



**Module Descriptors**

**BA (Hons)**

**Practical**

**Filmmaking**

## TERM ONE

### BA JOINT MODULE DESCRIPTOR

#### PFR4102 Screen Studies: Landmarks in Cinema

<b>Code</b>	PFR4102
<b>Title</b>	Screen Studies: Landmarks in Cinema
<b>Tutor</b>	
<b>School</b>	School of Media
<b>Brief description</b>	<p>The module aims to provide an overview of formal, aesthetic and ideological shifts in international cinema, from the silent era to the present, through analysis of key titles which are illustrative of technological and creative development, such as the use of deep focus cinematography in 'Citizen Kane', or the impact of sound, colour, and widescreen formats on mise en scene.</p> <p>The module will advance the notion that creative endeavor forces technological development, rather than being enslaved to it.</p>
<b>Level of study</b>	Level 4
<b>CAT points</b>	30
<b>Approved base location</b>	Central Film School
<b>Prerequisites</b>	<i>None</i>
<b>Corequisites</b>	<i>None</i>
<b>Restrictions</b>	<i>Not applicable</i>
<b>Indicative syllabus</b>	<p>Students will analyse case study films from multiple perspectives, including thematics, narrative structure, genre, ideology, and the relationship between style and technology. A number of critical responses to cinema - including genre study, auteur theory, and feminist critiques, will also be applied to featured titles both fiction and documentary. In addition to screenings, presentations and seminars, the module will feature practical application - for example, a studio restaging of a key scene; or diagrammatic analysis of narrative structure.</p>
<b>Learning outcomes</b>	<p>A student passing this module should be able to:</p> <ol style="list-style-type: none"> <li>1. Apply knowledge of the development of cinema to their own practice.</li> <li>2. Communicate the relationship between technological development and creative practice.</li> <li>3. Articulate an awareness of historical precedent and innovation.</li> <li>4. Utilize the tools of critical and analytical study beyond this module.</li> <li>5. Demonstrate an essential awareness of the importance of studentship, interpersonal skills, self-discipline and collaboration to support working within diverse teams.</li> </ol>

<b>Learning and teaching activities</b>	Scheduled contact hours: 96 Hours Independent Learning Hours: 204 Hours
<b>Assessment</b>	001: Coursework: Individual, (60%) Set essay from student's choice of prescribed topics, 2500 words  002: Coursework: Group, (40%) Presentation of a close textual analysis, of production elements from a film(s) Equivalent to 2,500 words.
<b>Special assessment requirements</b>	
<b>Indicative resources</b>	Adair, G. (1995) Flickers: An Illustrated Celebration of 100 Years of Cinema. London: Faber and Faber. Bordwell D & Thompson K. (9 <sup>th</sup> ed. 2010) Film Art: An Introduction. McGraw-Hill Higher Education. Schatz T. (Main Ed. 1998) The Genius of the System: Hollywood Film-Making in the Studio Era. Thomas Schatz Van Sijll J. (2 <sup>nd</sup> Ed. 2005) Cinematic Storytelling. Studio City: Michael Wiese Productions Wollen, P (5 <sup>th</sup> ed. 2013): Signs and Meaning in the Cinema. London: British Film Institute.
<b>Date of approval</b>	16 <sup>th</sup> June 2016
<b>Revision dates</b>	20 <sup>th</sup> September 2019
<b>External Examiner</b>	Daniel Hopkins

**BA JOINT MODULE DESCRIPTOR  
SCR4106 Screenwriting: Writing Short Films**

<b>Code</b>	SCR4106
<b>Title</b>	Screenwriting: Writing Short Films
<b>Tutor</b>	
<b>School</b>	School of Media
<b>Brief description</b>	The module aims to introduce students to key concepts relevant to the interpretation and production of short film screenplays; to develop good practice in devising outlines and treatments in the process of writing a screenplay for the short film form; to foster students' critical engagement with the short film form with all its strengths and weaknesses; to develop students' ability to articulate story themes and ideas in such a way that engages industry practitioners; to extend and enhance students' ability to develop scripted material around particular themes.
<b>Level of study</b>	Level 4
<b>CAT points</b>	15
<b>Approved base location</b>	Central Film School
<b>Prerequisites</b>	<i>None</i>
<b>Corequisites</b>	<i>None</i>
<b>Restrictions</b>	<i>Not applicable</i>
<b>Indicative syllabus</b>	This module is intended to introduce students to key concepts of storytelling with emphasis on the short film form. The concept of a Classic Narrative Structure will be looked at alongside the development of Character and Plot analysis. Recognising how much story can effectively be told in a 'short' is a key part of this module. The module will be taught using a combination of lectures, seminars, workshop exercises and the analysis of films alongside textual analysis of screenplays for shorts.
<b>Learning outcomes</b>	A student passing this module should be able to: <ul style="list-style-type: none"> <li>1. Undertake the correct formatting for a screenplay;</li> <li>2. Originate and develop a treatment for a screenplay;</li> <li>3. Originate and develop a screenplay for a short film.</li> <li>4. Demonstrate an essential awareness of the importance of studentship, interpersonal skills, self-discipline and collaboration to support working within diverse teams.</li> </ul>
<b>Learning and teaching activities</b>	Scheduled Contact Hours: 60 hours  Independent  Learning Hours: 90

<b>Assessment</b>	001: Coursework: Portfolio Individual, (100%) A written short screenplay, with an accompanying treatment (5 minutes)
<b>Special assessment requirements</b>	
<b>Indicative resources</b>	<p>Churcher M. (2003). <i>Acting for Film</i>. London: Virgin Books.</p> <p>Graham S. &amp; Hoggett S. (2009). <i>The Frantic Assembly Book of Devising Theatre</i>. Abingdon: Routledge.</p> <p>Mamet D. (1997). <i>True and False: Heresy and Common Sense for the Actor</i>. New York: Vintage Books.</p> <p>Stanislavski C. (1989). <i>An Actor Prepares</i>. New York: Routledge.</p> <p>Tucker P. (2003). <i>Secrets of Screen Acting</i>. New York: Routledge.</p>
<b>Date of approval</b>	16 <sup>th</sup> June 2016
<b>Revision dates</b>	20 <sup>th</sup> September 2019
<b>External Examiner</b>	Daniel Hopkins

**BA JOINT MODULE DESCRIPTOR  
PFR4103 Visual Storytelling and Screen Grammar**

<b>Code</b>	PFR4103
<b>Title</b>	Visual Storytelling and Screen Grammar
<b>Tutor</b>	
<b>School</b>	School of Media
<b>Brief description</b>	<p>The module aims to engage with cinema as a specifically visual medium. Drawing on traditions of art, photography and theatre, it will foreground the importance of narrative sequence as a primarily visual signifying system, with emphasis on framing, staging, and syntagmatic storytelling.</p> <p>It will also provide a thorough grounding in screen grammar, enabling students to organize space in efficient and creative ways that provide the basis to shooting for the edit.</p>
<b>Level of study</b>	Level 4
<b>CAT points</b>	30
<b>Approved base location</b>	Central Film School
<b>Prerequisites</b>	<i>None</i>
<b>Corequisites</b>	<i>None</i>
<b>Restrictions</b>	<i>Not applicable</i>
<b>Indicative syllabus</b>	<p>Areas to be covered include framing and depth, camera and actor movement, the versatility of the shot/reverse shot, physical staging and camera placement, and telling a story without scripted dialogue. In addition to presentations and scene analysis, the module will feature a number of practical exercises including storyboarding, and photomontage.</p>
<b>Learning outcomes</b>	<p>A student passing this module should be able to:</p> <ol style="list-style-type: none"> <li>1. Demonstrate an awareness of visual composition and sequence which can be applied to both screenwriting and film-making</li> <li>2. Utilize the efficiency of visual communication in their work</li> <li>3. Demonstrate the relationship between research and execution as a process.</li> <li>4. Demonstrate practical skills in the editing and postproduction of shot elements</li> <li>5. Demonstrate an essential awareness of the importance of studentship, interpersonal skills, self-discipline and collaboration to support working within diverse teams.</li> </ol>

<b>Learning and teaching activities</b>	Scheduled learning and teaching activities: 72 hours Guided independent study: 228 hours
<b>Assessment</b>	001: Coursework: Group, other (60%) Edited 3-5 minute film without dialogue  002: Coursework, individual, essay (40%) Reflective Report (2,500 words)
<b>Special assessment requirements</b>	
<b>Indicative resources</b>	Barthes R. (2009) <i>Mythologies</i> . London: Vintage Books. Berger J. (2008) <i>Ways of Seeing</i> . London: Penguin Books. Bergstrom B. (2008) <i>Essentials of Visual Communication</i> . London: Laurence King. Brown B. (2 <sup>nd</sup> ed. 2011). <i>Cinematography: Theory and Practice</i> . Oxford: Focal Press. Katz S. (1991) <i>Film Directing Shot by Shot</i> . Studio City: Michael Wiese Productions.
<b>Date of approval</b>	16 <sup>th</sup> June 2016
<b>Revision dates</b>	20 <sup>th</sup> September 2019
<b>External Examiner</b>	Daniel Hopkins

## TERM TWO

### BA PRACTICAL FILMMAKING MODULE DESCRIPTOR

#### PFR4101 Practical Film Production 1:HD

<b>Code</b>	PFR4101
<b>Title</b>	Practical Film Production 1:HD
<b>Tutor</b>	Various
<b>School</b>	School of Media
<b>Brief description</b>	The focus of this practical module will be on audio-visual storytelling. It will develop an understanding of the fundamental nature of narrative and cinema and provide a solid foundation in essential film production techniques.
<b>Level of study</b>	Level 4
<b>CAT points</b>	30
<b>Approved base location</b>	Central Film School
<b>Prerequisites</b>	<i>None</i>
<b>Co-requisites</b>	<i>None</i>
<b>Restrictions</b>	<i>Not applicable</i>



<p><b>Indicative syllabus</b></p>	<p>The module will develop students' initial understanding of and competence in the following roles:</p> <ol style="list-style-type: none"> <li>1. Directing</li> <li>2. Production management</li> <li>3. Editing</li> <li>4. Cinematography</li> <li>5. Production design</li> <li>6. Camera operating</li> <li>7. 1st assistant directing</li> <li>8. Continuity</li> <li>9. Sound recording</li> <li>10. Boom swinging</li> </ol> <p>Students will engage in a variety of specialist workshops, lectures, seminars and guided exercises, and explore in greater detail the relationship between Producer, Director and Writer in creating and developing stories.</p> <p>In the final modular project, the first year film, each student experiences every production role on a rotating basis.</p>
<p><b>Learning outcomes</b></p>	<p>A student passing this module should be able to:</p> <ol style="list-style-type: none"> <li>1. Demonstrate skills to an appropriate level in each production role</li> <li>2. Collaborate creatively and effectively in time constrained situations</li> <li>3. Demonstrate an ability to utilise available production resources effectively</li> <li>4. Demonstrate an ability to tell a story through the application of audio-visual cinematic techniques, such as framing, composition, sound design etc.</li> <li>5. Demonstrate an essential awareness of the importance of studentship, interpersonal skills, self-discipline and collaboration to support working within diverse teams.</li> <li>6. Demonstrate producing effective paperwork for a production</li> </ol>
<p><b>Learning and teaching activities</b></p>	<p>Scheduled learning and teaching activities: 150 hours</p> <p>To provide training hands-on tuition in:</p> <p>Directing Production Management Editing Cinematography Production design Camera operating 1<sup>st</sup> assistant directing Continuity Sound recording Boom swinging</p> <p>Guided independent study: 150 hours 50 hours viewing</p>

	50 hours guided reading 50 hours final project preparation
<b>Assessment</b>	001: Coursework: Individual, (70%) Performance in each production role (based on a 3-hour shooting period) 002: Production Management Folder: Individual (30%)
<b>Special assessment requirements</b>	
<b>Indicative resources</b>	<p>Brown, B. (2<sup>nd</sup> Ed. 2011) Cinematography: Theory and Practice: Image Making for Cinematographers and Directors. Focal Press.</p> <p>Davies, Harcourt, Howlett and Moskovic (1986) The Independent Producer: Film and Television. Faber &amp; Faber.</p> <p>Erickson, Gunnar; Tulchin, Harris; Halloran, Mark (3<sup>rd</sup> Ed. 2010) The Independent Film Producer's Survival Guide: A Business and Legal Sourcebook.</p> <p>Schirmer Trade Books. Gates, R. (3<sup>rd</sup> Ed. 1999) Production Management for Film and Video. Routledge.</p> <p>Goodell, G. (2<sup>nd</sup> Ed. 1998) Independent Feature Film Production. St Martin's Griffin.</p> <p>Honthaner, E. (4<sup>th</sup> Ed. 2010) The Complete Film Production Handbook. Focal Press.</p> <p>Joliffe, G &amp; Jones, C. (3<sup>rd</sup> Revised Ed. 2006) The Guerrilla Film Makers Handbook. Continuum.</p> <p>Mackendrick, A. (2006) On Film-making. Faber &amp; Faber.</p> <p>Miller, P. (4<sup>th</sup> Ed. 2003) Media Law for Producers. Routledge.</p> <p>Murch, W. (New Ed. 2006) In the Blink of an Eye: A Perspective on Film Editing. Silman- James Press</p> <p>Simon, D. (5<sup>th</sup> Ed. 2010) Film and Video Budgets. Michael Wiese Productions</p> <p>Movie Magic Scheduling Movie Magic Budgeting Microsoft Excel</p>
<b>Date of approval</b>	16 <sup>th</sup> June 2016
<b>Revision dates</b>	20th September 2019
<b>External Examiner</b>	Daniel Hopkins

**BA JOINT MODULE DESCRIPTOR  
PFR4104 Working With Actors**

<b>Code</b>	PFR4104
<b>Title</b>	Working With Actors
<b>Tutor</b>	Various
<b>School</b>	School of Media
<b>Brief description</b>	This module aims to propose the actor as collaborator for both screenwriter and filmmaker, by approaching performance from both sides of the camera. What do actors look for in a script? How do they prepare a scene for audition? How to maximise the key collaborative relationships between lead actors, director and writer. How does the filmmaker get the best performance from an actor with regards to the script?
<b>Level of study</b>	Level 4
<b>CAT points</b>	15
<b>Approved base location</b>	Central Film School
<b>Prerequisites</b>	<i>None</i>
<b>Corequisites</b>	<i>None</i>
<b>Restrictions</b>	<i>Not applicable</i>
<b>Indicative syllabus</b>	The module will provide a number of sessions that introduces writers and directors to the creative collaboration with lead actors so they better understand character development as integral to script development. Workshops include improvisation exercises with professional actors to discover backstory and motivations for stronger character development. Sessions will also include textual analysis reading and the discussing of scripts written by students.
<b>Learning outcomes</b>	A student passing this module should be able to: <ul style="list-style-type: none"> <li>1. Demonstrate an understanding of what an actor needs in a script and on set;</li> <li>2. Apply techniques relating to backstory and motivation, to scene construction</li> <li>3. Analyse the dialogue of a script from two key drafts</li> <li>4. Utilise the feedback process, to inform the re-writing of script drafts.</li> <li>5. Demonstrate an essential awareness of the importance of studentship, interpersonal skills, self-discipline and collaboration to support working within diverse teams</li> </ul>
<b>Learning and teaching activities</b>	Scheduled learning and teaching activities: 48 hours: Guided independent study: 102 hours:

<b>Assessment</b>	001: Coursework: Individual, (100%) Two assessed observations of the script reading sessions with actors as collaborators (Filmed as evidence).
<b>Special assessment requirements</b>	
<b>Indicative resources</b>	<p>Abbott, J (2009): Improvisation in Rehearsal. UK: Nick Hern Books</p> <p>Bartow, A (2008): Handbook of Acting Techniques. Nick Hern Books</p> <p>Caldarone, M &amp; Lloyd-Williams, M (2004): Actions: The Actor's Thesaurus. Nick Hern Books</p> <p>Canon, D (2012): In Depth Acting. Oberon Books</p> <p>Churcher, M (2011): A Screen Acting Workshop. Nick Hern Books</p> <p>Churcher, M (2003): Acting for Film: Truth 24 Times a Second. Virgin Books</p> <p>Ellis, S &amp; Lamson, L. (2011): Now Write! Screenwriting: Exercises by Today's Best Writers and Teachers. Tarcher</p> <p>Flinn, D. (2007): Ready for My Close-up: Great Movie Speeches. Limelight Editions</p> <p>Graham, S &amp; Hoggett, S. (2009): The Frantic Assembly Book of Devising Theatre. Routledge</p> <p>Guskin, H (2004): How to Stop Acting. Methuen Drama</p> <p>Johnson, A (2013): The Excellent Audition Guide. Nick Hern Books</p> <p>Johnstone, K (2007): Impro: Improvisation and the Theatre. Methuen Drama</p> <p>Kraner, P &amp; Lovell, A. (1999): Screen Acting. Routledge</p> <p>Lynn, B (2004): Improvisation for Actors and Writers. Meriwether Publishing, U.S.</p> <p>Mamet, D (1998): True and False: Heresy and Common Sense for the Actor. Faber &amp; Faber</p> <p>Meisner, S &amp; Longwell, D. (1990): On Acting. Vintage Books</p> <p>Nicolas, A. (1999): 99 Film Scenes for Actors. Avon Books</p> <p>Nyman, A. (2012): Golden Rules of Acting. Nick Hern Books</p> <p>Stanislavski, C. (2008): Building a Character. Methuen Drama</p> <p>Stanislavski, C. (Reprint Ed. 2013): An Actor Prepares. Bloomsbury Academic</p> <p>Tucker, P. (2nd Ed. 2003): Secrets of Screen Acting. Routledge</p> <p>Weston, J (1999): Directing Actors: Creating Memorable Performances for Film and Television. Michael Wiese Productions</p>
<b>Date of approval</b>	16 <sup>th</sup> June 2016
<b>Revision dates</b>	20 <sup>th</sup> September 2019
<b>External Examiner</b>	Daniel Hopkins

## TERM THREE

### BA JOINT MODULE DESCRIPTOR

#### PFR5102 Writing, Pitching & Developing Short Films

<b>Code</b>	PFR5102
<b>Title</b>	Writing, Pitching & Developing Short Films
<b>Tutor</b>	
<b>School</b>	School of Media
<b>Brief description</b>	This module aims to develop good practice in devising complex outlines, treatments and step outlines in the process of writing a screenplay for a short film; to develop the notion that successful writing is about 'writing and then re-writing'; to foster students' critical engagement with the short film form with all its strengths and weaknesses; to develop students' ability to articulate story themes and ideas in such a way that engages industry practitioners; to have an understanding of the production process; to foster a developed understanding of the requirements of the professional screenwriters' role.
<b>Level of study</b>	Level 5
<b>CAT points</b>	30
<b>Approved base location</b>	Central Film School
<b>Prerequisites</b>	<i>None</i>
<b>Corequisites</b>	<i>None</i>
<b>Restrictions</b>	<i>Not applicable</i>
<b>Indicative syllabus</b>	This module is intended to develop a knowledge of the skills required to not only write a short film but also to come up with original ideas for films, pitch ideas for films in a knowledgeable and engaging way and also to collaborate in a relationship that further develops ideas for films. The module is taught using a combination of talks, tutorials, workshop exercises and textual analysis of films, both short and long.
<b>Learning outcomes</b>	A student passing this module should be able to: <ul style="list-style-type: none"> <li>1. Demonstrate an ability to develop and write an industry standard short screenplay</li> <li>2. Use a range of established techniques to initiate and undertake critical analysis of Outline/Treatment/Step-Outline in the evolution of a successful screenplay and its further development;</li> <li>3. Demonstrate analytical skills in the structuring of a short narrative film</li> <li>4. Demonstrate an essential awareness of the importance of studentship, interpersonal skills, self-discipline and collaboration to support working within diverse teams.</li> </ul>
<b>Learning and teaching activities</b>	Scheduled Contact Hours: 60 Independent Learning hours: 240

<b>Assessment</b>	<p>001: Coursework: Individual, (70%) Screenplay, 10 minutes</p> <p>002: Coursework: Group presentation, (30%) Presentation, 10-12 minutes</p>
<b>Special assessment requirements</b>	
<b>Indicative resources</b>	<p><i>Campbell, J. (3rd Ed. 2012) The Hero with a Thousand Faces. New World Library.</i></p> <p><i>Dancyger, K and Rush, J. (5th Ed. 2013) Alternative Scriptwriting. Routledge.</i></p> <p><i>Davis, R. (Reprint 2004) Developing Characters for Scriptwriting. US: A &amp; C Black Publisher, Ltd.</i></p> <p><i>Davis, R. (4th Ed. 2016) Writing Dialogue for Scripts. Bloomsbury.</i></p> <p><i>Hauge, M. (2006) Selling Your Story in 60 Seconds. US: Michael Wiese Productions.</i></p> <p><i>Mackendrick, A. (2006) On Film-making. UK: Faber and Faber.</i></p> <p><i>McKee, R. (1998) Story: Style, Structure, Substance, and the Principles of Screenwriting. Methuen Publishing Ltd.</i></p> <p><i>Quinn, E &amp; Counihan, J. (2006) Prepare Yourself For...The Pitch. UK: Faber &amp; Faber.</i></p> <p><i>Synder, B. (2005) Save the Cat. US: Wiese, Michael Wiese Productions.</i></p> <p><i>Vogler, C. (3rd ed. 2007) The Writer's Journey: Mythic Structure for Writers. Studio City: Michael Wiese Productions.</i></p>
<b>Date of approval</b>	16 <sup>th</sup> June 2016
<b>Revision dates</b>	20 <sup>th</sup> September 2019
<b>External Examiner</b>	Daniel Hopkins

**BA PRACTICAL FILMMAKING MODULE DESCRIPTOR  
PFR5108 Contemporary TV Formats**

Code	PFR5108
Title	Contemporary TV Formats
Tutor	
School	School of Media
Brief description	The aim of this module is to familiarise students with the different disciplines of Television content: Drama, Comedy, Factual Sitcoms and Soaps, for example. This module also aims to identify the audience, relevant broadcast channels, production needs and budget benchmarks for each of the formats considered. This module will also cover the commissioning process and provide students with the opportunity to further develop their pitching skills in front of an industry panel.
Level of study	Level 5
CAT points	15
Approved base location	Central Film School
Prerequisites	None
Corequisites	None
Restrictions	Not applicable
Indicative syllabus	<p>Through this module students will learn to identify the production needs of working on:</p> <ol style="list-style-type: none"> <li>1. Television Drama</li> <li>2. Television Soap</li> <li>3. Studio Situation Comedies</li> </ol> <p>Cast, Crew, Equipment, Scripts, Locations and Budgets shall all be explored for each discipline of Television.</p> <p>Supporting online content for Television Drama shall be explored so that students gain an understanding of the importance and significance of an online presence for television dramas. The module will involve a considerable amount of group work, whereby the students will pitch a TV proposal to a panel of industry practitioners.</p>
Learning outcomes	<p>A student passing this module should be able to:</p> <ol style="list-style-type: none"> <li>1. Demonstrate a detailed critical understanding of the differences between different contemporary television formats</li> <li>2. Display a thorough understanding of the decision making criteria used by commissioners in the television broadcast, Internet and new media industries</li> <li>3. Work collaboratively within a team to develop an television series proposal based on an understanding of contemporary formats and audience viewing habits</li> <li>4. Effectively pitch well-developed and researched ideas for television projects</li> </ol>

	5. Demonstrate an essential awareness of the importance of studentship, interpersonal skills, self-discipline and collaboration to support working within diverse teams.
Learning and teaching activities	Scheduled Learning Hours: 48 Independent Learning Hours: 102
Assessment	001: 100% Coursework group presentation 15-minute project pitch (equivalent to 3000 words)
Special assessment requirements	
Indicative resources	Abbott, H.P. (2 <sup>nd</sup> ed. 2008) The Cambridge Introduction to Narrative. Cambridge University Press. Chalaby, J. (2015) The Format Age: Television's Entertainment Revolution. Polity Press. Creeber, G. Miller, T. and Tulloch, J. (2 <sup>nd</sup> ed. 2008) The Television Genre Book. British Film Institute. Mills, B. (2006) The Sitcom (TV Genres). Edinburgh University Press. Oren, T. (2012) Global Television Formats. Routledge. Vogler, C. (3 <sup>rd</sup> ed. 2007) Writer's Journey: Mythic Structure for Writers. Michael Wiese Production. Wolff, M. (2015) Television is the new Television: The Unexpected Triumph of Old Media in the Digital Age. Penguin Random House.
Date of approval	16 <sup>th</sup> June 2016
Revision dates	07 <sup>th</sup> March 2018 (Approved at VSP)
External Examiner	Daniel Hopkins



**BA PRACTICAL FILMMAKING MODULE DESCRIPTOR  
PFR5106 Directing Actors**

<b>Code</b>	PFR5106
<b>Title</b>	Directing Actors
<b>Tutor</b>	
<b>School</b>	School of Media
<b>Brief description</b>	<p>The module aims to cover every interaction between director and actor - from audition to final take. The module will cover a variety of approaches from the director's perspective, informed by the text and the actors, and by interaction with experienced screen actors.</p> <p>The module requires that students develop their own directing identity for working with cast.</p>
<b>Level of study</b>	Level 5
<b>CAT points</b>	15
<b>Approved base location</b>	Central Film School
<b>Prerequisites</b>	None
<b>Corequisites</b>	None
<b>Restrictions</b>	Not applicable
<b>Indicative syllabus</b>	Through presentation, demonstration and workshop exercises, the module will cover techniques for casting, auditions, rehearsal, improvisation, on-set directing as a process.
<b>Learning outcomes</b>	<p>A student passing this module should be able to:</p> <ol style="list-style-type: none"> <li>1. Fully understand the responsibilities of a director to his or her cast</li> <li>2. Demonstrate the ability to watch, assess and improve performance in rehearsal and shoot</li> <li>3. Demonstrate the ability to analyse a scene</li> <li>4. Give notes to actors in a way that is efficient and productive</li> <li>5. Demonstrate an essential awareness of the importance of studentship, interpersonal skills, self-discipline and collaboration to support working within diverse teams.</li> </ol>
<b>Learning and teaching activities</b>	<p>Scheduled learning and teaching activities: 48 hours          Guided independent study: 102 hours</p>
<b>Assessment</b>	<p>001: Coursework: Individual, (100%)          Directed scene, 5 minutes maximum</p>
<b>Special assessment requirements</b>	
<b>Indicative resources</b>	<p>Bresson R. (1977). <i>Notes on Cinematography</i>. New York: Urizen Books. Goodridge M. (2012). <i>Film Craft: Directing</i>. Lewes: Ilex Press.          Katz S. (2<sup>nd</sup> ed. 2004). <i>Cinematic Motion: A Workshop for Staging Scenes</i>. Studio City: Michael Wiese Productions.          Kenworthy C. (2<sup>nd</sup> ed. 2012). <i>Mastershots Vol.1</i>. Studio City: Michael Wiese Productions          Lukas C. (2<sup>nd</sup> Revised Ed. 2001). <i>Directing for Film and Television</i>. Allworth Press, U.S.          Lumet, S. (1996). <i>Making Movies</i>. Vintage Books.          Mackendrick A. (2006). <i>On Film-making</i>. London: Faber and Faber.</p>

	Rabiger, M & Hurbis-Cherrier, M. (5 <sup>th</sup> Ed. 2013) <i>Directing: Film Techniques and Aesthetics</i> . Routledge. Weston J. (2003). <i>The Film Director's Intuition: Script Analysis and Rehearsal Techniques</i> . Studio City: Michael Wiese Productions. Weston J. (1999). <i>Directing Actors: Creating Memorable Performances for Film and Television</i> . Studio City: Michael Wiese Productions
<b>Date of approval</b>	16 <sup>th</sup> June 2016
<b>Revision dates</b>	7 <sup>th</sup> March 2018 (VSP Approval)
<b>External Examiner</b>	Daniel Hopkins

## TERM FOUR

### BA PRACTICAL FILMMAKING MODULE DESCRIPTOR PFR5101 Practical Film Production 2: S16mm

<b>Code</b>	PFR5101
<b>Title</b>	Practical Film Production 2: S16mm
<b>Tutor</b>	
<b>School</b>	School of Media
<b>Brief description</b>	Practical Film Production 2 module will aim to build on students' foundation in essential technical skills and visual storytelling developed in Practical Film Production 1. This module will focus on taking those essential skills and deepening them through the discipline of shooting on film, which requires a much deeper understanding of how to control and manipulate filmmaking processes. Students will shoot on S16mm film.
<b>Level of study</b>	Level 5
<b>CAT points</b>	30
<b>Approved base location</b>	Central Film School
<b>Prerequisites</b>	<i>None</i>
<b>Corequisites</b>	<i>None</i>
<b>Restrictions</b>	<i>Not applicable</i>
<b>Indicative syllabus</b>	<p>The module will cover training in the following crew roles at intermediate level:</p> <ol style="list-style-type: none"> <li>1. Director</li> <li>2. Director of Photography</li> <li>3. Camera Operator</li> <li>4. 1st Assistant Director</li> <li>5. Continuity</li> <li>6. Sound Boom Operator</li> <li>7. Sound Recordist/Mixer</li> <li>8. Production Designer</li> <li>9. Editor</li> </ol> <p>Additionally, students will be trained in the following camera department roles to facilitate 16mm production:</p> <ol style="list-style-type: none"> <li>1. Gaffer</li> <li>2. Focus Puller</li> <li>3. Clapper / Loader</li> <li>4. Camera Assistant</li> </ol> <p>At this time, students will also explore in greater detail the relationship between the camera and art department in creating the look of a film, and the sound and editing department in generating meaning and accentuating emotion.</p> <p>Students will be allocated specific roles in which to be assessed in their final short film and on this occasion write their own short film scripts.</p>

<b>Learning outcomes</b>	<p>A student passing this module should be able to:</p> <ol style="list-style-type: none"> <li>1. Demonstrate a developed understanding of the filmmaking process and its specific application to 16mm film production</li> <li>2. Demonstrate intermediate level skills in the production role in which they are specialising</li> <li>3. Demonstrate best practice in responsible, safe and efficient working practices</li> <li>4. Demonstrate an ability to tell a story through the application of sophisticated Audio-visual cinematic techniques</li> <li>5. Demonstrate an essential awareness of the importance of studentship, interpersonal skills, self-discipline and collaboration to support working within diverse teams.</li> </ol>
<b>Learning and teaching activities</b>	Scheduled learning and teaching activities: 168 hours Guided independent study: 150 hour
<b>Assessment</b>	<p>001: Coursework: Individual, (75%) <i>Key role in a group film project (3-4 minute film)</i></p> <p>002: Coursework: Individual, (25%) <i>Reflective report and evaluation 1000 words</i></p>
<b>Special assessment requirements</b>	
<b>Indicative resources</b>	<p>Alton, J. (2013) <i>Painting With Light</i>. University of California Press.</p> <p>Bowen, C &amp; Thompson, R. (2<sup>nd</sup> Ed. 2009) <i>Grammar of the Edit</i>. Focal Press</p> <p>Brown, B. (2<sup>nd</sup> Ed. 2011) <i>Cinematography: Theory and Practice: Image Making for Cinematographers and Directors</i>. Focal Press.</p> <p>Crowe, C. (1999) <i>Conversations with Wilder</i>. Faber and Faber.</p> <p>Egri, L. (Kessinger Legacy Reprints 2010) <i>The Art of Dramatic Writing</i>. Kessinger Publishing, LLC.</p> <p>Hill, B. (2013) <i>Create a scene (Everything you wanted to know about an Art Department)</i>. Norcken Hill Publishing.</p> <p>Mackendrick, A. (2006) <i>On Film-making</i>. Faber and Faber.</p> <p>Malkiewicz, K. (1993) <i>Film Lighting</i>. Simon &amp; Schuster.</p> <p>McKee, R. (1998) <i>Story: Style, Structure, Substance, and the Principles of Screenwriting</i>. Methuen Publishing Ltd.</p> <p>Rabiger, M &amp; Hurbis-Cherrier, M. (5<sup>th</sup> Ed. 2013) <i>Directing: Film Techniques and Aesthetics</i>. Routledge.</p> <p>Rowlands, R. (2000) <i>The Continuity Supervisor</i>. Focal Press.</p>
<b>Date of approval</b>	16 <sup>th</sup> June 2016
<b>Revision dates</b>	7 <sup>th</sup> March 2018 (VSP Approval)
<b>External Examiner</b>	Daniel Hopkins

**BA PRACTICAL FILMMAKING MODULE DESCRIPTOR  
PFR5107 Documentary Production**

<b>Code</b>	PFR5107
<b>Title</b>	Documentary Production
<b>Tutor</b>	
<b>School</b>	School of Media
<b>Brief description</b>	This module aims to give students an introduction into the practices of documentary filmmaking and associated theories. Working in small groups, students will research and produce a short documentary film of 5-10 minutes length.
<b>Level of study</b>	Level 5
<b>CAT points</b>	30
<b>Approved base location</b>	Central Film School
<b>Prerequisites</b>	<i>None</i>
<b>Corequisites</b>	<i>None</i>
<b>Restrictions</b>	<i>Not applicable</i>
<b>Indicative syllabus</b>	The module will cover the following main areas: <ol style="list-style-type: none"> <li>1. Generating Ideas for factual film-making</li> <li>2. Identifying potential narrative structures</li> <li>3. Identifying point of view and establishing character</li> <li>4. Impartiality and the responsibility the filmmaker</li> <li>5. Documentary filmmaking techniques</li> </ol>
<b>Learning outcomes</b>	A student passing this module should be able to: <ol style="list-style-type: none"> <li>1. Demonstrate an understanding of how to select ideas and themes with the potential to engage an audience</li> <li>2. Research a topic in a thorough manner and analyse a range of information in terms of its reliability</li> <li>3. Employ a full range of skills to creatively translate an idea into a short documentary film.</li> <li>4. Demonstrate an essential awareness of the importance of studentship, interpersonal skills, self-discipline and collaboration to support working within diverse teams.</li> </ol>
<b>Learning and teaching activities</b>	Scheduled Contact Hours: 60: Independent Learning Hours: 90:
<b>Assessment</b>	001: Coursework: Group, (60%) Performance in a production role of a short documentary film 002: Coursework: Individual, (40%) Research Log

<b>Special assessment requirements</b>	
<b>Indicative resources</b>	<p>Bernard S.C. (2<sup>nd</sup> Ed. 2013.) <i>Documentary Storytelling – Creative Non-Fiction on Screen</i>. Oxford: Focal Press.</p> <p>Glynne A. (2012.) <i>Documentaries... and How to Make Them</i>. Harpenden: Creative Essentials.</p> <p>Mclane B.A. (2<sup>nd</sup> ed. 2012) <i>A New History of Documentary Film</i>. New York: Continuum International Publishing Group.</p> <p>Nichols B. (2001.) <i>Introduction to Documentary</i>. Bloomington: Indiana University Press. Rothman W. (1997.) <i>Documentary Film Classics</i>. New York: Cambridge University Press.</p>
<b>Date of approval</b>	16 <sup>th</sup> June 2016
<b>Revision dates</b>	7 <sup>th</sup> March 2018 (VSP approval)
<b>External Examiner</b>	Daniel Hopkins

## TERM FIVE

### BA PRACTICAL FILMMAKING MODULE DESCRIPTOR PFR6101 Graduation Film Development & Pre-Production

<b>Code</b>	PFR6101
<b>Title</b>	Graduation Film Development & Pre-Production
<b>Tutor</b>	
<b>School</b>	School of Media
<b>Brief description</b>	The Graduation Film Development & Pre-Production module will focus on the development and pre-production of graduation short films. The aim is to take students through the industrial development processes necessary in the production of professional level shooting scripts ready for the Graduation shoots. Students will also pitch competitively for two roles across all graduation films and once allocated by the faculty, begin Pre-Production in their allocated roles.
<b>Level of study</b>	Level 6
<b>CAT points</b>	30
<b>Approved base location</b>	Central Film School
<b>Prerequisites</b>	<i>None</i>
<b>Corequisites</b>	<i>None</i>
<b>Restrictions</b>	<i>Not applicable</i>
<b>Indicative syllabus</b>	The module will start by concentrating on the final script development, as well as the relationship between producer, director and the heads of department. Students examine these roles in pre-production, exploring how best to collaborate effectively and manage these relationships in the best interests of the film's production. Students will also explore the role of pitching, self-promotion and presentation in gaining employment in the industry in general, and in relation to the graduation films in particular.

<b>Learning outcomes</b>	<p>A student passing this module should be able to:</p> <ol style="list-style-type: none"> <li>1. Demonstrate a mature understanding of script development</li> <li>2. Demonstrate clear understanding of their role in pre-production and/or development in the production role they are specialising in</li> <li>3. Exhibit sophisticated understanding of creative collaboration and how best to work productively with other Heads of Department in pre-production and/or development</li> <li>4. Demonstrate a refined understanding of how best to present themselves and their skills in seeking employment in their chosen specialisms</li> <li>5. Demonstrate an essential awareness of the importance of studentship, interpersonal skills, self-discipline and collaboration to support working within diverse teams.</li> </ol>
<b>Learning and teaching activities</b>	<p>Scheduled learning and teaching activities: 54 hours Guided Independent study: 246 hours</p>
<b>Assessment</b>	<p>001: Coursework: Individual, presentation (50%) Presentation – 15 minute pitch on first key roles,</p> <p>002: Coursework: Individual, presentation (50%) Presentation – 15 minute pitch on second key roles,</p>
<b>Special assessment requirements</b>	
<b>Indicative resources</b>	<p>Bloore P. (2012.) The Screenplay Business. Abingdon: Routledge. Crowe, C. (1999) Conversations with Wilder. Faber and Faber Gregory, R. (5th Ed. 2015) Eye and Brain: The Psychology of Seeing. Princeton University Press. Scher L. (2011.) Reading Screenplays. Harpenden: Creative Essentials. Truffaut, F. (Revised Ed. 1986) HITCHCOCK/TRUFFAUT: Conversations. Simon &amp; Schuster. Vogler, C. (3rd ed. 2007.) The Writer's Journey: Mythic Structure for Writers. Studio City: Michael Wiese Productions.</p>
<b>Date of approval</b>	15 December 2017
<b>Revision dates</b>	20 September 2019
<b>External Examiner</b>	Daniel Hopkins



**SPECIALISM ONE: OPTION ONE**

**BA PRACTICAL FILMMAKING MODULE DESCRIPTOR  
PFR6104 Producing**

<b>Code</b>	PFR6104
<b>Title</b>	Producing
<b>Tutor</b>	
<b>School</b>	School of Media
<b>Brief description</b>	The Producing Module aims to build on two previous Production Management modules PFR4101 and 5101 and prepare students to effectively production manage and produce their Graduation films. This is one of two optional specialisms that students must select out of a choice of six.
<b>Level of study</b>	Level 6
<b>CAT points</b>	30
<b>Approved base location</b>	Central Film School
<b>Prerequisites</b>	<i>None</i>
<b>Corequisites</b>	<i>None</i>
<b>Restrictions</b>	<i>Not applicable</i>
<b>Indicative syllabus</b>	Through a series of seminars and structured formative and summative assessments, students will be supported and examined in the production of their graduation film. Using their individual films as on-going case studies, students will be encouraged to apply skills, knowledge and understanding from previous modules to their films. In addition to the 'nuts and bolts' line-producing of their film, students will be tasked to set their projects in a wider industry context taking into account the market viability, potential distribution and critical reception of their work.
<b>Learning outcomes</b>	<p>A student passing this module should be able to:</p> <ol style="list-style-type: none"> <li>1. Effectively apply the range of skills of the producer throughout the production process.</li> <li>2. Demonstrate the ability to define and resolve production challenges as they arise throughout the production process.</li> <li>3. Demonstrate an essential awareness of the importance of studentship, interpersonal skills, self-discipline and collaboration to support working within diverse teams</li> </ol>
<b>Learning and teaching activities</b>	Scheduled learning and teaching activities: 48 hours Guided Independent study: 252 hours

<b>Assessment</b>	<p>001: Coursework: Individual, (60%) On set assessment of specialism role. Equivalent to 3500 words.</p> <p>002: Coursework: Individual, (40%) Oral Academic Assessment Panel, Equivalent to 3500 words.</p>
<b>Special assessment requirements</b>	
<b>Indicative resources</b>	<p>Publications: Davies, Harcourt, Howlett and Moskovic (1986) The Independent Producer: Film and Television. Faber &amp; Faber Erickson, Gunnar; Tulchin, Harris; Halloran, Mark (3rd Ed. 2010) The Independent Film Producer's Survival Guide: A Business and Legal Sourcebook. Schirmer Trade Books Gates, R. (3rd Ed. 1999) Production Management for Film and Video. Routledge Goodell, G.(2nd Ed. 1998) Independent Feature Film Production. St Martin's Griffin. Honohan, E. (4th Ed. 2010) The Complete Film Production Handbook. Focal Press</p>
<b>Date of approval</b>	01 December 2017
<b>Revision dates</b>	15 December 2017
<b>External Examiner</b>	Daniel Hopkins

**SPECIALISM ONE: OPTION TWO**

**BA PRACTICAL FILMMAKING MODULE DESCRIPTOR**

**PFR6105 Directing**

<b>Code</b>	PFR6105
<b>Title</b>	Directing
<b>Tutor</b>	
<b>School</b>	School of Media
<b>Brief description</b>	The Directing Module aims to build on two previous Practical Film Production modules PFR4101 and 5101 and prepare students to direct their Graduation films. This is one of two optional specialisms that student must select out of a choice of six.
<b>Level of study</b>	Level 6
<b>CAT points</b>	30
<b>Approved base location</b>	Central Film School
<b>Prerequisites</b>	<i>None</i>
<b>Corequisites</b>	<i>None</i>
<b>Restrictions</b>	<i>Not applicable</i>
<b>Indicative syllabus</b>	Through a series of seminars and structured group assessments, students will be supported and examined in the production of their graduation film. Using their individual films as on-going case studies, students will be encouraged to apply skills, knowledge and understanding from previous modules to their films. Directing students will also receive advanced specialist classes in rehearsal technique, building performance and visual storytelling proficiency.
<b>Learning outcomes</b>	A student passing this module should be able to: <ol style="list-style-type: none"> <li>1. Effectively apply the range of skills of the director throughout the production process.</li> <li>2. Demonstrate the ability to define and resolve creative and technical challenges as they arise throughout the production process.</li> <li>3. Creatively employ a coherent range of visual storytelling skills to translate a script into a film.</li> <li>4. Demonstrate an essential awareness of the importance of studentship, interpersonal skills, self-discipline and collaboration to support working within diverse teams</li> </ol>
<b>Learning and teaching activities</b>	Scheduled learning and teaching activities: 48 hours: Guided Independent study: 252 hours
<b>Assessment</b>	001: Coursework: Individual, (60%) On set assessment of specialism role. Equivalent to 3500 words  002: Coursework: Individual, (40%)

Oral Academic Assessment Panel. Equivalent to 3500 words	
<b>Special assessment requirements</b>	
<b>Indicative resources</b>	<p>Arijon D. (1991). <i>Grammar of the Film Language</i>. Los Angeles: Silman-James Press. Bresson R. (1977). <i>Notes on Cinematography</i>. New York: Urizen Books.</p> <p>Dmytryk E. (1985.) <i>On Screen Directing</i>. Kidlington: Focal Press.</p> <p>Katz S. (1991.) <i>Film Directing Shot by Shot</i>. Studio City: Michael Wiese Productions. Mamet D. (Reprint 1992.) <i>On Directing Film</i>. Harmondsworth: Penguin Books.</p> <p>Rabiger, M &amp; Hurbis-Cherrier, M. (5<sup>th</sup> Ed. 2013) <i>Directing: Film Techniques and Aesthetics</i>. Routledge.</p> <p>Taylor M. (1994.) <i>The Actor and the Camera</i>. Portsmouth: Heinemann.</p> <p>Weston, J (1999): <i>Directing Actors: Creating Memorable Performances for Film and Television</i>. Michael Wiese Productions</p>
<b>Date of approval</b>	01 December 2017
<b>Revision dates</b>	20 September 2019
<b>External Examiner</b>	Daniel Hopkins

**SPECIALISM ONE: OPTION THREE**

**BA PRACTICAL FILMMAKING MODULE DESCRIPTOR  
PFR6107 Cinematography**

<b>Code</b>	PFR6107
<b>Title</b>	Cinematography
<b>Tutor</b>	
<b>School</b>	School of Media
<b>Brief description</b>	The Cinematography Module aims to build on the two prior Practical Film Production modules PFR4101 and 5101 and prepare students to shoot their Graduation films. This is one of two optional specialisms that students must select out of a choice of six.
<b>Level of study</b>	Level 6
<b>CAT points</b>	30
<b>Approved base location</b>	Central Film School
<b>Prerequisites</b>	<i>None</i>
<b>Corequisites</b>	<i>None</i>
<b>Restrictions</b>	<i>Not applicable</i>
<b>Indicative syllabus</b>	Through a series of seminars and structured group assessments, students will be supported and examined in the production of their graduation film. Using their individual films as on-going case studies, students will be encouraged to apply skills, knowledge and understanding from previous modules to their films. Cinematography students will also receive advanced specialist classes in lighting, camera movement and visual storytelling proficiency.
<b>Learning outcomes</b>	<p>A student passing this module should be able to:</p> <ol style="list-style-type: none"> <li>1. Effectively apply the range of skills of the cinematographer throughout the production process.</li> <li>2. Demonstrate the ability to define and resolve creative and technical challenges as they arise.</li> <li>3. Creatively apply a coherent range of visual storytelling skills to translate a script into a film.</li> <li>4. Demonstrate an essential awareness of the importance of studentship, interpersonal skills, self-discipline and collaboration to support working within diverse teams</li> </ol>

<b>Learning and teaching activities</b>	Scheduled learning and teaching activities: 66 hours Guided Independent study: 234 hours
<b>Assessment</b>	001: Coursework: Individual, (60%) On set assessment of specialism role. Equivalent to 3500 words  002: Coursework: Individual, (40%) Oral Academic Assessment Panel. Equivalent to 3500 words
<b>Special assessment requirements</b>	
<b>Indicative resources</b>	Alton, J. (2013) <i>Painting With Light</i> . University of California Press. Bryan J. Y. (1986.) <i>Cameras in the Quest for Meaning</i> . Kidlington: Focal Press. Carlson S & Carlson V. (2 <sup>nd</sup> ed. 1991.) <i>Professional Lighting Handbook</i> . Kidlington: Focal Press. Happe L.B. (1975) <i>Your Film &amp; the Lab</i> . New York: Hastings House Publisher. Hershey F. (1996.) <i>Optics and Focus for Camera Assistants: Art, Science and Zen</i> . Kidlington: Focal Press. Malkiewicz K & Mullen M.D. (3 <sup>rd</sup> ed. 2005) <i>Cinematography</i> . New York: Simon and Schuster. Malkiewicz K. (1993.) <i>Film Lighting</i> . New York: Simon and Schuster. Maltin L. (1978.) <i>The Art of the Cinematographer</i> . Mineola: Dover Publications. Millerson G. (3 <sup>rd</sup> ed. 1991) <i>The Technique of Lighting for Television and Film</i> . Focal Press Pincus E. & Ascher S. (2013.) <i>The Film-maker's Hand-book</i> . New York: Plume
<b>Date of approval</b>	01 December 2017
<b>Revision dates</b>	20 September 2019
<b>External Examiner</b>	Daniel Hopkins

**SPECIALISM TWO: OPTION ONE**

**BA PRACTICAL FILMMAKING MODULE DESCRIPTOR**

**PFR6108 Editing/Continuity**

<b>Code</b>	PFR6108
<b>Title</b>	Editing/Continuity
<b>Tutor</b>	
<b>School</b>	School of Media
<b>Brief description</b>	The Editing / Continuity Module aims to build on the two prior Practical Film Production modules PFR4101 and 5101 and prepare students to both script-supervise then edit their Graduation films. This is one of two optional specialisms that students must select out of a choice of six.
<b>Level of study</b>	Level 6
<b>CAT points</b>	30
<b>Approved base location</b>	Central Film School
<b>Prerequisites</b>	<i>None</i>
<b>Corequisites</b>	<i>None</i>
<b>Restrictions</b>	<i>Not applicable</i>
<b>Indicative syllabus</b>	Through a series of seminars and structured group assessments, students will be supported and examined in the production of their graduation film. Using their individual films as on-going case studies, students will be encouraged to apply skills, knowledge and understanding from previous modules to their films. Editing & Continuity students will also receive advanced specialist classes in script mark-up, continuity shot coverage, and cutting techniques.
<b>Learning outcomes</b>	A student passing this module should be able to: <ul style="list-style-type: none"> <li>1. Effectively apply the range of skills of the Editor and Script Supervisor throughout the production process.</li> <li>2. Demonstrates the ability to define and resolve complex problems as they arise.</li> <li>3. Creatively employs a coherent range of editing techniques to translate a script into a film.</li> <li>4. Demonstrate an essential awareness of the importance of studentship, interpersonal skills, self-discipline and collaboration to support working within diverse teams.</li> </ul>
<b>Learning and teaching activities</b>	Scheduled learning and teaching activities: 78 hours Guided Independent study: 222 hours

<b>Assessment</b>	<p>001: Coursework: Individual, (60%) On set assessment of specialism role and in-class post production assessment. Equivalent to 3500 words</p> <p>002: Coursework: Individual, (40%) Oral Academic Assessment Panel. Equivalent to 3500 words</p>
<b>Special assessment requirements</b>	
<b>Indicative resources</b>	<p>Burder J. (1979.) <i>The Technique of Editing</i>. 16mm. Films. Kidlington: Focal Press. Crittenden R. (1981.) <i>Manual of Film Editing</i>. London: Thames and Hudson.</p> <p>Dmytryk E. (1984.) <i>On Film Editing</i>. Kidlington: Focal Press. Kauffmann S. (5<sup>th</sup> Ed. 2012) <i>Avid Editing</i>. Kidlington: Focal Press.</p> <p>Murch, W. (New Ed. 2006) <i>In the Blink of an Eye: A Perspective on Film Editing</i>. Silman- James Press</p> <p>Millar, G &amp; Reisz, K. (Reissue of 2<sup>nd</sup> Ed. 2009) <i>The Techniques of Film Editing</i>. Focal Press.</p> <p>Rowlands A.(4<sup>th</sup> ed. 2000) <i>The Continuity Supervisor</i>. Kidlington: Focal Press</p>
<b>Date of approval</b>	01 December 2017
<b>Revision dates</b>	20 September 2019
<b>External Examiner</b>	Daniel Hopkins



**SPECIALISM TWO: OPTION TWO**

**BA PRACTICAL FILMMAKING MODULE DESCRIPTOR**

**PFR6106 Assistant Direction**

<b>Code</b>	PFR6106
<b>Title</b>	Assistant Direction
<b>Tutor</b>	
<b>School</b>	School of Media
<b>Brief description</b>	The Assistant Directing Module aims to build on the two prior Practical Film Production modules PFR4101 and 5101 and prepare students to assistant direct their Graduation films. This is one of two optional specialisms that students must select out of a choice of six.
<b>Level of study</b>	Level 6
<b>CAT points</b>	30
<b>Approved base location</b>	Central Film School
<b>Prerequisites</b>	<i>None</i>
<b>Corequisites</b>	<i>None</i>
<b>Restrictions</b>	<i>Not applicable</i>
<b>Indicative syllabus</b>	Through a series of seminars and structured group assessments, students will be supported and examined in the production of their graduation film. Using their individual films as on-going case studies, students will be encouraged to apply skills, knowledge and understanding from previous modules to their films. Assistant Directing students will also receive advanced specialist classes in scheduling, script breakdown and all aspects of managing a shoot.
<b>Learning outcomes</b>	A student passing this module should be able to: <ul style="list-style-type: none"> <li>1. Effectively apply the range of Assistant Directing skills throughout the production process.</li> <li>2. Demonstrate the ability to define and resolve creative and technical challenges as they arise.</li> <li>3. Demonstrate an essential awareness of the importance of studentship, interpersonal skills, self-discipline and collaboration to support working within diverse teams</li> </ul>
<b>Learning and teaching activities</b>	Scheduled learning and teaching activities: 48 hours Guided Independent study: 252 hours
<b>Assessment</b>	001: Coursework: Individual, (60%) On set assessment of specialism role. Equivalent to 3500 words  002: Coursework: Individual, (40%)

Oral Academic Assessment Panel. Equivalent to 3500 words	
<b>Special assessment requirements</b>	
<b>Indicative resources</b>	Behlmer R. (2010.) <i>Shoot the Rehearsal!</i> Lanham: Scarecrow Press. Gill L. (2012.) <i>Running the Show</i> . Kidlington: Focal Press. Singleton R.S. (2 <sup>nd</sup> ed.1991.) <i>Filming Scheduling</i> . New York: Lone Eagle Publishing Company. Ziesmer J. (2003.) <i>Ready When You Are Mr Coppola....</i> Lanham: Scarecrow Press. <a href="http://michaelschandler.com/blog/category/assistant-director">michaelschandler.com/blog/category/assistant-director</a>
<b>Date of approval</b>	01 December 2017
<b>Revision dates</b>	20 September 2019
<b>External Examiner</b>	Daniel Hopkins

**SPECIALISM TWO: OPTION THREE**

**BA PRACTICAL FILMMAKING MODULE DESCRIPTOR**

**PFR6109 Sound Recording/ Mixing**

<b>Code</b>	PFR6109
<b>Title</b>	Sound Recording/ Mixing
<b>Tutor</b>	
<b>School</b>	School of Media
<b>Brief description</b>	The Sound Recording and Mixing Module aims to build on the two prior Practical Film Production modules PFR4101 and 5101 and prepare students to be able to record location sound, then sound mix their Graduation films. This is one of two optional specialisms that student must select out of a choice of six.
<b>Level of study</b>	Level 6
<b>CAT points</b>	30
<b>Approved base location</b>	Central Film School
<b>Prerequisites</b>	<i>None</i>
<b>Corequisites</b>	<i>None</i>
<b>Restrictions</b>	<i>Not applicable</i>
<b>Indicative syllabus</b>	Through a series of seminars, workshops and structured group assessments, Sound Recording / Mixing students will receive advanced specialist classes in recording equipment, spotting, track laying, dialogue editing, and studio mixing.
<b>Learning outcomes</b>	<p>A student passing this module should be able to</p> <ol style="list-style-type: none"> <li>1. Effectively apply the range of skills of the Sound Recordist and Sound Mixer throughout Production, Post-Production and Delivery</li> <li>2. Demonstrate the ability to define and resolve creative and technical challenges as they arise</li> <li>3. Creatively employ a coherent range of audio techniques to translate a script into a film</li> <li>4. Integrate personal responsibility and professional conduct into all aspects of their practice.</li> <li>5. Demonstrate an essential awareness of the importance of studentship, interpersonal skills, self- discipline and collaboration to support working within diverse teams.</li> </ol>

<b>Learning and teaching activities</b>	Scheduled learning and teaching activities: 78 hours Guided Independent study: 222 hours
<b>Assessment</b>	001: Coursework: Individual, (60%) On set assessment of specialism role, and in-class post-production assessment. Equivalent to 3500 words  002: Coursework: Individual, (40%) Oral Academic Assessment Panel. Equivalent to 3500 words
<b>Special assessment requirements</b>	
<b>Indicative resources</b>	Alkin G. (1989.) <i>Sound Techniques for Video and TV</i> . Kidlington: Focal Press. Alkin G. (1996.) <i>Sound Recording and Reproduction</i> . Kidlington: Focal Press. Atkinson D. (1995.) <i>The Sound Production Handbook</i> . Oxford: Routledge. Borwick J. (1996.) <i>Sound Recording Practice</i> . Oxford: Oxford University Press. Holman T. (2000) <i>5.1 Surround sound: up and running</i> . Focal press. Purcell J. (2007) <i>Dialogue editing for motion picture</i> . Focal press. Sonnenschein D. (2001) <i>Sound Design</i> . Michael Wiese Productions. Thom R. (1989.) <i>Audiocraft</i> . Washington: National Federation of Community Broadcasters. Viers R. (2008) <i>The sound effects bible</i> . Michael Wiese Productions. Wyatt H. & Aymes T. (2004.) <i>Audio Post-production for Television and Film</i> . Oxford: Focal Press.
<b>Date of approval</b>	01 December 2017
<b>Revision dates</b>	20 September 2019
<b>External Examiner</b>	Daniel Hopkins

## TERM SIX

### BA PRACTICAL FILMMAKING MODULE DESCRIPTOR PFR6202 FILM MARKETING AND FESTIVALS

<b>Code</b>	PFR6202
<b>Title</b>	Film Marketing and Festivals
<b>Tutor</b>	Jesse Quinones
<b>School</b>	School of Media
<b>Brief description</b>	<p>There is a growing need for contemporary content creators to understand and possess the principles and key skills needed to build effective marketing and distribution strategies, including the role of Film Festivals in promotion.</p> <p>Entrepreneurship, marketing, and communications play an essential role in the creative sectors. This module, step-by-step, will teach students how to develop, structure and position content marketing materials that reflect their projects. This module will support their continuing development and further their understanding of how the entertainment industry is dependent upon marketing and distribution strategies, especially for new and upcoming professionals in the European market.</p>
<b>Level of study</b>	Level 6
<b>CAT points</b>	30
<b>Approved base location</b>	Validated: delivered by a collaborative partner through an approved validated arrangement.
<b>Prerequisites</b>	None
<b>Corequisites</b>	None
<b>Restrictions</b>	Not applicable
<b>Indicative syllabus</b>	<ul style="list-style-type: none"> <li>• the main trends in the industry and the rising up of short formats</li> <li>• lean thinking and entrepreneurship basics</li> <li>• how to build an effective marketing package for each production phase (development, production and post-production)</li> <li>• basic concepts and action tools of blended and content marketing</li> <li>• how to define and know your target audience, and how to consequently market your film according to it</li> <li>• how to effectively write and position copy and creative materials following a strategic plan</li> <li>• the basics of defining a targeted communication, distribution and financing strategy for films</li> <li>• a critical examination of marketing and communication strategies in the entertainment industry</li> <li>• new and emerging distribution channels.</li> </ul>

<b>Learning outcomes</b>	<ol style="list-style-type: none"> <li>1. demonstrate knowledge and ability to design and build marketing packages</li> <li>2. understand the full range of current distribution channels</li> <li>3. communicate clear marketing messages to an audience</li> <li>4. develop and apply a targeted strategy to an audience, and understand its implications in the European market</li> <li>5. demonstrate an essential awareness of the importance of studentship, interpersonal skills, self-discipline and collaboration, to support working within diverse teams.</li> </ol>
<b>Learning and teaching activities</b>	<p>Scheduled learning and teaching activities: 48 hours</p> <p>Guided independent study: 252 hours</p> <p>Lectures, seminars, tutorials, practical classes and workshops.</p>
<b>Assessment</b>	<p>001: 30%</p> <p>Coursework: individual, standard written report 2000 words</p> <p>002: 70%</p> <p>Coursework: individual, portfolio 3,500 words of equivalent</p>
<b>Special assessment requirements</b>	Both elements of assessment must be passed in order to pass the module.
<b>Indicative resources</b>	<p>Alberstadt, Philip (2004) <i>The insider's guide to film finance</i>. Focal Press</p> <p>Durie, J ; Pham, A &amp; Watson, N (1999) <i>Marketing and Selling Your Film Around the World: A Guide for Independent Filmmakers</i>. Silman-James Press</p> <p>Epstein, E. (2006) <i>The Big Picture - Money and Power in Hollywood</i>. Random Focal Press</p> <p>Honthaner, E. (4<sup>th</sup> Ed. 2010) <i>The Complete Film Production Handbook</i>. Focal Press</p> <p>House. Erickson, G; Tulchin, H &amp; Halloran, M. (3<sup>rd</sup> Ed. 2010) <i>The Independent Film Producer's Survival Guide: A Business and Legal Sourcebook</i>. Schirmer Trade Books.</p> <p>Kerrigan, F. (2010) <i>Film marketing</i>. Elsevier.</p> <p>Kirkpatrick,S. (1<sup>st</sup> Ed. 2018) <i>Introduction To Media Distribution</i>. Focal Press</p> <p>Levison, L. (5<sup>th</sup> Ed. 2007) <i>Filmmakers and Financing: Business Plans for Independents</i>.</p> <p>Lukk, T. (1997) <i>Movie Marketing - opening the picture and giving it legs</i>. Silman-James.</p> <p>McCracken, R &amp; Gilbart, M. (1995) <i>Buying and Clearing Rights: Print, Broadcast and Multimedia</i>. Chapman &amp; Hall.</p> <p>Miller, P. (4<sup>th</sup> Ed. 2003) <i>Media Law for Producers</i>. Routledge.</p> <p>Press. Lee, J. (3<sup>rd</sup> Ed. 2010) <i>The Producer's Business Handbook</i>. Routledge.</p> <p>Ries, E. (2011) <i>The Lean Startup</i>. <a href="#">Crown Publishing Group</a></p>
<b>Date of approval</b>	November 2018
<b>Revision dates</b>	20 September 2019
<b>External Examiner</b>	Paul Gray