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MODULE DESCRIPTOR

Module Title

Commercial And Corporate Film-Making

| | | | |
|-----------|------------|-------------|---------|
| Reference | CB4005 | Version | 1 |
| Created | March 2018 | SCQF Level | SCQF 10 |
| Approved | June 2018 | SCQF Points | 15 |
| Amended | | ECTS Points | 7.5 |

Aims of Module

To provide the students with the ability to apply practical techniques in parallel with theoretical understanding of the commercial and corporate film-making practice in the industry.

Learning Outcomes for Module

On completion of this module, students are expected to be able to:

- 1 Apply practical skills and techniques to produce a visual product using the relevant production tools in the process e.g. cinematography, editing, sound, narrative.
- 2 Engage with other visual work on an analytical and critical basis. This may include the study and critique of industry examples whilst integrating cohesive arguments and sources.
- 3 Reflect on how the project enhances existing learning skills and knowledge and how new professional skills should be acquired to maximise employability. This may include aspects such as intercultural sensibilities, creative solutions and interpersonal attributes.

Indicative Module Content

The module will equip students with the necessary knowledge and practice to be sufficient in the business of commercial and corporate film production. Working through the various stages of filmmaking the students will learn the core fundamentals of the process such as concept/idea development, directing, producing, creative project/team management, cinematography and post-production as they each deliver a visual project. Working in parallel, the students will also learn the key skills needed in how to feasibly deliver a visual project working for a client or company. The course is designed not only to encourage the student to deliver creative content, but to learn and understand the creative process in what is expected in the media industry.

Module Delivery

The 12-week module will be delivered through a combination of lectures, seminars, hands-on workshops and guest speakers. The content of the classes will be structured in a way that best accommodates the actual process of the visual project production stages.

Indicative Student Workload

| | Full Time | Part Time |
|--|-----------|-----------|
| Contact Hours | 36 | N/A |
| Non-Contact Hours | 114 | N/A |
| Placement/Work-Based Learning Experience [Notional] Hours | N/A | N/A |
| TOTAL | 150 | N/A |
| <i>Actual Placement hours for professional, statutory or regulatory body</i> | | |

ASSESSMENT PLAN

If a major/minor model is used and box is ticked, % weightings below are indicative only.

Component 1

| | | | | | |
|--------------|---------------------------------|------------|------|--------------------|---------|
| Type: | Coursework | Weighting: | 100% | Outcomes Assessed: | 1, 2, 3 |
| Description: | Individual Portfolio Assessment | | | | |

MODULE PERFORMANCE DESCRIPTOR**Explanatory Text**

The module is assessed by one component: C1 - Coursework - 100% weighting. Module Pass Mark = Grade D (40%)

| Module Grade | Minimum Requirements to achieve Module Grade: |
|--------------|--|
| A | 70% or above |
| B | 60% - 69% |
| C | 50% - 59% |
| D | 40% - 49% |
| E | 35% - 39% |
| F | 0% - 34% |
| NS | Non-submission of work by published deadline or non-attendance for examination |

Module Requirements

| | |
|--------------------------|-------|
| Prerequisites for Module | None. |
| Corequisites for module | None. |
| Precluded Modules | None. |

INDICATIVE BIBLIOGRAPHY

- 1 BROWN, B., 2011. *Cinematography: theory and practice: imagemaking for cinematographers, directors, and videographers*. London: Focal Press.
- 2 LEGORBURU, G & McCOLL, D. 2014. *Storyscaping: Stop Creating Ads, Start Creating World*. Wiley; 1 edition
- 3 SNYDER, B. 2005. *Save the cat! The last book on screenwriting you'll ever need!* Micheal Wiese Productions.
- 4 CHANDLER, G. 2004. *Cut by cut: Editing your film or video*. Micheal Wiese Productions.
- 5 HONTHANER, E.L. 2010. *The Complete Film Production Handbook*. Elsevier / Focal Press; 4th edition.
- 6 THURLOW, C., 2013. *Making short films: the complete guide from script to screen*. 3rd ed. London: Berg Publishers.
- 7 VAN SIJLL, J., 2005. *Cinematic storytelling: the 100 most powerful film conventions every filmmaker must know*. London: Micheal Wiese.
- 8 RABIGER, M., 2013. *Directing: Film Techniques and Aesthetics*. Routledge; 5th edition