Through this module you will have digital resources and workshops related to the following topics and schedule: Week 1 Lecture: Finding the Joy in Creative Practice On Rotation Workshop 1: Giving and Receiving Feedback: Resilience in Critique Workshop 2: Methods for Creative Conversations Workshop 3: Anti-Racism in the Arts Workshop 4: Intersectionality in the Arts Workshop 5: Digital and Media Literacies Workshop 6: Positionality as a Creative Practitioner Workshop 7: Ethics in the Arts Week 9 Workshop 8: Structuring a Collaborative Response Week 10 Directed Study: Assessment Preparations Week 11 Assessment: Collaborative Creative Presentation In your multidisciplinary class, you will cycle through Workshops 1 – 7 on a weekly basis. All classes will culminate on Workshop 8 in Week 9 of Term 1. This will enable you to begin synthesising the module and structuring your Collaborative Creative Presentation. Assessment will take place in Week 11 of Term 1 through a 3-hour session.	

Glossary of terms:

Anti-racism: Anti-racism refers to the active and conscious opposition to racism, discrimination, and systemic inequities based on race or ethnicity. It is a framework that recognizes and challenges the power dynamics, prejudices, and structures that perpetuate racial injustices in society.

Digital Literacy: Digital literacy refers to the ability to critically analyse, evaluate, and understand information, media messages, and digital technologies, enabling individuals to navigate, create, and participate responsibly and effectively in the digital world.

Ethics: Ethics refers to the principles and values that guide individuals' behaviour and decision-making, emphasizing concepts like fairness, integrity, respect, and responsibility towards oneself, others, and the wider society.

Intersectionality: Intersectionality is a framework that recognizes how multiple forms of oppression (such as race, gender, class) intersect and interact, shaping individuals' experiences and creating unique systems of discrimination and privilege.

Positionality: Positionality refers to an individual's social and cultural positioning, shaped by factors like gender, class, ethnicity, disability, and experiences, which influence their perspectives, biases, and the way they perceive and interact with the world.

Resilience: Resilience is the capacity to endure and thrive in the face of critique, setbacks, hardships, and stressors. It entails developing inner strength, flexibility, and positive coping strategies to maintain one's emotional balance and overall wellbeing.

Assessment Outline

Formative feedback
Description and timeline

You will receive formative feedback from staff during the workshops/contact hours.

Summative assessment
Description

Assessment 1: Collaborative Creative Presentation

In multidisciplinary small groups (3 or 4 students), you will select an issue or topic that has resonated with your group from the module and present a creative critical reflection on your learning. You are encouraged to think creatively and artistically in how you present this information.

	You should think of these questions: • Why does this resonate with me/us? • Where am I speaking from? • How do I communicate its impact to a wider audience?
	The presentation may take the form of: • A reading of a collaborative text; • A podcast; • A video essay; • An audio essay; • A digital or printed zine; • A synthesis of text and music; • A synthesis of text and movement; • A synthesis of text and visual language; • Some other creative form. You are required to include at least three relevant, reputable, and appropriately cited and referenced sources. After your presentation, you will receive facilitated feedback from your peers. Assessed LOs: • Understand basic ethical skills relevant to performing arts education and collaboration; • Communicate effectively and accessibly, including a foundational approach to positionality.
Feedback methods	• Peer and Staff Group Feedback Session; • Pass/Fail mark.
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: • An understanding of the basic ethical skills relevant to performing arts education and collaboration; • Effective and accessible communication; • A foundational approach to positionality; • Appropriate and well-researched sources and citations.
Resources	
Essential Resources will be provided through the Virtual Learning Environment.	

Recommended	
Resources will be provided through the Virtual Learning Environment.	
Other Information	For BSL Users, each Micro-Lecture will be presented through an hour's moderated session to facilitate language clarification and comprehension.
Next Steps	Any Interdisciplinary and Extended Practice Module

Module descriptor

Module Title	Specialism: Cinematography 1
SCQF Level	7
Credit Rating	70 SCQF Credits/35 ECTS Credits
Total notional student effort hours	700
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	N/A
Co-requisites	N/A
Anti-Requisites	N/A
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module will house everything related to your specialism from taught classes and practice to work on productions. It will introduce you to your specialist discipline by giving you the technical fundamentals required as well as the vocabulary to progress into the creative space with this new knowledge. You will apply this new knowledge and skills in practical contexts throughout the module. These moments will allow you to exercise some autonomy whilst giving you the experience of being managed from students in the years above.
Learning Modes	Hours (Actual and Notional)
Projects/Shoots	308.5
Teaching/1:1	121
Directed Study	108

Self-Study/Prep	144.5
Reflection (with staff)	18
Learning Outcomes	
LO1	Demonstrate basic and routine technical proficiency with camera and lighting kit.
LO2	Exercise your creative skills and manage resources to creatively engage with the text
LO3	Demonstrate the ability to communicate effectively, use your initiative and take instruction as part of collaborative endeavour
LO4	Convey critical analysis by presenting reflection as part of a peer group
Assessment	
Assessment 1, Type, scope and Weighting	Practical Assessment. 1:1 Practical assessment PASS/FAIL
Assessment 2, Type, scope and Weighting	Practical Assessment. Monologue Shoot (rushes review) PASS/FAIL
Assessment 3, Type, scope and Weighting	Practical Assessment. Crew on Group Shoot (Term 3) PASS/FAIL
Assessment 4, Type, scope and Weighting	Group Presentation. In-person peer group reflective presentation (Group Project – T3) PASS/FAIL

Delivery and Assessment

Module Coordinator	Ray Tallan
Module schedule 2024-25	
This module will run for the full academic year. Term 1 – This will see all students take part in an intensive introduction to all disciplines so they can get a very basic idea of who they are and where they are. This will help all roles communicate with each other more effectively. Monologue shoots will happen in a long and thin model so we can work with all the students in BA Acting Department. The earliest this will happen will be at the end of Term 1 and continue through Term 2. Term 2 - Monologue shoots will continue through this term. Weekly classes will continue in non-production weeks. Students will be assigned to Year 3 Showcase crews to work under the supervision of Year 2 and Year 3 students. There are two shoots in Term 2. All students will be assigned to one of four Year 2 productions that will be shooting in the studios to work in the trainee/assistant role. Term 3 – The final two Year 3 Showcase films shoot this term. The remaining Year 1 students will be assigned to these productions. All Year 1 students will then work with Year 2 students on two Collaborative Group projects. This will provide a final opportunity in year 1 to work as assistants on productions.	
Assessment Outline	
Formative feedback Description and timeline	• Ongoing formative feedback during taught sessions from staff • Ongoing formative feedback during all production points
Summative assessment Description	<u>Assessment 1</u>: Practical Assessment Each student will take part in a 1:1 practical assessment that will focus on the skills learned. This will happen at the end of Term 1 This assessment is to show that you can, at the basic level, work consistently and safely with the kit and that you can function as an assistant on shoots.

	Assessed LOs: LO1 - Demonstrate basic and routine technical proficiency within your discipline. <u>Assessment 2</u>: Practical Assessment. Monologue Shoot PASS/FAIL Each student will be assessed across a number of shoots in their specialist role. This will enable routine processes to be assessed in a creative environment. Students will be assessed on the applications of technical skills in relation to creative application. Assessed LO's: LO2 - Exercise your creative skills and manage resources to creatively engage with the text <u>Assessment 3</u> - Practical Assessment. Crew on Group Shoot (Term 3) Each student will be assessed in their specialist area in an assistant role on a Year 2 production. The ability to communicate effectively, take instruction, and use their own initiative will be paramount. The demonstration of professional practice will be expected through all aspects of the production. Assessed LOs: LO3 Demonstrate the ability to communicate effectively, use your initiative and take instruction as part of collaborative endeavour. <u>Assessment 4</u> - Group Presentation. In-person peer group reflective presentation. Each student will contribute to a 10-minute peer group reflective presentation (Group Project – T3). Each student should be able to respond to questions and feedback from the assessor. The presentation will be recorded and be used as student feedback. Assessed LO's: LO4 - Convey critical analysis by presenting reflection as part of a peer group
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Feedback methods	Audio recorded feedback tutorial. Written feedback Pass/Fail
Assessment Criteria and Rubric	
Assessment 1 Criteria	Assessors will look for: • Competency with resources/kit • The ability to use correct terminology • For the student to complete the task within the given timeframe • Evidence of a safe approach to the task
Assessment 2 Criteria	Assessors will look for: • Competent technical/operational practice in a creative pursuit • Creative decisions based on technical knowledge and skills • Rationale for creative choices made • Creative choices made in context
Assessment 3 Criteria	Assessors will look for: • Effective communication with crew and cast • The ability to exercise some initiative at appropriate moments • Professional and courteous behaviour in all areas • Accountability when carrying out tasks • Professional practice through the production phase.
Assessment 4 Criteria	Assessors will look for: • Participation from each group member • Clear preparation of presentation appropriate to the time given (10 mins) • Use of visual aid (PowerPoint etc.) • Evidence of learning, what is the evaluation of the group for moving forward?
Resources	
Essential • Reading list on the module Moodle page • Studio Spaces (classes and directed study) • Camera, lighting and grip kit	

Recommended	
• Reading list on the module Moodle page	
Other Information	N/A
Next Steps	Specialism: Cinematography 2

Module descriptor

Module Title	Specialism: Directing 1
SCQF Level	7
Credit Rating	70 SCQF Credits/35 ECTS Credits
Total notional student effort hours	700
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	N/A
Co-requisites	N/A
Anti-Requisites	N/A
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module will house everything related to your specialism from taught classes and practice to work on productions. It will introduce you to your specialist discipline by giving you the technical and creative fundamentals required as well as the vocabulary to progress into the creative space with this new knowledge. You will apply this new knowledge and skills in practical contexts throughout the module. These moments will allow you to exercise some autonomy whilst giving you the experience of being managed from students in the years above.
Learning Modes	Hours (Actual and Notional)
Projects/Shoots	85.5
Teaching/1:1	169
Directed Study	132

Self-Study/Prep	295.5
Reflection (with staff)	18
Learning Outcomes	
LO1	Demonstrate basic and routine technical proficiency as a director
LO2	Exercise your creative directing skills and manage production resources to creatively engage with the text
LO3	Demonstrate the ability to communicate effectively, use your initiative and take instruction as part of collaborative endeavour
LO4	Convey critical analysis by presenting reflection as part of a peer group
Assessment	
Assessment 1, Type, scope and Weighting	Documentation. Directors Prep Paperwork PASS/FAIL.
Assessment 2, Type, scope and Weighting	Practical Assessment. Monologue Shoot (rushes review) PASS/FAIL
Assessment 3, Type, scope and Weighting	Practical Assessment. Crew on Group Shoot (Term 3) PASS/FAIL
Assessment 4, Type, scope and Weighting	Group Presentation. In-person peer group reflective presentation. (Group Project – T3) PASS/FAIL

Delivery and Assessment

Module Coordinator	Vince Hunter
Module schedule 2024-25	
This module will run for the full academic year. Term 1 – This will see all students take part in an intensive introduction to all disciplines so they can get a very basic idea of who they are and where they are. This will help all roles communicate with each other more effectively. Monologue shoots will happen in a long and thin model so we can work with all the students in BA Acting Department. The earliest this will happen will be at the end of Term 1 and continue through Term 2. Term 2 - Monologue shoots will continue through this term. Weekly classes will continue in non-production weeks. Students will be assigned to Year 3 Showcase crews to work under the supervision of Year 2 and Year 3 students. There are two shoots in Term 2. All students will be assigned to one of four Year 2 productions that will be shooting in the studios to work in the trainee/assistant role. Term 3 – The final two Year 3 Showcase films shoot this term. The remaining Year 1 students will be assigned to these productions. All Year 1 students will then work with Year 2 students on two Collaborative Group projects. This will provide a final opportunity in year 1 to work as assistants on productions. Year 1 Directors will have script-supervising as part of their core teaching and they will be expected to execute this role up on certain productions	
Assessment Outline	
Formative feedback Description and timeline	• Ongoing formative feedback during taught sessions from staff • Ongoing formative feedback during all production points
Summative assessment Description	<u>Assessment 1</u>: Documentation – Director's prep paperwork Each student will submit a Director's pre-production folder of paperwork required to shoot a scene (from the writing students). This folder will include the following • Shot List • Floor Plan

	• Storyboard • Log line • Synopsis
	This assessment is to show that you can, at the basic level, work consistently at a basic level with the software and that you will be able to function as an assistant on shoots. Assessed LOs: LO1 - Demonstrate basic and routine technical proficiency within your discipline. <u>Assessment 2</u>: Practical Assessment. Monologue Shoot PASS/FAIL Each student will be assessed across a number of shoots in their specialist role. This will enable routine processes to be assessed in a creative environment. Students will be assessed on the applications of technical and creative skills in relation to creative application, Assessed LOs: LO2 - Exercise your creative skills and manage resources to creatively engage with the text <u>Assessment 3</u> - Practical Assessment. Crew on Group Shoot (Term 3) Each student will be assessed in their specialist role (script supervisor) on a Year 2 production. The ability to communicate effectively, take instruction, and use their own initiative will be paramount. The demonstration of professional practice will be expected through all aspects of the production. Assessed LOs: LO3 - Demonstrate the ability to communicate effectively, use your initiative and take instruction as part of collaborative endeavour. <u>Assessment 4</u> - Group Presentation. In-person peer group reflective presentation. Each student will contribute to a 10-minute peer group reflective presentation (Group Project – T3). Each student

	should be able to respond to questions and feedback from the assessor. The presentation will be recorded and be used as student feedback. Assessed LO's: LO4 - Convey critical analysis by presenting reflection as part of a peer group
Feedback methods	Audio recorded feedback tutorial. Written feedback Pass/Fail
Assessment Criteria and Rubric	
Assessment 1 Criteria	Assessors will look for: • Demonstration of basic knowledge • The use of the correct paperwork that is fully completed • The ability to use correct terminology • For the task to be completed within the given timeframe
Assessment 2 Criteria	Assessors will look for: • Competent technical/operational practice in a creative pursuit • Creative decisions based on technical knowledge and skills • Rationale for creative choices made • Creative choices made in context
Assessment 3 Criteria	Assessors will look for: • Effective communication with crew and cast • The ability to exercise some initiative at appropriate moments • Professional and courteous behaviour in all areas • Accountability when carrying out tasks • Professional practice through the production phase.
Assessment 4 Criteria	Assessors will look for: • Participation from each group member • Clear preparation of presentation appropriate to the time given (10 mins) • Use of visual aid (PowerPoint etc.) • An agreed conclusion
Resources	
Essential • Reading list on the module Moodle page	

• Studio Spaces • Classroom spaces • Various location kit (on camera teaching) • Actors (RCS and professional) – not for all sessions.	
Recommended • Reading list on the module Moodle page	
Other Information	N/A
Next Steps	Specialism: Directing 2

Module descriptor

Module Title	Specialism: Editing 1
SCQF Level	7
Credit Rating	70 SCQF Credits/35 ECTS Credits
Total notional student effort hours	700
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	N/A
Co-requisites	N/A
Anti-Requisites	N/A
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module will house everything related to your specialism from taught classes and practice to work on productions. It will introduce you to your specialist discipline by giving you the technical fundamentals required as well as the vocabulary to progress into the creative space with this new knowledge. You will apply this new knowledge and skills in practical contexts throughout the module. These moments will allow you to exercise some autonomy whilst giving you the experience of being managed from students in the years above.
Learning Modes	Hours (Actual and Notional)
Projects/Shoots	274.5
Teaching/1:1	121

Directed Study	84
Self-Study/Prep	202.5
Reflection (with staff)	18
Learning Outcomes	
LO1	Demonstrate basic and routine technical proficiency with editing software and hardware.
LO2	Exercise your creative skills within editing and manage resources to creatively engage with the footage from set.
LO3	Demonstrate the ability to communicate effectively, use your initiative and take instruction as part of collaborative endeavor
LO4	Convey critical analysis by presenting reflection as part of a peer group
Assessment	
Assessment 1, Type, scope and Weighting	Practical Assessment. 1:1 Practical assessment – AVID 101 PASS 80%
Assessment 2, Type, scope and Weighting	Ongoing Practical Assessment. Monologue Shoot (assembly) PASS/FAIL
Assessment 3, Type, scope and Weighting	Practical Assessment. Crew on Group Shoot (Term 3) PASS/FAIL
Assessment 4, Type, scope and Weighting	Group Presentation. In-person peer group reflective presentation. (Group Project – T3) PASS/FAIL

Delivery and Assessment

Module Coordinator	Blair Young
Module schedule 2024-25	
This module will run for the full academic year. Term 1 – This will see all students take part in an intensive introduction to all disciplines so they can get a very basic idea of who they are and where they are. This will help all roles communicate with each other more effectively. Monologue shoots will happen in a long and thin model so we can work with all the students in BA Acting Department. The earliest this will happen will be at the end of Term 1 and continue through Term 2. Term 2 - Monologue shoots will continue through this term. Weekly classes will continue in non-production weeks. Students will be assigned to Year 3 Showcase crews to work under the supervision of Year 2 and Year 3 students. There are two shoots in Term 2. All students will be assigned to one of four Year 2 productions that will be shooting in the studios to work in the trainee/assistant role. Term 3 – The final two Year 3 Showcase films shoot this term. The remaining Year 1 students will be assigned to these productions. All Year 1 students will then work with Year 2 students on two Collaborative Group projects. This will provide a final opportunity in year 1 to work as assistants on productions.	
Assessment Outline	
Formative feedback Description and timeline	• Ongoing formative feedback during taught sessions from staff • Ongoing formative feedback during all production points
Summative assessment Description	<u>Assessment 1</u>: Practical Assessment - AVID Each student will complete a 'closed-book' online multiple choice assessment. This will happen at the end of Term 1 This assessment is to show that you can, at the basic level, work consistently at a basic level with the software and that you will be able to function as an assistant on shoots. Assessed LOs:

	LO1 - Demonstrate basic and routine technical proficiency within your discipline.
	<u>Assessment 2</u>: Practical Assessment. Monologue Shoot PASS/FAIL Each student will be assessed across a number of shoots in their specialist role. This will enable routine processes to be assessed in a creative environment. Students will be assessed on the applications of technical skills in relation to creative application, Assessed LOs: LO2 - Exercise your creative skills and manage resources to creatively engage with the footage from set <u>Assessment 3</u> - Practical Assessment. Crew on Group Shoot (Term 3) Each student will be assessed in their specialist on a Year 2 production. The ability to communicate effectively, take instruction, and use their own initiative will be paramount. The demonstration of professional practice will be expected through all aspects of the production. Assessed LOs: LO3 - Demonstrate the ability to communicate effectively, use your initiative and take instruction as part of collaborative endeavour. <u>Assessment 4</u> - Group Presentation. In-person peer group reflective presentation. Each student will contribute to a 10-minute peer group reflective presentation (Group Project – T3). Each student should be able to respond to questions and feedback from the assessor. The presentation will be recorded and be used as student feedback. Assessed LO's: LO4 - Convey critical analysis by presenting reflection as part of a peer group
Feedback methods	Audio recorded feedback tutorial. Written feedback

	Pass/Fail
Assessment Criteria and Rubric	
Assessment 1 Criteria	Assessors will look for: • Demonstration of competency with Media Composer software • A threshold of 80% to pass
Assessment 2 Criteria	Assessors will look for: • Competent technical/operational practice in a creative pursuit • Creative decisions based on technical knowledge and skills • Rationale for creative choices made • Creative choices made in context
Assessment 3 Criteria	Assessors will look for: • Effective communication with crew and cast • The ability to exercise some initiative at appropriate moments • Professional and courteous behaviour in all areas • Accountability when carrying out tasks • Professional practice through the production phase.
Assessment 4 Criteria	Assessors will look for: • Participation from each group member • Clear preparation of presentation appropriate to the time given (10 mins) • Use of visual aid (PowerPoint etc.) • Evidence of learning, what is the evaluation of the group for moving forward?
Resources	
Essential • Reading and viewing list for the module on Moodle • Mac Lab • Media Composer Software • Picture Online Suite • Edit Suites • Laptops, Hard drives & readers	
Recommended • Reading and viewing list for the module on Moodle	

Other Information	N/A
Next Steps	Specialism: Editing 2

Module descriptor

Module Title	Specialism: Sound 1
SCQF Level	7
Credit Rating	70 SCQF Credits/35 ECTS Credits
Total notional student effort hours	700
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	N/A
Co-requisites	N/A
Anti-Requisites	N/A
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module will house everything related to your specialism from taught classes and practice to work on productions. It will introduce you to your specialist discipline by giving you the technical fundamentals required as well as the vocabulary to progress into the creative space with this new knowledge. You will apply this new knowledge and skills in practical contexts throughout the module. These moments will allow you to exercise some autonomy whilst giving you the experience of being managed from students in the years above.
Learning Modes	Hours (Actual and Notional)
Projects/Shoots	260.5

Teaching/1:1	109
Directed Study	96
Self-Study/Prep	216.5
Reflection (with staff)	18
Learning Outcomes	
LO1	Demonstrate basic and routine technical proficiency within location and post sound environments
LO2	Use post-production sound techniques to creatively engage with the picture edit
LO3	Demonstrate the ability to communicate effectively, use your initiative and take instruction as part of collaborative endeavour
LO4	Convey critical analysis by presenting reflection as part of a peer group
Assessment	
Assessment 1, Type, scope and Weighting	Practical Assessment. 1:1 Practical assessment PASS/FAIL
Assessment 2, Type, scope and Weighting	Practical Assessment. Group Shoot (Post) PASS/FAIL
Assessment 3, Type, scope and Weighting	Practical Assessment. Crew on Group Shoot (Location) (Term 3) PASS/FAIL
Assessment 4, Type, scope and Weighting	Group Presentation. In-person peer group reflective presentation. (Group Project – T3) PASS/FAIL

Delivery and Assessment

Module Coordinator	Travis Reeves
Module schedule 2024-25	
This module will run for the full academic year. Term 1 – This will see all students take part in an intensive introduction to all disciplines so they can get a very basic idea of who they are and where they are. This will help all roles communicate with each other more effectively. Monologue shoots will happen in a long and thin model so we can work with all the students in BA Acting Department. The earliest this will happen will be at the end of Term 1 and continue through Term 2. Term 2 - Monologue shoots will continue through this term. Weekly classes will continue in non-production weeks. Students will be assigned to Year 3 Showcase crews to work under the supervision of Year 2 and Year 3 students. There are two shoots in Term 2. All students will be assigned to one of four Year 2 productions that will be shooting in the studios to work in the trainee/assistant role. Term 3 – The final two Year 3 Showcase films shoot this term. The remaining Year 1 students will be assigned to these productions. All Year 1 students will then work with Year 2 students on two Collaborative Group projects. This will provide a final opportunity in Year 1 to work as assistants on productions.	
Assessment Outline	
Formative feedback Description and timeline	• Ongoing formative feedback during taught sessions from staff • Ongoing formative feedback during all production points
Summative assessment Description	<u>Assessment 1</u>: Practical Assessment Each student will take part in 1:1 practical assessment (location sound) that will focus on the skills learned. This will happen at the end of Term 1 This assessment is to show that you can, at the basic level, work consistently and safely with the kit and that you can function as an assistant on shoots.

	Assessed LOs: LO1 - Demonstrate basic and routine technical proficiency within your discipline. <u>Assessment 2</u>: Practical Assessment. Monologue Shoot PASS/FAIL Each student will be assessed across a number of shoots in their specialist role. You will be assessed in both a location role and as a sound mixer. This will enable routine processes to be assessed in a creative environment. Students will be assessed on the applications of technical skills in relation to creative application, LO2 - Exercise your creative skills and manage resources to creatively engage with the picture edit <u>Assessment 3</u> - Practical Assessment. Crew on Group Shoot (Term 3) Each student will be assessed in their specialist area (location sound) in an assistant role on a Year 2 production. The ability to communicate effectively, take instruction, and use their own initiative will be paramount. The demonstration of professional practice will be expected through all aspects of the production. Assessed LOs: LO1 Demonstrate the ability to communicate effectively, use your initiative and take instruction as part of collaborative endeavour. <u>Assessment 4</u> - Group Presentation. In-person peer group reflective presentation. Each student will contribute to a 10-minute peer group reflective presentation (Group Project – T3). Each student should be able to respond to questions and feedback from the assessor. The presentation will be recorded and be used as student feedback. Assessed LO's: LO4 - Convey critical analysis by presenting reflection as part of a peer group

Feedback methods	Audio recorded feedback tutorial. Written feedback Pass/Fail
Assessment Criteria and Rubric	
Assessment 1 Criteria	Assessors will look for: • Competency with resources/kit • The ability to use correct terminology • For the student to complete the task within the given timeframe • Evidence of a safe approach to the task
Assessment 2 Criteria	Assessors will look for: • Competent technical/operational practice in a creative pursuit • Creative decisions based on technical knowledge and skills • Rationale for creative choices made • Creative choices made in context
Assessment 3 Criteria	Assessors will look for: • Effective communication with crew and cast • The ability to exercise some initiative at appropriate moments • Professional and courteous behaviour in all areas • Accountability when carrying out tasks • Professional practice through the production phase.
Assessment 4 Criteria	Assessors will look for: • Participation from each group member • Clear preparation of presentation appropriate to the time given (10 mins) • Use of visual aid (PowerPoint etc.) • Evidence of learning, what is the evaluation of the group for moving forward?
Resources	
Essential • Reading and viewing list for the module on Moodle • Studio Spaces (classes and directed study) • Sound Online Suite • Location sound kit • Edit Suites	

Recommended	
• Reading and viewing list for the module on Moodle	
Other Information	N/A
Next Steps	Specialism: Sound 2

Module descriptor

Module Title	Specialism: Production 1
SCQF Level	7
Credit Rating	70 SCQF Credits/35 ECTS Credits
Total notional student effort hours	700
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	N/A
Co-requisites	N/A
Anti-Requisites	N/A
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module will house everything related to your specialism from taught classes and practice to work on productions. It will introduce you to your specialist discipline by giving you the technical fundamentals required as well as the vocabulary to progress into the creative space with this new knowledge. You will apply this new knowledge and skills in practical contexts throughout the module. These moments will allow you to exercise some autonomy whilst giving you the experience of being managed from students in the years above.
Learning Modes	Hours (Actual and Notional)
Projects/Shoots	141.5
Teaching/1:1	121
Directed Study	108

Self-Study/Prep	311.5
Reflection (with staff)	18
Learning Outcomes	
LO1	Demonstrate basic and routine proficiency within the area of production
LO2	Exercise your creative production skills and manage resources under supervised conditions
LO3	Demonstrate the ability to communicate effectively, use your initiative and take instruction as part of collaborative endeavour
LO4	Convey critical analysis by presenting reflection as part of a peer group
Assessment	
Assessment 1, Type, scope and Weighting	Documentation. Submission of Production Folder PASS/FAIL
Assessment 2, Type, scope and Weighting	Practical Assessment. Film Project 2 PASS/FAIL
Assessment 3, Type, scope and Weighting	Practical Assessment. Crew on Group Shoot (Term 3) PASS/FAIL
Assessment 4, Type, scope and Weighting	Group Presentation. In-person peer group reflective presentation. (Group Project – T3) PASS/FAIL

Delivery and Assessment

Module Coordinator	Carol Brown
Module schedule 2024-25	
This module will run for the full academic year. Term 1 – This will see all students take part in an intensive introduction to all disciplines so they can get a very basic idea of who they are and where they are. This will help all roles communicate with each other more effectively. Term 2 - Weekly classes will continue in non-production weeks. Students will be assigned to Year 3 Showcase crews to work under the supervision of Year 2 and Year 3 students. There are two shoots in Term 2. All students will be assigned to one of four Year 2 productions that will be shooting in the studios to work in the trainee/assistant role. Term 3 – The final two Year 3 Showcase films shoot this term. The remaining Year 1 students will be assigned to these productions. All Year 1 students will then work with Year 2 students on two Collaborative Group projects. This will provide a final opportunity in year 1 to work as assistants on productions.	
Assessment Outline	
Formative feedback Description and timeline	• Ongoing formative feedback during taught sessions from staff • Ongoing formative feedback during all production points
Summative assessment Description	<u>Assessment 1</u>: Practical Assessment Each student will submit a production folder that will cover all elements required in relation to the following areas; • Risk Assessments • Script Breakdowns • Casting Briefs • Performance Release Forms Assessed LOs: LO1 - Demonstrate basic and routine proficiency within your discipline.

	<u>Assessment 2</u>: Practical Assessment. Film Project 2 PASS/FAIL
	Each student will be assessed in their role as a production assistant on a Year 2 shoot. This will enable routine processes to be assessed in a creative environment. Students will be assessed on the application of their skills, communication and professional practice. LO2 - Exercise your creative skills and manage resources under supervised conditions. <u>Assessment 3</u> - Practical Assessment. Crew on Group Shoot (Term 3) Each student will be assessed in their specialist area in an assistant role on a Year 2 production. The ability to communicate effectively, take instruction, and use their own initiative will be paramount. The demonstration of professional practice will be expected through all aspects of the production. Assessed LOs: LO3 Demonstrate the ability to communicate effectively, use your initiative and take instruction as part of collaborative endeavour. <u>Assessment 4</u> - Group Presentation. In-person peer group reflective presentation. Each student will contribute to a 10-minute peer group reflective presentation (Group Project – T3). Each student should be able to respond to questions and feedback from the assessor. The presentation will be recorded and be used as student feedback. Assessed LOs: LO4 - Convey critical analysis by presenting reflection as part of a peer group
Feedback methods	Audio recorded feedback tutorial. Written feedback Pass/Fail

Assessment Criteria and Rubric	
Assessment 1 Criteria	Assessors will look for: • Demonstration of basic knowledge • The use of the correct paperwork that is fully completed • The ability to use correct terminology • For the task to be completed within the given timeframe • A good awareness of Health & Safety in regard production
Assessment 2 Criteria	Assessors will look for: • Demonstration of competent technical/operational practice • Effective communication in a collaborative environment • Professional and courteous behaviour in all areas • Decisions made in context of the production
Assessment 3 Criteria	Assessors will look for: • Effective communication with crew and cast • The ability to exercise some initiative at appropriate moments • Accountability when carrying out tasks • Professional practice through the production phase.
Assessment 4 Criteria	Assessors will look for: • Participation from each group member • Clear preparation of presentation appropriate to the time given (10 mins) • Use of visual aid (PowerPoint etc.) • Evidence of learning, what is the evaluation of the group for moving forward?
Resources	
Essential	
• Reading and viewing list for the module on Moodle • Studio Spaces (teaching and directed study) • Classroom (teaching and directed study) • Production Office space	
Recommended	
• Reading and viewing list for the module on Moodle	

Other Information	N/A
Next Steps	Specialism: Production 2

Module descriptor

Module Title	Specialism: Writing 1
SCQF Level	7
Credit Rating	70 SCQF Credits/35 ECTS Credits
Total notional student effort hours	700
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	N/A
Co-requisites	N/A
Anti-Requisites	N/A
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module will house everything related to your specialism from taught classes, workshops, readings, and practice. It will introduce you to your specialist discipline by giving you the technical and creative fundamentals required as well as the vocabulary to progress into portfolio creation. You will apply this new knowledge and skills in practical contexts throughout the module. These moments will allow you to exercise some autonomy whilst giving you the experience of writing to a brief and working closely with directors, actors and producers.
Learning Modes	Hours (Actual and Notional)
Projects/Shoots	44.5
Teaching/Workshops 1:1	171 10
Directed Study	144

Self-Study/Prep	312.5
Reflection (with staff)	18
Learning Outcomes	
LO1	Demonstrate basic writing skills across a number of short works
LO2	Exercise your creative skills while writing to limited resources
LO3	Demonstrate the ability to communicate effectively, use your initiative and take instruction as part of collaborative endeavour
LO4	Convey critical analysis of the learning journey
Assessment	
Assessment 1, Type, scope and Weighting	Documentation. Monologue Scripts PASS/FAIL
Assessment 2, Type, scope and Weighting	Continuous Assessment. Continuous observation in class and on writing PASS/FAIL
Assessment 3, Type, scope and Weighting	Documentation. Reflective Documentation PASS/FAIL

Delivery and Assessment

Module Coordinator	Vince Hunter
Module schedule 2024-25	
This module will run for the full academic year. Writing students will spend the majority of this module in directed study as well as classroom, workshop, reading groups or 1:1 environments. This module creates a comfortable amount of space to practice and gain regular, ongoing feedback from staff and peers. It facilitates the 'organic' nature of writing. Term 1 – This will see all students take part in an intensive introduction to all disciplines so they can get a very basic idea of who they are and where they are. This will help all roles communicate with each other more effectively. Writing students will write a number of monologue scenes as well as short scenes for the directing students to break down. Term 2 – Monologue writing continues. Teaching/peer workshops continues. Term 3 – As well as continuing to write and develop, writers will be on set for the group projects.	
Assessment Outline	
Formative feedback Description and timeline	Ongoing formative feedback during taught sessions/1:1's with staff
Summative assessment Description	<u>Assessment 1</u>: Documentation – Monologue Scripts Each student will submit a number of monologues (number based on class size) that will go into production. This assessment is to show that you can, at the basic level, create work using the software that is formatted to an industry standard. This assessment will also look at how you write to a given brief and framework as well as how you have worked with notes from stakeholders. Assessed LOs: LO1 - Demonstrate basic writing skills across a number of shorts works

	LO2 - Exercise your creative skills while writing to limited resources
	LO3 - Demonstrate the ability to communicate effectively, use your initiative and take instruction as part of collaborative endeavour <u>Assessment 2</u>: Continuous Assessment. Continuous observation in class and on writing Each student will be continuously assessed through the module in relation to the following areas; • Engagement with the subject in class/1:1's/workshops • Ability to take on and engage with notes and feedback • Collaborative working • Ability to work, at points, autonomously on work without supervision • Accountability and ownership of the writing and learning journey Assessed LO's: LO3 - Demonstrate the ability to communicate effectively, use your initiative and take instruction as part of collaborative endeavour <u>Assessment 3</u> - Documentation. Reflective Documentation Each student will submit a 1500 word reflective summary of their learning journey. Assessed LO's: LO4 - Convey critical analysis of the learning journey
Feedback methods	Ongoing feedback on writing. Written feedback on Continuous Observation and Reflective statement. Pass/Fail
Assessment Criteria and Rubric	
Assessment 1 Criteria	Assessors will look for: • Operational knowledge of Final Draft software • Knowledge of formatting techniques and methods • The ability to use correct terminology

	• Tasks to be completed within the given timeframe • Effective collaboration and communication with stakeholders • Ability to take on and work with feedback
Assessment 2 Criteria	Assessors will look for: • Professional and courteous behaviour in all areas • Consistent engagement with class/1:1's/workshops • The ability to exercise autonomous practice and management of self at given points • To be accountable for your working practice
Assessment 4 Criteria	Assessors will look for: • Critical reflection of output and practice • Ownership of decisions made • Evidence of learning, what is needed for moving forward? • Length to be with 10% of the word count
Resources	
Essential • Reading and viewing list for the module on Moodle • Classroom spaces with A.V • Desks • Mac Lab with Final Draft software • Library	
Recommended • Reading and viewing list for the module on Moodle	
Other Information	N/A
Next Steps	Specialism: Writing 2

Module descriptor

Module Title	Critical and Contextual Studies 1
SCQF Level	7
Credit Rating	20 SCQF Credits/10 ECTS Credits
Total notional student effort hours	200
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	N/A
Co-requisites	N/A
Anti-Requisites	N/A
Module overview and relationship to programme aims (programme) or rationale for module (options)	Critical and Contextual Studies (CCS) will support and contextualise the 'vocational' aspects of the Specialised Skills content. The content will concentrate on three areas – research, reflection, and critical thinking. The focus in Year 1 will be reflective practice, and in Year 2 the attention will shift to critical thinking; contextualisation and research skills will be embedded throughout the three years. The objective is for students to be able to reflect on their practice by situating it in a historical, social, and professional setting. Students should also be able to analyse and investigate their practice to better understand their journey as creative practitioners. The heart of the module will be a screening programme of five films, each chosen to highlight several key moments of learning. The students will watch the films as a group after which there will be a student-led discussion, followed by written

	reflection. The discussion will be informed by scholarly support materials provided ahead of the screenings. The module will also feature a series of taught sessions providing a chronological look at the development of the filmmaking process. Indicatively, the sessions might cover: • Pre-cinema and early film form • The evolution of the director-unit system • The studio system and the Golden Age • Post-war realism • The rise of the auteur in the new Hollywood There will also be sessions on reflection, research skills, and essay writing.
Learning Modes	Hours (Actual and Notional)
Lecture	16
Screening	20
Directed Study	30
Assessment (Formative/Summative)	2
Independent Study (reading/viewing) Independent Study (assessment)	132
Learning Outcomes	
LO1	Situate your practice in a historical perspective
LO2	Reflect on your practice
LO3	Demonstrate research skills in analysing your practice and synthesising your argument
Assessment	
Assessment 1, Type, scope, and Weighting	Reflective summative statement (1500 words or negotiated equivalent) and submission of Journal. Pass/Fail 100%

Delivery and Assessment

Module Coordinator	Jonny Atkinson
Module schedule 2024-25	
T1 – Lectures T2 – Screenings/seminar discussions/reflection T3 – Assessment	
Assessment Outline	
Formative feedback Description and timeline	• Ongoing formative feedback during taught sessions from staff • Written and/or oral feedback on reflective journal.
Summative assessment Description	The assessment will be based on the screening programme and a reflective journal kept by the student. Each student is responsible for keeping their own journal in which they can keep their reflections on each film. This is not a review; it is about what the student learned. There is no suggested upper or lower word limit; reflection should be qualitative not quantitative. The journals will be called in at random for formative feedback. These reflective journal entries would then form the basis for a 1500-word reflective statement at the end of the year, using the journal and the scholarly articles as a cited source, appropriately referenced to evidence learning. The objective is to document and evidence what you have learned at the end of your first year. Assessed LOs: LO1, LO2, LO3
Feedback methods	Brief written or oral feedback on reflective journals as and when they are called in. Full written feedback on summative statement. Elective tutorials if necessary
Assessment Criteria and Rubric	

Assessment Criteria	Examiners will look for: • Evidence of reflection • Evidence of research e.g. citations from supplied sources • The ability to construct an argument from research findings.
Resources	
Indicative screening list <i>Sunrise</i> (F.W. Murnau, 1927) <i>Casablanca</i> (Michael Curtiz, 1942) <i>Double Indemnity</i> (Billy Wilder, 1944) <i>All About Eve</i> (Joseph L. Mankiewicz, 1950) <i>The Searchers</i> (John Ford, 1956)	
Recommended There is no set book list. Each screening and taught session will be accompanied by a selection of scholarly articles and book extracts curated by Dr Andy Dougan, with the help of Drama Librarian Catherine Small. These will be available on Moodle and accessible to all students.	
Other Information	
Next Steps	Critical and Contextual Studies 2

Module descriptor

Module Title	Professional Development 1
SCQF Level	7
Credit Rating	20 SCQF Credits/10 ECTS Credits
Total notional student effort hours	200
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	N/A
Co-requisites	Core Discipline 1
Anti-Requisites	N/A
Module overview and relationship to programme aims (programme) or rationale for module (options)	Professional Development 1 will support and contextualize the work and processes of the Core Discipline module. It will also complement the 'Creative Citizenship' module. Developing your understanding of sustainability within the industry will begin in this module. This module will also have a focus on Health, Safety and Wellbeing, as well as being the first step on the journey to becoming a professional practitioner. Communication and presentation skills will also be a focus of this module. Staff and industry practitioners will cover the following subject areas; • Bullying & Harassment • Health & Safety • Wellbeing

	• EDI • Workplace culture • Resilience • Gender • Minority/Marginalized filmmakers/crew • Presentation Skills • Research Skills
Learning Modes	Hours (Actual and Notional)
Lecture	36
Directed Study	36
Assessment (Formative/Summative)	2
Independent Study	126
Learning Outcomes	
LO1	Evidence effective collaborative and communication skills.
LO2	Demonstrate an understanding of a key topic of investigation.
Assessment	
Assessment 1, Type, scope and Weighting	Group Presentation. 7 – 10 min (exc questions). PASS/FAIL

Delivery and Assessment

Module Coordinator	Carol Brown
Module schedule 2024-25	
T1 – Wk 4 – Wk 12 – classes/directed study/indy T2 – Wk 6 – Wk 11 – classes/directed study/indy T3 – Wk 5 – Wk 9 – assessment prep/assessment	
Assessment Outline	
Formative feedback Description and timeline	• Ongoing formative feedback during taught sessions from staff • Online Assessment (BECTU) Complete by end of T1. • Group progress tutorial/s
Summative assessment Description	Assessment 1: Group Presentation. In a small group, you will be assigned a theme/topic that has been part of the teaching. Your group will present a critical reflection in relation to that theme/topic that demonstrates the groups further research/investigation. You will be assessed in three areas: • Presentation/delivery • Research skills and evidence. Three citations from different publications/sources (not Wikipedia) • Response to critical feedback/questions The presentation will take place in a classroom environment, but you can use whatever creative method you may deem appropriate to aid your presentation. Each member of the group will be required to actively participate in the delivery of the presentation. You will also sit a BECTU approved Health & Safety assessment. Assessed LOs: • Evidence effective collaborative and communication skills. • Demonstrate an understanding of key topics of investigation.

Feedback methods	Audio recorded feedback/discussion of the group presentation and following Q&A. Pass/Fail
Assessment Criteria and Rubric	
Assessment 1 Criteria	Assessors will look for: • An awareness of the knowledge and understanding of the area of your chosen topic. • An ability to present information and ideas effectively. Citing at least three credible sources • Ability to engage with critical feedback and discussion
Resources	
Essential	
Reading and viewing list for the module on Moodle	
Recommended	
Reading and viewing list for the module on Moodle	
Other Information	
Next Steps	Professional Development 2

5.2 SHE Level Two

Level Coordinator/Transition Tutors – Ray Tallan

Module Title/Coordinators

Module Title	Module Coordinator
Interdisciplinary and Extended Practice	Josh Armstrong
Specialism – Cinematography 2	Ray Tallan
Specialism – Directing 2	Vince Hunter
Specialism – Editing 2	Blair Young
Specialism – Sound 2	Travis Reeves
Specialism – Production 2	Carol Brown
Specialism – Writing 2	Vince Hunter
Critical and Contextual Studies 2	TBC
Professional Development 2	Carol Brown

Module descriptor

Module Title	Specialism: Cinematography 2
SCQF Level	8
Credit Rating	70 SCQF Credits/35 ECTS Credits
Total notional student effort hours	700
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	Specialism: Cinematography 1
Co-requisites	N/A
Anti-Requisites	N/A
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module will bridge the foundations of Year 1, to the independent and leadership-based Cinematography 3 module in Year 3. You will continue to function as an assistant on a Final Year Showcase film, further developing the skills and professional practice required by final year/industry. You will also move into management/leadership roles with Year 1 crew as they step up to assist. You will use class/directed study to put your knowledge and skills into more creative scenarios that will extend your creativity and push your creative problem solving and critical thinking. You will begin the year on 'Mini Projects' that will allow you to work outside your specialism in creative groups. This creative freedom will jump start the academic year.

Learning Modes	Hours (Actual and Notional)
Projects/Shoots	352
Teaching/1:1	45
Directed Study	90
Self-Study/Prep	195
Reflection (with staff)	18
Learning Outcomes	
LO1	Demonstrate professional practice, accountability and awareness withing the camera and lighting department to fulfil the role of assistant at a high level
LO2	Exercise leadership and management responsibility within a production environment
LO3	Apply more advanced/complex creative and technical approaches to your cinematography
LO4	Engage with advanced critical self-analysis that covers your management, assistant work and creative output
Assessment	
Assessment 1, Type, scope and Weighting	Practical Assessment. Studio Project PASS/FAIL
Assessment 2, Type, scope and Weighting	Practical Assessment. Film Project 2 shoots PASS/FAIL
Assessment 3, Type, scope and Weighting	Documentation. Reflective Statement (2500 words) PASS/FAIL

Delivery and Assessment

Module Coordinator	Ray Tallan
Module schedule 2024-25	
This module will run for the full academic year. Term 1 – The module will begin with three weeks of ‘mini-projects’. All students, no matter which discipline, will work in small creative crews to create no-budget short work. Crews will be a mix of disciplines. This work will get the creative muscles moving after a summer of rest. At the end of the term you will work in your specialist area in an assistant role on Year 3 Studio Projects. Classes will start in Wk 4 after the mini-project have wrapped. Term 2 – Two of the Year 3 Showcase Films shoot this term. Half of year 2 will assist on these projects. Between Wk 8 – Wk 10 you will go into production on the Year 2 ‘Film Project 2’ shoots. These shoots will see you take on leadership/management roles with Year 1 students. These projects will be shot in the Studio A & B. Term 3 – The final two Year 3 Showcase films shoot with the remaining Year 2 students who have still to work being assigned to these productions. Students will then move onto ‘Collaborative Productions’ at the end of the term. The number of shoots will be determined each year depending on what year BA Performance are in. These Collaborative shoots will give you another chance to create works and manage assistants in your department.	
Assessment Outline	
Formative feedback Description and timeline	• Ongoing formative feedback during taught sessions from staff • Ongoing formative feedback during all production points
Summative assessment Description	<u>Assessment 1</u>: Practical Assessment. Studio Project Each student will assist Year 3 students in their disciplines throughout all phases (discipline dependant) of production. Assessment will be observed on an ongoing basis throughout the production. Assessed LOs: LO1 - Demonstrate the professional practice, accountability and awareness in your specialist area to fulfil the role of assistant at a high level

	<u>Assessment 2</u>: Practical Assessment. Film Project 2 shoots Each student will be assessed on a shoot via observation of on-set leadership and management in their specialist role as a head of department. The assessment will also cover pre-production work/submission and the creative output in relation the pre-production work. Assessed LO's: LO2 - Exercise leadership and management responsibility within a production environment LO3 - Apply more advanced/complex creative and technical approaches to your output <u>Assessment 3</u> -. Reflective Statement (2500 words) Each student will critically reflect on their role/s as an assistant, role as a head of department and the creative output achieved in Film Project 2. Assessed LO's: LO4 - Engage with advanced critical self-analysis that covers your management, assistant work and creative output
Feedback methods	Audio recorded feedback tutorial x 2 Written feedback (Reflective Statement) Pass/Fail
Assessment Criteria and Rubric	
Assessment 1 Criteria	Assessors will look for: • Demonstration of autonomous practice • Advanced application of knowledge and skills • Pursuit of and assimilation of best practices • Adaptability and accountability of practice
Assessment 2 Criteria	Assessors will look for: • Effective, clear, and concise communication with crew and cast • Accountability in the management of crew • The ability to be flexible in a dynamic setting • A focus on health, safety, and wellbeing for the crew • Advanced application of specialist knowledge to problem solve • Evidence of high-level technical skill in the output

Assessment 3 Criteria	Assessors will look for: • Critical analysis of management of others • Critical analysis of assistant role • Thinking related to advancement and improvement
Resources	
Essential • Reading list as per module Moodle page • Studio Spaces (classes and directed study) • Camera, lighting and grip kit • Production Office space • Edit Suites	
Recommended • Reading list as per module Moodle page • Storyboard software • Director/Cinematographer app • Sun/Moon tracker app	
Other Information	Number of 'Collaborative Shoots' will change from year to year. This will determine the exact roles that will be deployed.
Next Steps	Specialism: Cinematography 3

Module descriptor

Module Title	Specialism: Directing 2
SCQF Level	8
Credit Rating	70 SCQF Credits/35 ECTS Credits
Total notional student effort hours	700
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	Specialism: Directing 1
Co-requisites	N/A
Anti-Requisites	N/A
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module will bridge the foundations of Year 1, to the independent and leadership-based Directing 3 module in Year 3. You will continue to function as an assistant on a Final Year Showcase film, further developing the skills and professional practice required by final year/industry. You will also move into management/leadership roles with Year 1 crew as they step up to assist. You will use class/directed study to put your knowledge and skills into more creative scenarios that will extend your creativity and push your creative problem solving and critical thinking. You will begin the year on 'Mini Projects' that will allow you to work outside your specialism in creative groups. This creative freedom will jump start the academic year.

Learning Modes	Hours (Actual and Notional)
Projects/Shoots	216
Teaching/1:1	57
Directed Study	114
Self-Study/Prep	295
Reflection (with staff)	18
Learning Outcomes	
LO1	Demonstrate the professional practice, accountability and as a director to fulfil the role of script supervisor at a high level
LO2	Exercise leadership and management responsibility within a production environment in the role of a director
LO3	Apply more advanced and in-depth and creative approaches to your directing
LO4	Engage with advanced critical self-analysis that covers your management, assistant work and output
Assessment	
Assessment 1, Type, scope and Weighting	Practical Assessment. Studio Project PASS/FAIL
Assessment 2, Type, scope and Weighting	Practical Assessment. Film Project 2 shoots PASS/FAIL
Assessment 3, Type, scope and Weighting	Documentation. Reflective Statement (2500 words) PASS/FAIL

Delivery and Assessment

Module Coordinator	Vince Hunter
Module schedule 2024-25	
This module will run for the full academic year. Term 1 – The module will begin with three weeks of ‘mini-projects’. All students, no matter which discipline, will work in small creative crews to create no-budget short work. Crews will be a mix of disciplines. This work will get the creative muscles moving after a summer of rest. At the end of the term you will work in your specialist area in an assistant role on Year 3 Studio Projects. Classes will start in Wk 4 after the mini-project have wrapped. Term 2 – Two of the Year 3 Showcase Films shoot this term. Half of year 2 will assist on these projects. Between Wk 8 – Wk 10 you will go into production on the Year 2 ‘Film Project 2’ shoots. These shoots will see you take on leadership/management roles with Year 1 students. These projects will be shot in the Studio A & B. Term 3 – The final two Year 3 Showcase films shoot with the remaining Year 2 students who have still to work being assigned to these productions. Students will then move onto ‘Collaborative Productions’ at the end of the term. The number of shoots will be determined each year depending on what year BA Performance are in. These Collaborative shoots will give you another chance to create works and manage assistants in your department.	
Assessment Outline	
Formative feedback Description and timeline	• Ongoing formative feedback during taught sessions from staff • Ongoing formative feedback during all production points
Summative assessment Description	<u>Assessment 1</u>: Practical Assessment. Studio Project Each student will assist/script supervise Year 3 students in their disciplines throughout all phases (discipline dependant) of production. Assessment will be observed on an ongoing basis throughout the production. Assessed LOs: LO1 - Demonstrate the professional practice, accountability and awareness in your specialist area to fulfil the role of assistant at a high level

	<u>Assessment 2: Practical Assessment. Film Project 2 shoots</u> Each student will be assessed on a shoot via observation of on-set leadership and management in their specialist role as a head of department. The assessment will also cover pre-production work/submission and the creative output in relation the pre-production work. Assessed LO's: LO2 - Exercise leadership and management responsibility within a production environment LO3 - Apply more advanced and in-depth and creative approaches to your directing <u>Assessment 3 - Reflective Statement (2500 words)</u> Each student will critically reflect on their role/s as an assistant/Script Supervisor, role as a head of department and the creative output achieved in Film Project 2. Assessed LO's: LO4 - Engage with advanced critical self-analysis that covers your management, assistant/script supervisor role and directing output
Feedback methods	Audio recorded feedback tutorial x 2 Written feedback (Reflective Statement) Pass/Fail
Assessment Criteria and Rubric	
Assessment 1 Criteria	Assessors will look for: • Demonstration of autonomous practice • Advanced application of knowledge and skills • Pursuit of and assimilation of best practices • Adaptability and accountability of practice
Assessment 2 Criteria	Assessors will look for: • Effective, clear, and concise communication with crew and cast • Accountability in the management of crew • The ability to be flexible in a dynamic setting • A focus on health, safety, and wellbeing for the crew

	• Advanced application of specialist knowledge to problem solve • Evidence of high-level technical skill in the output
Assessment 3 Criteria	Assessors will look for: • Critical analysis of management of others • Critical analysis of assistant role • Thinking related to advancement and improvement
Resources	
Essential • Reading List as per module Moodle page • Classrooms with AV • Studio Spaces • Location shooting kit • Edit Suites • Storyboarding software	
Recommended • Reading List as per module Moodle page • Directors viewfinder app	
Other Information	Number of 'Collaborative Shoots' will change from year to year. This will determine the exact roles that will be deployed.
Next Steps	Specialism: Directing 3

Module descriptor

Module Title	Specialism: Editing 2
SCQF Level	8
Credit Rating	70 SCQF Credits/35 ECTS Credits
Total notional student effort hours	700
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	Specialism: Editing 1
Co-requisites	N/A
Anti-Requisites	N/A
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module will bridge the foundations of Year 1, to the independent and leadership based Editing 3 module in Year 3. You will continue to function as an assistant on a Final Year Showcase film, further developing the skills and professional practice required by final year/industry. You will also move into management/leadership roles with Year 1 crew as they step up to assist. You will use class/directed study to put your knowledge and skills into more creative scenarios that will extend your creativity and push your creative problem solving and critical thinking. You will begin the year on 'Mini Projects' that will allow you to work outside your specialist area in creative groups. This creative freedom will jump start the academic year.

Learning Modes	Hours (Actual and Notional)
Projects/Shoots	392
Teaching/1:1	39
Self-Study/Prep	173
Directed Study	78
Reflection (with staff)	18
Learning Outcomes	
LO1	Demonstrate professional practice, accountability and awareness within the area of editing to fulfil the role of assistant at a high level
LO2	Exercise leadership and management responsibility within a production environment in the role of editor
LO3	Apply more advanced/complex creative and technical approaches to your editing
LO4	Engage with advanced critical self-analysis that covers your management, assistant work and creative output
Assessment	
Assessment 1, Type, scope and Weighting	Practical Assessment. Studio Project PASS/FAIL
Assessment 2, Type, scope and Weighting	Practical Assessment. Film Project 2 shoots PASS/FAIL
Assessment 3, Type, scope and Weighting	Documentation. Reflective Statement (2500 words) PASS/FAIL

Delivery and Assessment

Module Coordinator	Blair Young
Module schedule 2024-25	
This module will run for the full academic year. Term 1 – The module will begin with three weeks of ‘mini-projects’. All students, no matter which discipline, will work in small creative crews to create no-budget short work. Crews will be a mix of disciplines. This work will get the creative muscles moving after a summer of rest. At the end of the term you will work in your specialist area in an assistant role on Year 3 Studio Projects. Classes will start in Wk 4 after the mini-project have wrapped. Term 2 – Two of the Year 3 Showcase Films shoot this term. Half of year 2 will assist on these projects. Between Wk 8 – Wk 10 you will go into production on the Year 2 ‘Film Project 2’ shoots. These shoots will see you take on leadership/management roles with Year 1 students. These projects will be shot in the Studio A & B. Term 3 – The final two Year 3 Showcase films shoot with the remaining Year 2 students who have still to work being assigned to these productions. Students will then move onto ‘Collaborative Productions’ at the end of the term. The number of shoots will be determined each year depending on what year BA Performance are in. These Collaborative shoots will give you another chance to create works and manage assistants in your department.	
Assessment Outline	
Formative feedback Description and timeline	• Ongoing formative feedback during taught sessions from staff • Ongoing formative feedback during all production points
Summative assessment Description	<u>Assessment 1</u>: Practical Assessment. Studio Project Each student will assist Year 3 students in their disciplines throughout all phases (discipline dependant) of production. Assessment will be observed on an ongoing basis throughout the production. Assessed LOs:

	LO1 - Demonstrate the professional practice, accountability and awareness in your specialist area to fulfil the role of assistant at a high level
	<u>Assessment 2: Practical Assessment. Film Project 2 shoots</u> Each student will be assessed in the edit/on-set via observation of leadership and management in their specialist role as a head of department. The assessment will also cover pre-production work/submission and the creative output in relation the pre-production work. Assessed LO's: LO2 - Exercise leadership and management responsibility within a production environment LO3 - Apply more advanced/complex creative and technical approaches to your output <u>Assessment 3 - . Reflective Statement (2500 words)</u> Each student will critically reflect on their role/s as an assistant, role as a head of department and the creative output achieved in Film Project 2. Assessed LO's: LO4 - Engage with advanced critical self-analysis that covers your management, assistant work and creative output
Feedback methods	Audio recorded feedback tutorial x 2 Written feedback (Reflective Statement) Pass/Fail
Assessment Criteria and Rubric	
Assessment 1 Criteria	Assessors will look for: • Demonstration of autonomous practice • Advanced application of knowledge and skills • Pursuit of and assimilation of best practices • Adaptability and accountability of practice
Assessment 2 Criteria	Assessors will look for: • Effective, clear, and concise communication with crew and cast

	• Accountability in the management of crew • The ability to be flexible in a dynamic setting • A focus on health, safety, and wellbeing for the crew • Advanced application of specialist knowledge to problem solve • Evidence of high-level technical skill in the output
Assessment 3 Criteria	Assessors will look for: • Critical analysis of management of others • Critical analysis of assistant role • Thinking related to advancement and improvement
Resources	
Essential • Reading List as per module Moodle page • Edit Suites • Mac Lab (teaching) • Laptops • Media Composer Software	
Recommended • Reading List as per module Moodle page	
Other Information	Number of 'Collaborative Shoots' will change from year to year. This will determine the exact roles that will be deployed.
Next Steps	Specialism: Editing 3

Module descriptor

Module Title	Specialism: Sound 2
SCQF Level	8
Credit Rating	70 SCQF Credits/35 ECTS Credits
Total notional student effort hours	700
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	Specialism: Sound 1
Co-requisites	N/A
Anti-Requisites	N/A
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module will bridge the foundations of Year 1, to the independent and leadership-based Sound 3 module in Year 3. You will continue to function as an assistant on a Final Year Showcase film, further developing the skills and professional practice required by final year/industry. You will also move into management/leadership roles with Year 1 crew as they step up to assist. You will use class/directed study to put your knowledge and skills into more creative scenarios that will extend your creativity and push your creative problem solving and critical thinking. You will begin the year on 'Mini Projects' that will allow you to work outside your specialist area in creative groups. This creative freedom will jump start the academic year.

Learning Modes	Hours (Actual and Notional)
Projects/Shoots	275
Teaching/1:1	48
Directed Study	96
Self-Study/Prep	263
Reflection (with staff)	18
Learning Outcomes	
LO1	Demonstrate the professional practice, accountability and awareness in the area of sound to fulfil the role of assistant at a high level
LO2	Exercise leadership and management responsibility within a production environment as a sound recordist
LO3	Apply more advanced/complex creative and technical approaches to your output (post-production)
LO4	Engage with advanced critical self-analysis that covers your management, assistant work and creative output
Assessment	
Assessment 1, Type, scope and Weighting	Practical Assessment. Studio Project PASS/FAIL
Assessment 2, Type, scope and Weighting	Practical Assessment. Film Project 2 shoots PASS/FAIL
Assessment 3, Type, scope and Weighting	Documentation. Reflective Statement (2500 words) PASS/FAIL

Delivery and Assessment

Module Coordinator	Travis Reeves
Module schedule 2024-25	
This module will run for the full academic year. Term 1 – The module will begin with three weeks of ‘mini-projects’. All students, no matter which discipline, will work in small creative crews to create no-budget short work. Crews will be a mix of disciplines. This work will get the creative muscles moving after a summer of rest. At the end of the term you will work in your specialist area in an assistant role on Year 3 Studio Projects. Classes will start in Wk 4 after the mini-project have wrapped. Term 2 – Two of the Year 3 Showcase Films shoot this term. Half of year 2 will assist on these projects. Between Wk 8 – Wk 10 you will go into production on the Year 2 ‘Film Project 2’ shoots. These shoots will see you take on leadership/management roles with Year 1 students. These projects will be shot in the Studio A & B. Term 3 – The final two Year 3 Showcase films shoot with the remaining Year 2 students who have still to work being assigned to these productions. Students will then move onto ‘Collaborative Productions’ at the end of the term. The number of shoots will be determined each year depending on what year BA Performance are in. These Collaborative shoots will give you another chance to create works and manage assistants in your department.	
Assessment Outline	
Formative feedback Description and timeline	• Ongoing formative feedback during taught sessions from staff • Ongoing formative feedback during all production points
Summative assessment Description	<u>Assessment 1</u>: Practical Assessment. Studio Project Each student will assist Year 3 students in their disciplines throughout all phases (discipline dependant) of production. Assessment will be observed on an ongoing basis throughout the production. Assessed LOs:

	LO1 - Demonstrate the professional practice, accountability and awareness in your specialist area to fulfil the role of assistant at a high level
	<u>Assessment 2: Practical Assessment. Film Project 2 shoots</u> Each student will be assessed on a shoot via observation of on-set leadership and management in their specialist role as a head of department. The assessment will also cover pre-production work/submission and the creative output in relation the pre-production work. Assessed LO's: LO2 - Exercise leadership and management responsibility within a production environment LO3 - Apply more advanced/complex creative and technical approaches to your output (post production) <u>Assessment 3 - . Reflective Statement (2500 words)</u> Each student will critically reflect on their role/s as an assistant, role as a head of department and the creative output achieved in Film Project 2. Assessed LO's: LO4 - Engage with advanced critical self-analysis that covers your management, assistant work and creative output
Feedback methods	Audio recorded feedback tutorial x 2 Written feedback (Reflective Statement) Pass/Fail
Assessment Criteria and Rubric	
Assessment 1 Criteria	Assessors will look for: • Demonstration of autonomous practice • Advanced application of knowledge and skills • Pursuit of and assimilation of best practices • Adaptability and accountability of practice
Assessment 2 Criteria	Assessors will look for: • Effective, clear, and concise communication with crew and cast • Accountability in the management of crew

	• The ability to be flexible in a dynamic setting • A focus on health, safety, and wellbeing for the crew • Advanced application of specialist knowledge to problem solve (locations & post) • Evidence of high-level technical skill in the output (post)
Assessment 3 Criteria	Assessors will look for: • Critical analysis of management of others • Critical analysis of assistant role • Thinking related to advancement and improvement
Resources	
Essential • Edit Suites • Mac Lab (teaching) • Sound Online Suite • Location sound kit • Pro Tools Software & Hardware	
Recommended • Art List library	
Other Information	Number of 'Collaborative Shoots' will change from year to year. This will determine the exact roles that will be deployed.
Next Steps	Specialism: Sound 3

Module descriptor

Module Title	Specialism: Production 2
SCQF Level	8
Credit Rating	70 SCQF Credits/35 ECTS Credits
Total notional student effort hours	700
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	Specialism: Production 1
Co-requisites	N/A
Anti-Requisites	N/A
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module will bridge the foundations of Year 1, to the independent and leadership-based Production 3 module in Year 3. You will continue to function as an assistant on a Final Year Showcase film, further developing the skills and professional practice required by final year/industry. You will also move into management/leadership roles with Year 1 crew as they step up to assist. You will use class/directed study to put your knowledge and skills into more creative scenarios that will extend your creativity and push your creative problem solving and critical thinking. You will begin the year on 'Mini Projects' that will allow you to work outside your specialist area in creative groups. This creative freedom will jump start the academic year.

Learning Modes	Hours (Actual and Notional)
Projects/Shoots	212
Teaching/1:1	45
Directed Study	90
Self-Study/Prep	335
Reflection (with staff)	18
Learning Outcomes	
LO1	Demonstrate the professional practice, accountability and awareness in the area of production to fulfil the role of assistant at a high level
LO2	Exercise leadership and management responsibility within a production environment
LO3	Apply more advanced and in-depth approaches to your production work in pre and post production
LO4	Engage with advanced critical self-analysis that covers your management, assistant work and output
Assessment	
Assessment 1, Type, scope and Weighting	Practical Assessment. Studio Project PASS/FAIL
Assessment 2, Type, scope and Weighting	Practical Assessment. Film Project 2 shoots PASS/FAIL
Assessment 3, Type, scope and Weighting	Documentation. Reflective Statement (2500 words) PASS/FAIL

Delivery and Assessment

Module Coordinator	Carol Brown
Module schedule 2024-25	
This module will run for the full academic year. Term 1 – The module will begin with three weeks of ‘mini-projects’. All students, no matter which discipline, will work in small creative crews to create no-budget short work. Crews will be a mix of disciplines. This work will get the creative muscles moving after a summer of rest. At the end of the term you will work in your specialist area in an assistant role on Year 3 Studio Projects. Classes will start in Wk 4 after the mini-project have wrapped. Term 2 – Two of the Year 3 Showcase Films shoot this term. Half of year 2 will assist on these projects. Between Wk 8 – Wk 10 you will go into production on the Year 2 ‘Film Project 2’ shoots. These shoots will see you take on leadership/management roles with Year 1 students. These projects will be shot in the Studio A & B. Term 3 – The final two Year 3 Showcase films shoot with the remaining Year 2 students who have still to work being assigned to these productions. Students will then move onto ‘Collaborative Productions’ at the end of the term. The number of shoots will be determined each year depending on what year BA Performance are in. These Collaborative shoots will give you another chance to create works and manage assistants in your department.	
Assessment Outline	
Formative feedback Description and timeline	• Ongoing formative feedback during taught sessions from staff • Ongoing formative feedback during all production points
Summative assessment Description	<u>Assessment 1</u>: Practical Assessment. Studio Project Each student will assist Year 3 students in their disciplines throughout all phases (discipline dependant) of production. Assessment will be observed on an ongoing basis throughout the production. Assessed LOs:

	LO1 - Demonstrate the professional practice, accountability and awareness in your specialist area to fulfil the role of assistant at a high level
	<u>Assessment 2</u>: Practical Assessment. Film Project 2 shoots Each student will be assessed on a shoot via observation of on-set leadership and management in their specialist role as a head of department. The assessment will also cover pre-production work/submission and the creative output in relation the pre-production work. Assessed LO's: LO2 - Exercise leadership and management responsibility within a production environment LO3 - Apply more advanced and in-depth approaches to your work in pre and post-production <u>Assessment 3</u> - Reflective Statement (2500 words) Each student will critically reflect on their role/s as an assistant, role as a head of department and the creative output achieved in Film Project 2. Assessed LO's: LO4 - Engage with advanced critical self-analysis that covers your management, assistant work and output
Feedback methods	Audio recorded feedback tutorial x 2 Written feedback (Reflective Statement) Pass/Fail
Assessment Criteria and Rubric	
Assessment 1 Criteria	Assessors will look for: • Demonstration of autonomous practice • Advanced application of knowledge and skills • Pursuit of and assimilation of best practices • Adaptability and accountability of practice
Assessment 2 Criteria	Assessors will look for: • Effective, clear, and concise communication with crew and cast • Accountability in the management of crew • The ability to be flexible in a dynamic setting

	• A focus on health, safety, and wellbeing for the crew • Advanced application of specialist knowledge to problem solve • Evidence of high-level technical skill in the output • Creative engagement with director and editor in post -production
Assessment 3 Criteria	Assessors will look for: • Critical analysis of management of others • Critical analysis of assistant role • Thinking related to advancement and improvement
Resources	
Essential • Reading List as per module Moodle page • Classrooms with AV • Production Office with I.T • Movie Magic Software	
Recommended • Reading List as per module Moodle page	
Other Information	Number of 'Collaborative Shoots' will change from year to year. This will determine the exact roles that will be deployed.
Next Steps	Specialism: Production 3

Module descriptor

Module Title	Specialism: Writing 2
SCQF Level	8
Credit Rating	70 SCQF Credits/35 ECTS Credits
Total notional student effort hours	700
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	Specialism: Writing 1
Co-requisites	N/A
Anti-Requisites	N/A
Module overview and relationship to programme aims (programme) or rationale for module (options)	Writing 2 begins with 'Mini Projects' that will allow you to work outside your specialist areas in creative groups. This creative freedom will jump start the academic year. The module will then open up time for you to begin work on your portfolio as well as write as individuals and collaborative pairs/teams for two projects points in the year. The allocated self-study/portfolio time will help develop the required autonomous and self-management skills required to be a writer. You will also submit a 1st draft of your Year 3 short script. Teaching, 1:1 and peer workshop will continue the creative development as storytellers by putting your knowledge and skills into more creative scenarios that will

	extend your creativity and push your creative problem solving and critical thinking.
Learning Modes	Hours (Actual and Notional)
Projects/Shoots	100
Teaching	45
1:1	10
Peer Workshops	8
Directed Study	126
Self-Study/Portfolio	393
Reflection (with staff)	18
Learning Outcomes	
LO1	Demonstrate self-management and accountability in developing your own writing.
LO2	Apply more advanced and in-depth and creative approaches to your writing that demonstrate imagination and problem solving whilst working to a brief
LO3	Collaborate with other stakeholders in developing work for production
LO4	Engage with advanced critical self-analysis that covers your collaboration with stakeholders and the overall creative output produced through the module
Assessment	
Assessment 1, Type, scope and Weighting	Continuous Observation. Portfolio Work PASS/FAIL
Assessment 2 Type, scope and Weighting	Documentation. 1 st Draft of Year 3 script PASS/FAIL
Assessment 3 Type, scope and Weighting	Practical Assessment. Film Project 2 shoots PASS/FAIL
Assessment 4 Type, scope and Weighting	Documentation. Reflective Statement (2500 words) PASS/FAIL

Delivery and Assessment

Module Coordinator	Vince Hunter
Module schedule 2024-25	
This module will run for the full academic year. Term 1 – The module will begin with three weeks of ‘mini-projects’. All students, no matter which discipline, will work in small creative crews to create no-budget short work. Crews will be a mix of disciplines. This work will get the creative muscles moving after a summer of rest. You will begin work on your portfolio from Wk 4 after the mini-project have wrapped. Term 2 - Between Wk 8 – Wk 10 you will go into production on the Year 2 ‘Film Project 2’ shoots. These shoots will see you take on leadership/management roles with Year 1 students. These projects will be shot in the Studio A & B. Term 3 – Students will move onto ‘Collaborative Productions’ at the end of the term. Portfolio work continues throughout the term. These Collaborative shoots will give you another chance to create works and manage assistants in your department. You will also submit a 1st draft of a Year 3 script for assessment at the end of Term 3. A small number of Masterclasses will be delivered (teaching hours). No fixed number due to unpredictable nature of industry practitioners availability.	
Assessment Outline	
Formative feedback Description and timeline	• Ongoing formative feedback during taught sessions from staff • Ongoing formative peer feedback during taught sessions/peer workshops
Summative assessment Description	<u>Assessment 1</u>: Continuous Observation. Portfolio Work Each student will begin to put together a portfolio of writing work. The autonomous and independent nature of this work will be assessed throughout the module. 1:1’s and reflective sessions will provide opportunities to discuss and feedback on progress. The portfolio will progress into next year. Assessed LOs:

	LO1 - Demonstrate self-management and accountability in developing your own creative output.
	Assessment 2: Documentation. 1st Draft of Year 3 script Each writing student will submit a 1st draft of a screenplay. This screenplay will be developed in Year 3. It may, or may not, go into production in Year 3. Assessed LOs: LO2 - Apply more advanced and in-depth and creative approaches to your writing that demonstrate imagination and problem solving whilst working to a brief <u>Assessment 3</u>: Practical Assessment. Film Project 2 shoots Each writing student will work on (either individually or in pairs/creative teams) scripts for the Film Project 2 films. These short scripts will be developed and workshopped with actors and producers before moving the collaborative relationship to the directors. Assessed LO's: LO2 - Apply more advanced and in-depth and creative approaches to your writing that demonstrate imagination and problem solving whilst working to a brief LO3 - Collaborate with other stakeholders in developing work for production <u>Assessment 4</u> - Reflective Statement (2500 words) Each student will critically evaluate their journey through the module that will look at their development as writers, storytellers whilst reflecting in a collaborative environment with producers, directors and staff. Assessed LO's: LO4 - Engage with advanced critical self-analysis that covers your collaboration with stakeholders and the overall creative output produced through the module
Feedback methods	Audio recorded feedback tutorial x 2 Written feedback (Reflective Statement) Pass/Fail

Assessment Criteria and Rubric	
Assessment 1 Criteria	Assessors will look for: • Portfolio to be well developed and ready for continuation into next year • Advanced application of storytelling • Developed awareness of different formats • Accountability for the work and work-ethic • Engagement with notes and feedback
Assessment 2 Criteria	Assessors will look for: • Effective, clear, and concise communication with director and producer as well as staff • The ability to be flexible in a dynamic setting • Advanced application of specialist knowledge to problem solve • Evidence of imagination and storytelling skills in the output
Assessment 3 Criteria	Assessors will look for: • Critical analysis of creativity and application of story and character • Critical analysis of their collaborative relationships through the writing journey • Thinking related to advancement and improvement
Resources	
Essential • Reading List available on module Moodle page • Classrooms with AV • Library • Camera & Sound kit • Actors (at points) • Final Draft Software • Mac Lab	
Recommended • Reading List available on module Moodle page	
Other Information	Number of 'Collaborative Shoots' will change from year to year. This will determine the exact roles that will be deployed. Numbers of writers on 'Film Project 2' scripts will be determined by the overall size of the writing cohort.
Next Steps	Specialism: Writing 3

Module descriptor

Module Title	Critical and Contextual Studies 2
SCQF Level	8
Credit Rating	20 SCQF Credits/10 ECTS Credits
Total notional student effort hours	200
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	Critical and Contextual Studies 1
Co-requisites	N/A
Anti-Requisites	N/A
Module overview and relationship to programme aims (programme) or rationale for module (options)	Critical and Contextual Studies (CCS) will support and contextualise the 'vocational' aspects of the Specialised Skills content. The content will concentrate on three areas – research, reflection, and critical thinking. The focus in Year 2 will shift to critical thinking; contextualisation and research skills will continue to be embedded throughout the module. The objective is for students to be able to reflect on their practice by situating it in a historical, social, and professional setting. Students should also be able to analyse and investigate their practice to better understand their journey as creative practitioners. As in CCS1 the heart of the module will be a screening programme of five films, each chosen to highlight several key moments of learning. The students will watch the films as a group after which there will be a student-led

	discussion informed by scholarly support materials provided ahead of the screenings. The module will also feature a series of taught sessions aimed at improving narrative skills by analysing the practice of others in relation to their own work, and generally developing critical thinking skills.
Learning Modes	Hours (Actual and Notional)
Lecture	16
Screening	20
Directed Study	30
Assessment (Formative/Summative)	1
Tutorials	2
Independent Study	31
(reading/viewing)	
Independent Study (assessment)	100
Learning Outcomes	
LO1	Reflect critically on your choice of specialised skill.
LO2	Demonstrate advanced research skills in your essay in relation to your chosen film(s).
Assessment	
Assessment 1, Type, scope, and Weighting	Research project (3000 words or equivalent) Pass/Fail 100%

Delivery and Assessment

Module Coordinator	TBC
Module schedule 2024-25	
T1 – Lectures T2 – Screenings/seminar discussions/reflection T1 - T3 - Assessment	
Assessment Outline	
Formative feedback Description and timeline	• Ongoing formative feedback during taught sessions from staff • Written and verbal feedback on supervised research project.
Summative assessment Description	Research project (3000 words or equivalent) The student will produce a 3000-word critical and reflective essay with the focus being on their chosen specialism as it refers to the screening list. They can choose a single film from the list, or they can choose more than one e.g. to compare and contrast. They should also be able to refer to other films and articles. This will be a supervised project with defined submission points at which feedback will be given. Assessed LOs: LO1, LO2
Feedback methods	Brief written/verbal feedback on submitted material. Full written feedback on final essay Elective tutorials if necessary
Assessment Criteria and Rubric	
Assessment Criteria	Examiners will look for: • Critical thinking and reflective analysis • Evidence of research e.g. citations from supplied sources and beyond • The ability to construct an argument from your research findings.
Resources	

Essential Indicative screening list <i>My Ain Folk</i> (Bill Douglas, 1973) <i>Bhaji on the Beach</i> (Gurinder Chadha, 1993) <i>Hell is a City</i> (Val Guest, 1960) <i>Elizabeth</i> (Shekhar Kapoor, 1998) Daughters of the Dust (Julie Dash, 1991)	
Recommended There is no set book list. Each screening and taught session will be accompanied by a selection of scholarly articles and book extracts curated by Dr Andy Dougan, with the help of Drama Librarian Catherine Small. These will be available on Moodle and accessible to all students.	
Other Information	
Next Steps	Critical and Contextual Studies 3

Module descriptor

Module Title	Professional Development 2
SCQF Level	8
Credit Rating	20 SCQF Credits/10 ECTS Credits
Total notional student effort hours	200
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	Professional Development 1
Co-requisites	N/A
Anti-Requisites	N/A
Module overview and relationship to programme aims (programme) or rationale for module (options)	Professional Development 2 will focus on the professional landscape. Its aim is to prepare the student for engagement with the professional environment. Students will be ready to take on work placement by the completion of the module. Continued connection to BECTU Vision through this module will help with the transition to the professional environment. This module will prepare you to engage fully with Professional Development 3. As you move through your Specialism module, this module will help you prepare to engage with professionals in your discipline by covering the following areas; • Soft Skills • Communication Skills • Current landscape (regional, national and international)

	• Presentation Skills • Pitching • C.V writing • Short/Mid Term planning techniques
Learning Modes	Hours (Actual and Notional)
Lecture	36
Directed Study	36
Assessment (Formative)	1
Independent Study (reading/research/assessment)	127
Learning Outcomes	
LO1	Frame and contextualize your strategy to engage with the professional workplace
LO2	Evidence knowledge of the national landscape
Assessment	
Assessment 1, Type, scope and Weighting	Documentation: C.V, 5 Year Plan/Strategy and Workplace Plan Strategy

Delivery and Assessment

Module Coordinator	Carol Brown
Module schedule 2024-25	
T1 – Wk 4 – Wk 10 – classes/directed study/independent study T2 – Wk 1 – Wk 11 – classes/directed study/in independent study T3 – Wk 1 – Wk 6 – independent study /Completion of assessment	
Assessment Outline	
Formative feedback Description and timeline	• Ongoing formative feedback during taught sessions from staff • Formative Submissions for documentation
Summative assessment Description	<u>Assessment 1</u>: Documentation – C.V's, 5 Year Strategy and Workplace Plan/Strategy Document and a workplace strategy plan based on location and area of discipline. There will be formative assessment points that will generate feedback for the final submission. Each student will submit formative and summative documents to the module moodle page. Assessed LOs: LO1 - Frame and contextualize your strategy to engaging with the professional workplace LO2 - Evidence knowledge of the national landscape
Feedback methods	Audio recorded or written feedback for summative assessment Pass/Fail
Assessment Criteria and Rubric	
Assessment 1 Criteria	Assessors will look for: • Professionally developed documents. • Engagement with formative feedback/notes • An awareness of the current industry landscape • Evidence of research through cited sources
Resources	

Essential • Reading List as per module Moodle page • Room with AV capability (25 capacity) • Internet access • Space for 1:1 formative tutorials	
Recommended • Reading List as per module Moodle page • Library access • Quiet study area	
Other Information	
Next Steps	Professional Development 3

5.4 SHE Level Three

Level Coordinators/Transition Tutor – Ray Tallan

Module Title/Coordinators

Module Title	Module Coordinator
Interdisciplinary and Extended Practice	Josh Armstrong
Specialism – Cinematography 3	Ray Tallan
Specialism – Directing 3	Vince Hunter
Specialism – Editing 3	Blair Young
Specialism – Sound 3	Travis Reeves
Specialism – Production 3	Carol Brown
Specialism – Writing 3	Vince Hunter
Critical and Contextual Studies 3	TBC
Professional Development 3	Carol Brown

Module descriptor	
Module Title	Specialism: Cinematography 3
SCQF Level	9
Credit Rating	70 SCQF Credits/35 ECTS Credits
Total notional student effort hours	700
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	Specialism: Cinematography 2
Co-requisites	N/A
Anti-Requisites	N/A
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module will see you assume the role of the leader of a team in your specialism as well as crew for peers. You will have to use all your technical knowledge, creativity, and interpersonal skills to professionally manage a team to create a high-level output that you will be fully accountable for within your specialist area. You will be expected to demonstrate high level function in all roles in a simulated professional environment. You will have full autonomy to manage the team during productions and you will be expected to critically analysis your process from several aspects. This will provide the final opportunity to work on a portfolio piece.
Learning Modes	Hours (Actual and Notional)

Projects/Shoots	340
Teaching/1:1	31.5
Directed Study	105
Self-Study/Prep	205.5
Reflection (with staff)	18
Learning Outcomes	
LO1	Fulfil your duties in cinematography with advanced technical skill and knowledge
LO2	Exercise managerial responsibility for the camera and lighting department
LO3	Demonstrate secure professional skills and attitudes in both self-directed and collaborative activities through all three stages of the production process
LO4	Employ critical and reflective analytical skills to demonstrate the link between preparation and outcomes
Assessment	
Assessment 1, Type, scope and Weighting	Documentation: Pre-Production folio PASS/FAIL
Assessment 2, Type, scope and Weighting	Continuous Observation: High level of autonomous and collaborative professional behaviour across the module PASS/FAIL
Assessment 3, Type, scope and Weighting	Film Rushes: Your output on the film will be reviewed before editing. PASS/FAIL
Assessment 4, Type, scope and Weighting	Documentation: A written critical reflection of your performance, management and outcomes from the module PASS/FAIL

Delivery and Assessment

Module Coordinator	Ray Tallan
Module schedule 2024-25	
This module will run for the full academic year. There are four points of production that sit in Term 2 and Term 3. Each production will run for up to a one-week duration.	
Assessment Outline	
Formative feedback Description and timeline	• Ongoing formative feedback during taught sessions/1:1's from staff • Ongoing formative feedback during all phases of production, including on-set • MCF tutorial at the end of the module
Summative assessment Description	<u>Assessment 1</u>: Documentation Each student will submit a detailed pre-production document that will include, but not limited to • Mood Book • Camera and Lighting plots • Kit List • Influences and inspirations • Location recce details and photographs • Hire kit list (if applicable) Assessed LOs: LO1 - Fulfil your duties in your specialist role with advanced technical skill and knowledge. <u>Assessment 2</u>: Continuous Observation: High level of autonomous and collaborative professional behaviour across the project/classes. Each student will be continuously observed through the production, including classes, 1:1's, production meetings, meeting deadlines, general communication, professional behaviour and practices, accountability, collaborative practice and management of self and others. Assessed LOs: LO2 - Exercise managerial responsibility for the work of others.

	LO3 - Demonstrate secure professional skills and attitudes in both self-directed and collaborative activities through all three stages of the production process.
	<u>Assessment 3</u> - Film Rushes: Your output on the film will be reviewed before editing. Each student will have a 1:1 assessment reviewing the output. This output should line up with what was described in prep, and if not, a rationale as to why it changed. Assessed LOs: LO1 - Fulfil your duties in your specialist role with advanced technical skill and knowledge. <u>Assessment 4</u> - Documentation: A written critical reflection of your performance, management and outcomes from the project Each student will critically reflect on their journey through all stages of the production process in relation to all aspects of the process. (2500 words) Assessed LOs: LO4 - Employ critical and reflective analytical skills to demonstrate the link between preparation and outcomes
Feedback methods	Audio recorded feedback tutorial. Pass/Fail
Assessment Criteria and Rubric	
Assessment 1 Criteria	Assessors will look for: • Completion of all part of the folio submission • Depth and rigour in research • A clear link between the learning and decisions made. Everything must be in context. • Evidence of engagement to collect data/information required
Assessment 2 Criteria	Assessors will look for: • Continuous and ongoing engagement in all processes and areas • Ability to engage with formative feedback from both staff and peers • Professional and courteous behaviour in all areas • A high level of accountability across all areas

	• Ongoing management of self and others • Best practice in conflict resolution (if required)
Assessment 3 Criteria	Assessors will look for: • Output that is technically advanced for this level • Output that is expected as per pre-production documentation • Ability to clearly articulate and provide rationale for choices and decisions. • Ability to engage in critical discussion during review
Assessment 4 Criteria	Assessors will look for: • A critical reflection of the journey through production • Accountability and ownership • Evidence of learning – what are the next steps?
Resources	
Essential • Reading List as per module Moodle page • Studio Spaces (classes and directed study) • Camera, lighting and grip kit • Production Office space • Edit Suites	
Recommended • Reading List as per module Moodle page • Storyboard software • Director/Cinematographer app • Sun/Moon tracker app	
Other Information	N/A
Next Steps	N/A

Module descriptor

Module Title	Specialism: Directing 3
SCQF Level	9
Credit Rating	70 SCQF Credits/35 ECTS Credits
Total notional student effort hours	700
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	Specialism: Directing 2
Co-requisites	N/A
Anti-Requisites	N/A
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module will see you assume the role of director on a final year film. You will have to use all your technical knowledge, creativity, and interpersonal skills to professionally manage a team to create a high-level output that you will be fully accountable for within your specialist area. You will be expected to demonstrate high level function in all roles in a simulated professional environment. You will work in close collaboration with a writer and producer. You will be expected to critically analysis these relationships and processes. This will provide the final opportunity to work on a portfolio piece.
Learning Modes	Hours (Actual and Notional)
Projects/Shoots	420

Teaching/1:1	31.5
Directed Study	105
Self-Study/Prep	125.5
Reflection (with staff)	18
Learning Outcomes	
LO1	Fulfil your directing with advanced technical skills and knowledge
LO2	Exercise managerial responsibility for the work of others.
LO3	Demonstrate secure professional skills and attitudes in both self-directed and collaborative activities through all three stages of the production process
LO4	Employ critical and reflective analytical skills to demonstrate the link between preparation and outcomes
Assessment	
Assessment 1, Type, scope and Weighting	Documentation: Director's Pitch Deck PASS/FAIL
Assessment 2, Type, scope and Weighting	Continuous Observation: High level of autonomous and collaborative professional behaviour across the module PASS/FAIL
Assessment 3, Type, scope and Weighting	Final Edit of Film: You will deliver a final version of the film PASS/FAIL
Assessment 4, Type, scope and Weighting	Documentation: A written critical reflection of your performance, management and outcomes from the module PASS/FAIL

Delivery and Assessment

Module Coordinator	Vince Hunter
Module schedule 2024-25	
This module will run for the full academic year. There are four points of production that sit in Term 2 and Term 3. Each production will run for up to a one-week duration.	
Assessment Outline	
Formative feedback Description and timeline	• Ongoing formative feedback during taught sessions/1:1's from staff • Ongoing formative feedback during all phases of production, including on-set • MCF tutorial at the end of the module
Summative assessment Description	<u>Assessment 1</u>: Documentation – Pitch Deck Each student will submit a detailed pre-production document that will include, but not limited to • Directors Statement • Log Line x 2 • Synopsis • Character Breakdown • Shot List Assessed LOs: LO1 - Fulfil your duties in your specialist role with advanced technical skill and knowledge. <u>Assessment 2</u>: Continuous Observation: High level of autonomous and collaborative professional behaviour across the project/classes. Each student will be continuously observed through the production, including classes, 1:1's, production meetings, meeting deadlines, general communication, professional behaviour and practices, accountability, collaborative practice and management of self and others. Assessed LOs: LO2 - Exercise managerial responsibility for the work of others.

	LO3 - Demonstrate secure professional skills and attitudes in both self-directed and collaborative activities through all three stages of the production process.
	<u>Assessment 3</u> – Delivery of completed film: You will submit a finished edit of the film that includes subtitles, grade and final sound mix/score Your engagement with notes from your producers and staff will also be assessed. Assessed LOs: LO1 - Fulfil your duties in your specialist role with advanced technical skill and knowledge. <u>Assessment 4</u> - Documentation: A written critical reflection of your performance, management and outcomes from the project Each student will critically reflect on their journey through all stages of the production process in relation to all aspects of the process. (2500 words) Assessed LOs: LO4 - Employ critical and reflective analytical skills to demonstrate the link between preparation and outcomes
Feedback methods	Audio recorded feedback tutorial. Pass/Fail
Assessment Criteria and Rubric	
Assessment 1 Criteria	Assessors will look for: • Completion of all part of the folio submission • Depth and rigour in research • A clear link between the learning and decisions made. Everything must be in context. • Evidence of engagement to collect data/information required
Assessment 2 Criteria	Assessors will look for: • Continuous and ongoing engagement in all processes and areas • Ability to engage with formative feedback from both staff and peers • Professional and courteous behaviour in all areas • A high level of accountability across all areas

	• Ongoing management of self and others • Best practice in conflict resolution (if required)
Assessment 3 Criteria	Assessors will look for: • Output that is technically advanced for this level • Output that is expected as per pre-production documentation • Ability to clearly articulate and provide rationale for choices and decisions. • Ability to engage in critical discussion during review
Assessment 4 Criteria	Assessors will look for: • A critical reflection of the journey through production • Accountability and ownership • Evidence of learning – what are the next steps?
Resources	
Essential • Reading list on the module Moodle page • Classroom Spaces/Studios (classes and directed study) • Various kit from Kit Room • Production Office space • Edit Suites	
Recommended • Reading list on the module Moodle page	
Other Information	N/A
Next Steps	N/A

Module descriptor

Module Title	Specialism: Editing 3
SCQF Level	9
Credit Rating	70 SCQF Credits/10 ECTS Credits
Total notional student effort hours	700
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	Specialism: Editing 2
Co-requisites	N/A
Anti-Requisites	N/A
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module will see you assume the role of the leader of a team in your specialism as well as function as crew for peer work. You will have to use all your technical knowledge, creativity, and interpersonal skills to professionally manage a team to create a high-level output that you will be fully accountable for within your specialist area. You will be expected to demonstrate high level function in all roles in a simulated professional environment. You will have full autonomy to manage the team during productions and you will be expected to critically analysis your process from several aspects. This will provide the final opportunity to work on a portfolio piece.
Learning Modes	Hours (Actual and Notional)

Projects/Shoots	450
Teaching/1:1	24.5
Directed Study	105
Self-Study/Prep	102.5
Reflection (with staff)	18
Learning Outcomes	
LO1	Fulfil your editing duties with advanced technical skill and knowledge
LO2	Exercise managerial responsibility for the work of others.
LO3	Demonstrate secure professional skills and attitudes in both self-directed and collaborative activities through all three stages of the production process
LO4	Employ critical and reflective analytical skills to demonstrate the link between preparation and outcomes
Assessment	
Assessment 1, Type, scope and Weighting	Documentation: Pre-Production folio PASS/FAIL
Assessment 2, Type, scope and Weighting	Continuous Observation: High level of autonomous and collaborative professional behaviour across the module PASS/FAIL
Assessment 3, Type, scope and Weighting	Final Picture Edit: You will complete a full picture lock of the film. PASS/FAIL
Assessment 4, Type, scope and Weighting	Documentation: A written critical reflection of your performance, management and outcomes from the module PASS/FAIL

Delivery and Assessment

Module Coordinator	Blair Young
Module schedule 2024-25	
This module will run for the full academic year. There are four points of production that sit in Term 2 and Term 3. Each production will run for up to a one-week duration.	
Assessment Outline	
Formative feedback Description and timeline	• Ongoing formative feedback during taught sessions/1:1's from staff • Ongoing formative feedback during all phases of production, including on-set • MCF tutorial at the end of the module
Summative assessment Description	<u>Assessment 1</u>: Documentation Each student will submit a detailed pre-production document that will include, but not be limited to • Example clips/images • Images of influences/Inspiration • Edits of test footage Assessed LOs: LO1 - Fulfil your duties in your specialist role with advanced technical skill and knowledge. <u>Assessment 2</u>: Continuous Observation: High level of autonomous and collaborative professional behaviour across the project/classes. Each student will be continuously observed through the production, including classes, 1:1's, production meetings, meeting deadlines, general communication, professional behaviour and practices, accountability, collaborative practice and management of self and others. Assessed LOs: LO2 - Exercise managerial responsibility for the work of others. LO3 - Demonstrate secure professional skills and attitudes in both self-directed and collaborative activities through all three stages of the production process.

	<u>Assessment 3</u> – Edit – Picture Lock: You will complete a full picture lock edit of the film.
	Each student will have a 1:1 assessment reviewing the edit. This output should line up with what was described in prep, and if not, a rationale as to why it changed. Assessed LOs: LO1 - Fulfil your duties in your specialist role with advanced technical skill and knowledge. <u>Assessment 4</u> - Documentation: A written critical reflection of your performance, management and outcomes from the project Each student will critically reflect on their journey through all stages of the production process in relation to all aspects of the process. (2500 words) Assessed LOs: LO4 - Employ critical and reflective analytical skills to demonstrate the link between preparation and outcomes
Feedback methods	Audio recorded feedback tutorial. Pass/Fail
Assessment Criteria and Rubric	
Assessment 1 Criteria	Assessors will look for: • Completion of all part of the folio submission • Depth and rigour in research • A clear link between the learning and decisions made. Everything must be in context. • Evidence of engagement to collect data/information required
Assessment 2 Criteria	Assessors will look for: • Continuous and ongoing engagement in all processes and areas • Ability to engage with formative feedback from both staff and peers • Professional and courteous behaviour in all areas • A high level of accountability across all areas • Ongoing management of self and others • Best practice in conflict resolution (if required)
Assessment 3 Criteria	Assessors will look for: • Output that is technically advanced for this level

	• Output that is expected as per pre-production documentation • Ability to clearly articulate and provide rationale for choices and decisions. • Ability to engage in critical discussion during the editing process and final review
Assessment 4 Criteria	Assessors will look for: • A critical reflection of the journey through production • Accountability and ownership • Evidence of learning – what are the next steps?
Resources	
Essential • Reading List available on the module Moodle page • Mac Lab (classes) • Edit Suites (Editing and 1:1's) • Finishing/grading suite • Media Composer Software • Da Vinci Resolve • Tactile Interface	
Recommended • Reading List available on the module Moodle page	
Other Information	N/A
Next Steps	N/A

Module descriptor

Module Title	Specialism: Sound 3
SCQF Level	9
Credit Rating	70 SCQF Credits/35 ECTS Credits
Total notional student effort hours	700
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	Specialism: Sound 2
Co-requisites	N/A
Anti-Requisites	N/A
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module will see you assume the role of the leader of a team in your specialism as well as function as crew for peer work. You will have to use all your technical knowledge, creativity, and interpersonal skills to professionally manage a team to create a high-level output that you will be fully accountable for within your specialist area. You will be expected to demonstrate high level function in all roles in a simulated professional environment. You will have full autonomy to manage the team during productions and you will be expected to critically analysis your process from several aspects. This will provide the final opportunity to work on a portfolio piece.
Learning Modes	Hours (Actual and Notional)
Projects/Shoots	360

Teaching/1:1	31.5
Directed Study	105
Self-Study/Prep	185.5
Reflection (with staff)	18
Learning Outcomes	
LO1	Fulfil your duties as a sound specialist by employing advanced technical skill and knowledge
LO2	Exercise managerial responsibility for the work of others.
LO3	Demonstrate secure professional skills and attitudes in both self-directed and collaborative activities through all three stages of the production process
LO4	Employ critical and reflective analytical skills to demonstrate the link between preparation and outcomes
Assessment	
Assessment 1, Type, scope and Weighting	Documentation: Pre-Production folio PASS/FAIL
Assessment 2, Type, scope and Weighting	Continuous Observation: High level of autonomous and collaborative professional behaviour across the module PASS/FAIL
Assessment 3, Type, scope and Weighting	Final Sound Mix: You will complete a full sound mix of a film. PASS/FAIL
Assessment 4, Type, scope and Weighting	Documentation: A written critical reflection of your performance, management and outcomes from the module PASS/FAIL

Delivery and Assessment

Module Coordinator	Travis Reeves
Module schedule 2024-25	
This module will run for the full academic year. There are four points of production that sit in Term 2 and Term 3. Each production will run for up to a one-week duration.	
Assessment Outline	
Formative feedback Description and timeline	• Ongoing formative feedback during taught sessions/1:1's from staff • Ongoing formative feedback during all phases of production, including on-set • MCF tutorial at the end of the module
Summative assessment Description	<u>Assessment 1</u>: Documentation Each student will submit a detailed pre-production document that will include, but not be limited to • Example clips/soundscapes/music (Post) • Examples of influences/Inspiration (Post) • List of sounds/ambience to capture (Location) Assessed LOs: LO1 - Fulfil your duties in your specialist role with advanced technical skill and knowledge. <u>Assessment 2</u>: Continuous Observation: High level of autonomous and collaborative professional behaviour across the project/classes. Each student will be continuously observed through the production, including classes, 1:1's, production meetings, meeting deadlines, general communication, professional behaviour and practices, accountability, collaborative practice and management of self and others. LO2 - Exercise managerial responsibility for the work of others. LO3 - Demonstrate secure professional skills and attitudes in both self-directed and collaborative activities through all three stages of the production process.

	Assessment 3 – Final Sound Mix: You will deliver a full sound mix of a final year film. Each student will have a 1:1 assessment reviewing the sound mix/dub. This output should line up with what was described in prep, and if not, a rationale as to why it changed. Assessed LOs: LO1 - Fulfil your duties in your specialist role with advanced technical skill and knowledge. Assessment 4 - Documentation: A written critical reflection of your performance, management and outcomes from the project Each student will critically reflect on their journey through all stages of the production process in relation to all aspects of the process. (2500 words) Assessed LOs: LO4 - Employ critical and reflective analytical skills to demonstrate the link between preparation and outcomes
Feedback methods	Audio recorded feedback tutorial. Pass/Fail
Assessment Criteria and Rubric	
Assessment 1 Criteria	Assessors will look for: • Completion of all part of the folio submission • Depth and rigour in research • A clear link between the learning and decisions made. Everything must be in context. • Evidence of engagement to collect data/information required
Assessment 2 Criteria	Assessors will look for: • Continuous and ongoing engagement in all processes and areas • Ability to engage with formative feedback from both staff and peers • Professional and courteous behaviour in all areas • A high level of accountability across all areas • Ongoing management of self and others • Best practice in conflict resolution (if required)

Assessment 3 Criteria	Assessors will look for: • Output that is technically advanced for this level • Output that is expected as per pre-production documentation • Ability to clearly articulate and provide rationale for choices and decisions. • Ability to engage in critical discussion during the editing process and final review
Assessment 4 Criteria	Assessors will look for: • A critical reflection of the journey through production • Accountability and ownership • Evidence of learning – what are the next steps?
Resources	
Essential • Reading list available on the module Moodle page • Classroom/Studio (classes) • Mac Lab (classes) • Edit Suites (Post sound and 1:1's) • Sound dubbing suite • Location sound kit • Pro Tools Software	
Recommended • Reading list available on the module Moodle page	
Other Information	N/A
Next Steps	N/A

Module descriptor

Module Title	Specialism: Production 3
SCQF Level	9
Credit Rating	70 SCQF Credits/35 ECTS Credits
Total notional student effort hours	700
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	Specialism: Production 2
Co-requisites	N/A
Anti-Requisites	N/A
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module will see you assume the role of the leader of a team in your specialism as well as function as crew for peer work. You will have to use all your technical knowledge, creativity, and interpersonal skills to professionally manage a team to create a high-level output that you will be fully accountable for within your specialist area. You will be expected to demonstrate high level function in all roles in a simulated professional environment. You will have full autonomy to manage the team during productions and you will be expected to critically analysis your process from several aspects. This will provide the final opportunity to work on a portfolio piece.
Learning Modes	Hours (Actual and Notional)

Projects/Shoots	320
Teaching/1:1	31.5
Directed Study	105
Self-Study/Prep	225.5
Reflection (with staff)	18
Learning Outcomes	
LO1	Fulfil your duties in production by demonstrating advanced technical skill and knowledge
LO2	Exercise managerial responsibility for the work of the full cast and crew
LO3	Demonstrate secure professional skills and attitudes in both self-directed and collaborative activities through all three stages of the production process
LO4	Employ critical and reflective analytical skills to demonstrate the link between preparation and outcomes
Assessment	
Assessment 1, Type, scope and Weighting	Documentation: Pre-Production folio PASS/FAIL
Assessment 2, Type, scope and Weighting	Continuous Observation: High level of autonomous and collaborative professional behaviour across the project PASS/FAIL
Assessment 3, Type, scope and Weighting	Production Folder: You will complete a full production folder for the film. PASS/FAIL
Assessment 4, Type, scope and Weighting	Documentation: A written critical reflection of your performance, management and outcomes from the project PASS/FAIL

Delivery and Assessment

Module Coordinator	Carol Brown
Module schedule 2024-25	
This module will run for the full academic year. There are four points of production that sit in Term 2 and Term 3. Each production will run for up to a one-week duration.	
Assessment Outline	
Formative feedback Description and timeline	• Ongoing formative feedback during taught sessions/1:1's from staff • Ongoing formative feedback during all phases of production, including on-set • MCF tutorial at the end of the module
Summative assessment Description	<u>Assessment 1</u>: Documentation Each student will submit a detailed pre-production document that will include, but not be limited to (see assessment brief) • Location Release Forms • Actor Release Forms • Budget • Schedule • Risk Assessments Assessed LOs: LO1 - Fulfil your duties in your specialist role with advanced technical skill and knowledge. <u>Assessment 2</u>: Continuous Observation: High level of autonomous and collaborative professional behaviour across the project/classes. Each student will be continuously observed through the production, including classes, 1:1's, production meetings, meeting deadlines, general communication, professional behaviour and practices, accountability, collaborative practice and management of self and others. Assessed LOs: LO2 - Exercise managerial responsibility for the work of others.

	LO3 - Demonstrate secure professional skills and attitudes in both self-directed and collaborative activities through all three stages of the production process.
	<u>Assessment 3</u> - Production Folder: You will complete a full production folder for the film. This will be your pre-production folder but should now include the following: • Sign off on all copyright materials • Festival/distribution strategy • EPK images Each student will need to submit a fully complete production folder Assessed LOs: LO1 - Fulfil your duties in your specialist role with advanced technical skill and knowledge. <u>Assessment 4</u> - Documentation: A written critical reflection of your performance, management and outcomes from the project Each student will critically reflect on their journey through all stages of the production process in relation to all aspects of the process. (2500 words) Assessed LOs: LO4 - Employ critical and reflective analytical skills to demonstrate the link between preparation and outcomes
Feedback methods	Audio recorded feedback tutorial. Pass/Fail
Assessment Criteria and Rubric	
Assessment 1 Criteria	Assessors will look for: • Completion of all part of the folio submission • Depth and rigour in research • A clear link between the learning and decisions made. Everything must be in context. • Evidence of engagement to collect data/information required
Assessment 2 Criteria	Assessors will look for: • Continuous and ongoing engagement in all processes and areas

	• Ability to engage with formative feedback from both staff and peers • Professional and courteous behaviour in all areas • A high level of accountability across all areas • Ongoing management of self and others • Best practice in conflict resolution (if required)
Assessment 3 Criteria	Assessors will look for: • Output that is technically advanced for this level • Output that is expected as per pre-production documentation • Ability to clearly articulate and provide rationale for choices and decisions. • Ability to engage in critical discussion during review
Assessment 4 Criteria	Assessors will look for: • A critical reflection of the journey through production • Accountability and ownership • Evidence of learning – what are the next steps?
Resources	
Essential • Reading List available on the module moodle page • Classroom Spaces (classes and directed study) • Production Office space • Movie Magic software	
Recommended • Reading List available on the module moodle page	
Other Information	N/A
Next Steps	N/A

Module descriptor

Module Title	Specialism: Writing 3
SCQF Level	9
Credit Rating	70 SCQF Credits/35 ECTS Credits
Total notional student effort hours	700
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	Specialism: Writing 2
Co-requisites	N/A
Anti-Requisites	N/A
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module will see you write as an individual for a Showcase Film. Not all scripts will go into production. You will also work, under guidance, from professional practitioners, on a feature script to 1st draft. You will also be expected to be continuing to prepare for the move to industry by working on ideas/concepts/short scripts. This module will also enable you to continue work on your portfolio. You will be expected to exercise autonomy at a professional level as you work through your portfolio and show initiative by managing your time and deadlines appropriately. You will work in collaboration at moments with a writer and producer. You will be expected to critically analysis these relationships and processes as well as self.

Learning Modes	Hours (Actual and Notional)
Projects/Shoots	170
Teaching 1:1	51.5 15
Directed Study	105
Self-Study/Portfolio Writing	340.5
Reflection (with staff)	18
Learning Outcomes	
LO1	Fulfil your duties as a writer demonstrating advanced skill and knowledge.
LO2	Exercise autonomous responsibility in relations to time, deadlines and delivery
LO3	Demonstrate secure writing skills and attitudes in both self-directed and collaborative activities throughout all writing processes.
LO4	Employ critical and reflective analytical skills to demonstrate the link between preparation and outcomes
Assessment	
Assessment 1, Type, scope and Weighting	Documentation: Port Folio & Feature Scripts PASS/FAIL
Assessment 2, Type, scope and Weighting	Continuous Observation: High level of autonomous and collaborative professional behaviour across the development of scripts and work connected to production. PASS/FAIL
Assessment 3, Type, scope and Weighting	Documentation: A written critical reflection of your performance, management and outcomes based on your feature and portfolio. PASS/FAIL

Delivery and Assessment

Module Coordinator	Vince Hunter
Module schedule 2024-25	
This module will run for the full academic year. Portfolio work will be ongoing, as will the feedback moments for this work. The submission of the feature draft will be Wk 6 of Term 3	
Assessment Outline	
Formative feedback Description and timeline	• Ongoing formative feedback during taught sessions/1:1's from staff • MCF tutorial at the end of the module
Summative assessment Description	<u>Assessment 1</u>: Documentation – Portfolio Work & Feature Script Each student will submit a completed first draft of a feature script that has went through development with a mentor. You will also submit a portfolio of other work that can include the following; • Short scripts • Ideas/concepts • Scenes • Character concepts and biogs • Synposes for other ideas Assessed LOs: LO1 - Fulfil your duties in your specialist role with advanced technical skill and knowledge. LO2 - Exercise autonomous responsibility in relations to time, deadlines and delivery LO3 - Demonstrate secure writing skills and attitudes in both self-directed and collaborative activities throughout all writing processes. <u>Assessment 2</u>: Continuous Observation: High level of autonomous and collaborative professional behaviour across the project/classes. Each student will be continuously observed through the creations of the portfolio work and through their feature

	mentor. If attached to final year production work, the working processes and relationships will also be observed. This includes all classwork and 1:1's.
	Assessed LOs: LO2 - Exercise autonomous responsibility in relations to time, deadlines and delivery LO3 - Demonstrate secure writing skills and attitudes in both self-directed and collaborative activities throughout all writing processes. <u>Assessment 3</u> – Documentation: A written critical reflection of your performance, management and outcomes based on your feature and portfolio. Each student will critically reflect on their journey through all stages of portfolio creation in relation to all aspects of the process. (2500 words) Assessed LOs: LO4 - Employ critical and reflective analytical skills to demonstrate the link between preparation and outcomes
Feedback methods	Audio recorded feedback tutorial. Pass/Fail
Assessment Criteria and Rubric	
Assessment 1 Criteria	Assessors will look for: • Completion of portfolio • Completion of 1st draft of feature script • Engagement with mentors and notes • A clear link between the learning and decisions made. Everything must be in context. • A script/portfolio that is expected of someone at this level
Assessment 2 Criteria	Assessors will look for: • Continuous and ongoing engagement in all processes and areas • Ability to engage with formative feedback and from both staff and peers • Professional and courteous behaviour in all areas • A high level of accountability across all areas • Ongoing management of self. • Best practice in conflict resolution (if required)

Assessment 3 Criteria	Assessors will look for: • A critical reflection of the writing journey • Accountability and ownership • Evidence of learning – what are the next steps?
Resources	
Essential • Reading list available on the module Moodle page • Classroom Spaces/Studios (classes and directed study) • Various kit from Kit Room • Production Office space • Edit Suites	
Recommended • Reading list available on the module Moodle page	
Other Information	N/A
Next Steps	N/A

Module descriptor

Module Title	Critical and Contextual Studies 3
SCQF Level	9
Credit Rating	30 SCQF Credits/15 ECTS Credits
Total notional student effort hours	300
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	Critical and Contextual Studies 2
Co-requisites	N/A
Anti-Requisites	N/A
Module overview and relationship to programme aims (programme) or rationale for module (options)	Critical and Contextual Studies (CCS) will support and contextualise the 'vocational' aspects of the Specialised Skills content. A major research project will take up all the teaching and assessment for CCS in third year. It is intended to encourage students to close the loop on three years of Critical and Contextual Studies teaching by relating theoretical knowledge to practical skills. This will be done by means of a detailed research project which will encourage students to investigate a particular topic, theme, or craft area. Assessment for CCS3 will be a 5000-word research project. Rather than a free choice of topic, you will be expected to focus on your own practice by researching and documenting their favourite, or most influential, practitioner in your chosen field. This will, in effect, be a critical and analytical biography evidencing and documenting what you have learned from this practitioner.

	They may also refer to you own practice up to, but not including your Showcase project. A second component of the assessment involves a 1000-word reflective statement in which you will evaluate the research project as part of a mutual feedback process. The object of the exercise is to make you think about yourself as a practitioner and consider how you might further develop your practice. The module will also feature a series of taught sessions aimed at improving or refreshing research and analytical skills.
Learning Modes	Hours (Actual and Notional)
Lecture	6
Directed Study	190
Assessment (Formative)	2
Tutorials	2
Independent Study (reading/viewing)	100
Learning Outcomes	
LO1	Critically analyse a chosen subject and their work.
LO2	Demonstrate with examples what you have learned from their work.
Assessment	
Assessment 1, Type, scope and Weighting	Research project (5000 words or equivalent) Pass/Fail 100%
Assessment 2, Type, scope, and Weighting	Reflective evaluative statement (1000 words or equivalent) Pass/Fail 100%

Delivery and Assessment

Module Coordinator	TBC
Module schedule 2024-25	
T1 – Lectures/Tutorials T2 – Tutorials T1 - T3 - Assessment	
Assessment Outline	
Formative feedback Description and timeline	• Ongoing formative feedback during taught sessions from staff • Written and verbal feedback on supervised research project.
Summative assessment Description	Research project (5000 words or equivalent) Assessment for CCS3 will be a 5000-word research project. Students will be expected to focus on their own practice by researching and documenting their favourite, or most influential, practitioner in their chosen field. This will, in effect, be a critical and analytical biography evidencing and documenting what they have learned from this practitioner. The work should feature extensive use of appropriate scholarly and other external sources. They should also refer to their own practice up to, but not including their Showcase project. Students will also have to submit a 1000-word reflective statement considering your submission for Assessment Mode 1. This will consider its strengths and weaknesses as well as identifying areas for further study or improvements in practice. This will be a supervised project with defined submission points at which formative feedback will be given. Assessed LOs: LO1, LO2
Feedback methods	Brief written/verbal feedback on submitted material. Full written feedback on final essay

	Elective tutorials if necessary
Assessment Criteria and Rubric	
Assessment Criteria	In all assessments, examiners will look for: • Advanced research skills e.g. citations from a variety of sources • The ability to construct a synthesised argument from research findings. • The ability to critically evaluate and reflect on your own work.
Resources	
Essential • Library and digital research resources	
Recommended N/A	
Other Information	
Next Steps	N/A

Module descriptor	
Module Title	Professional Development 3
SCQF Level	9
Credit Rating	10 SCQF Credits/5 ECTS Credits
Total notional student effort hours	100
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	Professional Development 2
Co-requisites	Specialist Module
Anti-Requisites	N/A
Module overview and relationship to programme aims (programme) or rationale for module (options)	This is the final stage of your Professional Development journey on the programme. This module will focus on putting your research in Professional Development 2 into motion by gaining a placement in a professional setting. This will put your autonomous working practice to task. You will also critically self-reflect on this placement and put it in into context with regard your learning to date. This module will also prepare you to take your first steps into industry and/or further education.
Learning Modes	Hours (Actual and Notional)
Lecture	6
1:1	2
Directed Study (work placement)	40

Assessment (Formative/Summative)	2
Independent Study/Assessment Prep	50
Learning Outcomes	
LO1	Display a critically self-reflective evaluation of process.
LO2	Display a high level of self-awareness, professional presentation skills and engagement.
Assessment	
Assessment 1, Type, scope and Weighting	Presentation. 30 min in-person. Pass/Fail
Assessment 2, Type, scope and Weighting	Mock Interview with industry practitioners. Pass/Fail

Delivery and Assessment

Module Coordinator	Carol Brown & Ruth Johnston
Module schedule 2024-25	
Work placement will have a protected slot in Wk 4 and Wk 5 – Term 1. Students will have scope to gain this placement up to Term 3, Wk 5 by working around the production schedule. Expectation will be 5 days of placement. Lectures and 1:1's to happen during Term 1 and Term 2.	
Assessment Outline	
Formative feedback Description and timeline	• Ongoing formative feedback during taught sessions from staff • 1:1 formative feedback on presentation
Summative assessment Description	<u>Assessment 1</u>: Presentation Each student will submit a PowerPoint presentation in preparation of an in-person 30-minute presentation to a small panel. Assessed LOs: LO1 - Display a critically self-reflective evaluation of process. <u>Assessment 2</u>: Mock Interview Each student, in relation to their specialist area, will be interviewed by an industry practitioner/s. LO2 - Display a high level of self-awareness, professional presentation skills and engagement.
Feedback methods	Audio recorded or written feedback for summative assessment. Pass/Fail
Assessment Criteria and Rubric	
Assessment 1 Criteria	Assessors will look for: • Presentation skills at a high level • Preparedness of the presentation • Ability to engage with questions and feedback

	Putting the experience into context with regard their learning
Assessment 2 Criteria	Assessors will look for: - High level of engagement with the panel - Appropriate responses to questions - Personal presentation (appropriate for an interview) - Questions that are prepared for the panel - Communication and soft-skills that are appropriate
Resources	
Essential - Reading list available on the module Moodle page - Room with AV capability (25 capacity) for classes - Internet access - Space for 1:1 formative tutorials - Space for presentation and interview assessments	
Recommended Reading list available on the module Moodle page	
Other Information	N/A
Next Steps	N/A

Module Specific Assessment Rubric

	Reflect on the intention and values of your filmmaking	Outline how historical practice has informed your current practice
Strong pass	Provides detailed reflection on filmmaking influences, including observation of any limitations or shortcomings resulting from them. Identifies key moments of learning.	Makes extensive use of research material beyond those supplied. Shows a mature understanding of links between screening list and current practice.
Satisfactory pass	Offers some evidence of influences and how they have contributed.	Makes good use of supplied resources. Also shows good understanding of links between screening list and current practice.
Marginal pass	Very limited reflection which only superficially engages with practice.	Some use of supplied resources with appropriate referencing and citation. Fulfils blogging requirement.
Marginal fail	No reflection, merely a list of influences with no connection to practice.	Very limited use of resources. Doesn't adequately link the screening list to current practice.
Clear fail	No reflection or any other evidence of engagement with the topic.	No use of resources. Has failed to complete blogging requirement