

## University of the West of Scotland

## Module Descriptor

Session: 2024/25

<b>Title of Module: Digital Filmmaking B</b>			
<b>Code: FILM09003</b>	<b>SCQF Level: 9 (Scottish Credit and Qualifications Framework)</b>	<b>Credit Points: 20</b>	<b>ECTS: 10 (European Credit Transfer Scheme)</b>
<b>School:</b>	School of Business & Creative Industries		
<b>Module Co-ordinator:</b>	Shaun Hughes		
<b>Summary of Module</b>			
<p>This module together with Digital Filmmaking A (FILM09002) offers students the opportunity to develop their creative and technical skills in making short films (fiction, documentary and/or experimental). Teaching takes the form of hands-on exercises, lectures/seminars, and workshop/laboratory sessions, including with industry guests. The core focus of the two modules is the production of a short film for which students choose specific specialized roles that allow them to acquire creative and/or technical skills in specific grades. All students are encouraged to identify the aspect of filmmaking where they personally have most to offer, and to develop this skill by making a meaningful contribution to one or more projects during the course of the year.</p> <p>The first half of the module is focused on production and image editing for the major short film project launched in Digital Filmmaking A through to rough cut. The second half of the module is devoted to refining the edit and completing post-production.</p> <p>Key content includes:</p> <ul style="list-style-type: none"> <li>Editing: <ul style="list-style-type: none"> <li>technique and structure</li> <li>Sound edit, design and mix</li> <li>Image post-production</li> </ul> </li> <li>Distribution: festivals and other outlets</li> </ul> <p>This module builds directly on work carried out during Digital Filmmaking A (Level 9), and leads on to the Honors Creative Research Project module (level 10).</p>			

<b>Module Delivery Method</b>					
<b>Face-To-Face</b>	<b>Blended</b>	<b>Fully Online</b>	<b>HybridC</b>	<b>Hybrid 0</b>	<b>Work-Based Learning</b>
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>See Guidance Note for details.</b>					

Campus(es) for Module Delivery						
The module will <b>normally</b> be offered on the following campuses / or by Distance/Online Learning: (Provided viable student numbers permit) (tick as appropriate)						
Paisley:	Ayr:	Dumfries:	Lanarkshire:	London:	Distance/Online Learning:	Other:
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	New Collge Lanarkshire

Term(s) for Module Delivery					
(Provided viable student numbers permit).					
Term 1	<input type="checkbox"/>	Term 2	<input checked="" type="checkbox"/>	Term 3	<input type="checkbox"/>

Learning Outcomes: (maximum of 5 statements) These should take cognisance of the SCQF level descriptors and be at the appropriate level for the module. At the end of this module the student will be able to:	
L1	Demonstrate an understanding of short film (both fiction and documentary) as a distinctive form.
L2	Apply a thorough understanding of industry standard pre-production, production and post-production processes in short filmmaking.
L3	Demonstrate growing expertise in a specific role (creative or craft) in short filmmaking.
L4	Critically analyse and evaluate their own performance and skills
L5	Click or tap here to enter text.

Employability Skills and Personal Development Planning (PDP) Skills	
<b>SCQF Headings</b>	During completion of this module, there will be an opportunity to achieve core skills in:
Knowledge and Understanding (K and U)	<p><b>SCQF Level 9</b> Demonstrate and/or work with:</p> <p>An integrated knowledge of the different roles involved in creative film production, and the ways in which they collaborate.</p> <p>A critical understanding of the wide range of creative methods used by film directors and screenwriters to develop characters, situations and stories.</p> <p>A knowledge of one or more specialist filmmaking roles, informed by forefront developments.</p>

<p><b>Practice: Applied Knowledge and Understanding</b></p>	<p>SCQF Level 9.</p> <p>Apply knowledge, skills and understanding:</p> <p>In using a range of the principal professional skills, techniques, practices and/or materials associated with short film production.</p> <p>In using a few skills, techniques, practices and/or materials that are specialised or advanced in relation to film production.</p> <p>In practicing routine methods of enquiry and research into professional-level problems and issues.</p> <p>To practise in a range of professional level filmmaking contexts that include a degree of unpredictability.</p>
<p><b>Generic Cognitive skills</b></p>	<p>SCQF Level 9</p> <p>Undertake critical analysis, evaluation and/or synthesis of ideas, concepts, information and issues involved in film production</p> <p>Identify and analyse routine professional problems and issues</p> <p>Draw on a range of sources in making judgements associated with short film production.</p>
<p><b>Communication, ICT and Numeracy Skills</b></p>	<p><b>SCQF Level 9</b></p> <p>Use a wide range of routine skills and some advanced and specialised skills in support of established practices in short film production, for example:</p> <p>Present or convey, formally and informally, information on standard/mainstream topics in short film production to a range of audiences and for a range of purposes.</p> <p>Use a range of standard software programmes associated with short film production and post-production.</p>
<p><b>Autonomy, Accountability and Working with others</b></p>	<p><b>SCQF Level 9</b></p> <p>Exercise autonomy and initiative in some activities at a professional level in short film production.</p> <p>Exercise managerial responsibility for the work of others and for a range of resources.</p> <p>Practise in ways that show awareness of own and others' roles, responsibilities and contributions.</p> <p>Work, under guidance, with specialist practitioners.</p> <p>Seeking guidance where appropriate, manage ethical and professional issues in accordance with current professional and/or ethical codes or practices.</p>
<p><b>Pre-requisites:</b></p>	<p>Before undertaking this module the student should have undertaken the following:</p>

	<b>Module Code:</b> <b>FILM09002</b>	<b>Module Title: Digital Filmmaking A</b>
	<b>Other:</b>	
<b>Co-requisites</b>	<b>Module Code:</b>	<b>Module Title:</b>

\*Indicates that module descriptor is not published.

<b>Learning and Teaching</b>	
<b>In line with current learning and teaching principles, a 20-credit module includes 200 learning hours, normally including a minimum of 36 contact hours and maximum of 48 contact hours.</b>	
<b>Learning Activities</b> During completion of this module, the learning activities undertaken to achieve the module learning outcomes are stated below:	<b>Student Learning Hours</b> (Normally totalling 200 hours): (Note: Learning hours include both contact hours and hours spent on other learning activities)
Lecture/Core Content Delivery	12
Tutorial/Synchronous Support Activity	18
Laboratory/Practical Demonstration/Workshop	6
Asynchronous Class Activity	40
Independent Study	124
Choose an item.	
Choose an item.	
Choose an item.	
Choose an item.	
	Hours Total 200
<b>**Indicative Resources: (eg. Core text, journals, internet access)</b>	

The following materials form essential underpinning for the module content and ultimately for the learning outcomes:

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Rabiger, Michael. Directing : film techniques and aesthetics (2008); Oxford : Elsevier/Focal Press

Rabiger, Michael. Directing the documentary (2004) 4th Edition, Focal Press

Macnab, Geoffrey, Swart, Sharon. Filmcraft. Producing; (2013) Focal Press

Weston, Judith. Directing actors : creating memorable performances for film and television. 1946- Studio City, Calif. : M. Wiese Productions, 1996.

Sonnenschein, David (2001) Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema, Studio City; Michael Wiese Production.

Ondaatje, Michael (2008) The Conversations: Walter Murch and the Art of Editing Film, London; Bloomsbury Publishing. 2008

Cousins, Mark (2012) DVD The Story of Film: An Odyssey

Cousins, Mark & MacDonald, Kevin. Imagining reality : the Faber book of documentary (1996)

London Faber Schaeffer, Dennis, Salvato, Larry. Master of light: Ansel Adams and his influences. (1992) Masters of Light: Conversations with Contemporary Cinematographers by Schaefer. California; University of California Press.

Murch, Walter In the blink of an eye : a perspective on film editing (2001) 2nd Edition ( Berkley )

BFI player

Sonnenschein, David. Sound design : the expressive power of music, voice, and sound effects in cinema / (2001) Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema, Studio City; Michael Wiese Production.

Please ensure the list is kept short and current. Essential resources should be included, broader resources should be kept for module handbooks / Aula VLE.

Resources should be listed in Right Harvard referencing style or agreed professional body deviation and in alphabetical order.

(\*\*N.B. Although reading lists should include current publications, students are advised (particularly for material marked with an asterisk\*) to wait until the start of session for confirmation of the most up-to-date material)

### **Attendance and Engagement Requirements**

In line with the [Student Attendance and Engagement Procedure](#): Students are academically engaged if they are regularly attending and participating in timetabled on-campus and online teaching sessions, asynchronous online learning activities,

course-related learning resources, and complete assessments and submit these on time.

For the purposes of this module, academic engagement equates to the following:

Students are expected to attend all workshops, lectures and tutorials unless they are specifically informed that these are optional. They are also expected to deliver drafts of creative work to tutors (as formative assignments) when requested to do so.

### Equality and Diversity

The University's Equality, Diversity and Human Rights Procedure can be accessed at the following link: [UWS Equality, Diversity and Human Rights Code](#).

Please ensure any specific requirements are detailed in this section. Module Co-ordinators should consider the accessibility of their module for groups with protected characteristics..

(N.B. Every effort will be made by the University to accommodate any equality and diversity issues brought to the attention of the School)

### Supplemental Information

<b>Divisional Programme Board</b>	Arts & Media
<b>Assessment Results (Pass/Fail)</b>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
<b>School Assessment Board</b>	Arts & Media
<b>Moderator</b>	Sam Firth
<b>External Examiner</b>	A Nevill
<b>Accreditation Details</b>	Screen Skills
<b>Changes/Version Number</b>	2.08 Moderator updated to Sam Firth Weighting of assessments were changed 75/25

### Assessment: (also refer to Assessment Outcomes Grids below)

This section should make transparent what assessment categories form part of this module (stating what % contributes to the final mark).  
Maximum of 3 main assessment categories can be identified (which may comprise smaller elements of assessment).

**NB: The 30% aggregate regulation (Reg. 3.9) (40% for PG) for each main category must be taken into account. When using PSMD, if all assessments are recorded in the one box, only one assessment grid will show and the 30% (40% at PG) aggregate regulation will not stand. For the aggregate regulation to stand, each component of assessment must be captured in a separate box.** Please provide brief information about the overall approach to assessment that is taken within the module. In order to be flexible with assessment delivery, be brief, but do state assessment type (e.g. written assignment rather than “essay” / presentation, etc ) and keep the detail for the module handbook. [Click or tap here to enter text.](#)

**Assessment 1** - Working in a specific role within a group to deliver a finished short film and accompanying portfolio (75%).

**Assessment 2** A reflective essay contextualising the film and critically analysing the film and their own contribution. (25%).

**Assessment 3** -N/A

(N.B. (i) **Assessment Outcomes Grids** for the module (one for each component) can be found below which clearly demonstrate how the learning outcomes of the module will be assessed.

(ii) An **indicative schedule** listing approximate times within the academic calendar when assessment is likely to feature will be provided within the Student Module Handbook.)

## Assessment Outcome Grids (See Guidance Note)

Component 1							
Assessment Type (Footnote B.)	Learning Outcome (1)	Learning Outcome (2)	Learning Outcome (3)	Learning Outcome (4)	Learning Outcome (5)	Weighting (%) of Assessment Element	Timetabled Contact Hours
Portfolio of practical work	✓	✓	✓		N/A	75	30

Component 2							
Assessment Type (Footnote B.)	Learning Outcome (1)	Learning Outcome (2)	Learning Outcome (3)	Learning Outcome (4)	Learning Outcome (5)	Weighting (%) of Assessment Element	Timetabled Contact Hours
Portfolio of practical work				✓	N/A	25	6

Component 3							
Assessment Type (Footnote B.)	Learning Outcome (1)	Learning Outcome (2)	Learning Outcome (3)	Learning Outcome (4)	Learning Outcome (5)	Weighting (%) of Assessment Element	Timetabled Contact Hours
<b>Combined Total for All Components</b>						<b>100%</b>	<b>36 hours</b>

**Change Control:**

What	When	Who
Further guidance on aggregate regulation and application when completing template	16/01/2020	H McLean
Updated contact hours	14/09/21	H McLean
Updated Student Attendance and Engagement Procedure	19/10/2023	C Winter
Updated UWS Equality, Diversity and Human Rights Code	19/10/2023	C Winter
Guidance Note 23-24 provided	12/12/23	D Taylor
General housekeeping to text across sections.	12/12/23	D Taylor

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