

**Glasgow School of Art Course Specification**  
**Course Title: The Film-Making Process**

*Please note that this course specification is correct on the date of publication but may be subject to amendment prior to the start of the 2025-26 Academic Year.*

<b>Course Code:</b>	<b>HECOS Code:</b>	<b>Academic Session:</b>
PELC213		2025-26

<b>1. Course Title:</b>
The Film-Making Process

<b>2. Date of Approval:</b>	<b>3. Lead School:</b>	<b>4. Other Schools:</b>
PACAAG April 2022	School of Innovation and Technology	This course is available to students on PGT programmes which include a Stage 2 elective.

<b>5. Credits:</b>	<b>6. SCQF Level:</b>	<b>7. Course Leader:</b>
20	11	Ronan Breslin

<b>8. Associated Programmes:</b>
This course is available to students on PGT programmes which include a Stage 2 elective.

<b>9. When Taught:</b>
Stage 2, Taught online only

<b>10. Course Aims:</b>
<p>The overarching aims of the stage 2 electives are as follows:</p> <ul style="list-style-type: none"> <li>• Encourage interdisciplinary, critical reflexivity from within an open set of choices;</li> <li>• Foster deep investigative approaches to new or unfamiliar areas of practice and theory;</li> <li>• Cultivate self-directed leadership and initiative-taking in both applied and abstract modes of practice/ study not necessarily associated with a student's particular creative specialism;</li> <li>• Enable flexible, ethical exploration and connection of diverse knowledge and understanding within a specialist programme of study.</li> </ul> <p>This course aims to:</p> <ul style="list-style-type: none"> <li>• To provide students with the opportunity to acquire a critical understanding and knowledge of professional production methodologies involved within the creation of small-scale practical project(s), specifically the film-making process.</li> <li>• Provide students with the theoretical and practical overview of the artistic context and the technical processes involved in low budget film making with an emphasis on digital editing;</li> </ul>

- Enable students to acquire and demonstrate a critical knowledge of essential film-making disciplines: Screenwriting, Cinematography, Directing, Producing, Post-production, Sound and Editing.
- Enable students to deconstruct recent examples of low budget films to better understand the genre through a process of lectures, cast-studies, film viewing and discussion.

### 11. Intended Learning Outcomes of Course:

On completion of this course students should be able to:

- Demonstrate a critical understanding of professional production methodologies involved within the creation of small scale practical projects, specifically the film making process;
- Demonstrate a practical knowledge of the key principles in production and craft methodologies; technical aspects of screen content, camera, editing and sound;
- Evidence a critical understanding of pre-production, production, and post-production core principles, specifically scriptwriting, planning, schedules, location management, filming.

### 12. Indicative Content:

The course will cover:

- Pre-production methodology; writing a proposal and creating a treatment and script
- Digital and non-digital production methodologies
- Digital non-linear editing processes

### 13. Description of Summative Assessment Methods:

Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
Group Based Practical Project and Research Log	Students work in groups to produce a film and complete a personal research log	100	Week 11, Stage 2

#### 13.1 Please describe the Summative Assessment arrangements:

Students will be assessed on their demonstration of a practical knowledge of key principles in production and craft methodologies, in relation to the production and completion of a short film.

This course will be assessed through a group-based project and a personal research log that critically reflects on the processes undertaken in the group project and the final outcome of the practical project. The practical project is divided into three areas for assessment:

1. Presentation of the pre-production work. Pre-production elements of the submission will consist of; concept, script, creative planning, sound treatment, location planning, production design and production plan.
2. Presentation of the rough cut;
3. Final submission of the complete film.

### 14. Description of Formative Assessment Methods:

Engagement with formative assessment is a mandatory requirement.

Formative feedback takes place in week 5.

#### 14.1 Please describe the Formative Assessment arrangements:

Formative feedback plays a particularly important role in encouraging critical reflection and increasingly independent learning. Students are encouraged to be active participants in this process, through group critiques and panel presentations, where individual work is discussed and reviewed by peers and staff members.

**15. Learning and Teaching Methods:**

Formal Contact Hours	Notional Learning Hours
20	200

20

200

**15.1 Description of Teaching and Learning Methods:**

Course is offered over 10 weeks, 2 hours a week. Delivered on Wednesdays or Fridays

**16. Pre-requisites:**

Successful completion of PGT Stage 1

<b>17. Can this course be taken by Exchange/Study Abroad students?</b>	Yes
<b>18. Are all the students on the course taught wholly by distance learning?</b>	Yes
<b>19. Does this course represent a work placement or a year of study abroad?</b>	No
<b>20. Is this course collaborative with any other institutions?</b>	No
<b>20.1 If yes, then please enter the names of the other teaching institutions:</b>	
N/A	

Yes

Yes

Yes

No

No

No

No

N/A

N/A

**21. Additional Relevant Information:**

N/A

**22. Indicative Bibliography:**

BLOCK, B. 2007. *The Visual Story: Creating the Visual Structure of Film, TV and Digital Media*. Oxford: Focal Press.

BEGLEITER, M. 2000. *From Word to Image: Storyboarding and the Filmmaking Process*. England: Michael Wiese Productions.

BORWELL, D., THOMPSON, K., and SMITH, J. 2016. *Film Art: An Introduction*. Eleventh edition, New York: McGraw-Hill.

GLEBAS, F. 2008. *Directing the Story: Professional Storytelling and Storyboard Techniques for Live Action and Animation*. Oxford: Focal Press.

HART, J. 1999. *The Art of the Storyboard: Storyboarding for Film, TV, and Animation*. Oxford: Focal Press.

KATZ, STEPHEN D. 1990. *Film Directing Shot by Shot: Visualizing from Concept to Screen*. England: Michael Wiese Productions.

MADDEN, M. 2006. *99 Ways to Tell a Story: Exercises in Style*. U.K: Jonathan Cape.

MASCELLI, JOSEPH V. 1965. *The Five C's of Cinematography: Motion Picture Filming Techniques*. Los Angeles: Silman-James Press.

McKEE, R. 1999. *Story: substance, structure, style and the principles of screenwriting*. London: Methuen.

MURCH, W. 2001. *In the Blink of an Eye: A Perspective on Film Editing*. 2nd Rev. ed., U.S.: Silman-James Press.

OLDHAM, G. 1995. *First Cut: Conversations with Film Editors*. Berkeley: University of California Press.

REISZ, K. AND MILLER, G. 1974. *Technique of Film Editing*. 2nd ed., Oxford: Focal Press.