

# Programme Specification

# Title of Course:

|  |  |
| --- | --- |
| Date first produced | October 2012 |
| Date last revised | November 2022 |
| Date of implementation of current version | September 2023 |
| Version number |  |
| Faculty | KSA  |
| School | Arts |
| Department  | Film & Photography |
| Delivery Institution | Kingston University |

This Programme Specification is designed for prospective students, current students, academic staff and employers. It provides a concise summary of the main features of the programme and the intended learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if they take full advantage of the learning opportunities that are provided. More detailed information on the learning outcomes and content of each module can be found in the course VLE site and in individual Module Descriptors.

## SECTION 1: GENERAL INFORMATION

|  |  |
| --- | --- |
| Award(s) and Title(s): | **BA (Hons) Filmmaking** |
| Intermediate Awards(s) and Title(s): | Ordinary Degree, Dip HE, Cert HE |
| FHEQ Level for the Final Award: | Honours degree level 6 |
| Awarding Institution: | Kingston University |
| Teaching Institution: | - |
| Location: | **Department of Film & Photography,** **School of Arts** **Kingston School of Art,** **Knights Park** |
| Language of Delivery: | English |
| Modes of Delivery: | Full time |
| Available as: | Full field |
| Minimum period of registration: | 3 years full time |
| Maximum period of registration: | 6 years full time |
| Entry Requirements:  | The minimum entry qualifications for the programme are:Applicants will need a minimum of 112 tariff points from recognised Level 3 qualifications, to include an art or design subject such as Foundation Diploma in Art or Design or an Art/Design related A-level or recognised equivalent with a minimum of two A-levels, or equivalent; BTEC National Diploma in relevant subject~~.~~ Plus GCSE (score 9-4): five subjects including Language or equivalent. Key Skills and Functional Skills Level 2 accepted in lieu of GCSE English and Maths.A minimum IELTS score of 6.0 overall with a minimum of 5.5 in each element in the British Council IELTS Academic English test, or 80 TOEFL or equivalent is required for those for whom English is not their first language. |
| Programme Accredited by: | *-*  |
| QAA Subject Benchmark Statements: | Art & Design, History of Art, Architecture & Design<http://www.qaa.ac.uk/docs/qaa/subject-benchmark-statements/sbs-art-and-design-17.pdf?sfvrsn=71eef781_16>QAA Subject Benchmark Statement for History of Art, Architecture and Designhttp://www.qaa.ac.uk/docs/qaa/subject-benchmark-statements/subject-benchmark-statement-history-of-art-architecture-and-design.pdf?sfvrsn=53e2cb81\_5 |
| Approved Variants: | *-* |
| UCAS Code: | W620 |

For Higher or Degree Apprenticeship proposals only (delete if not applicable)

|  |  |
| --- | --- |
| Higher or Degree Apprenticeship standard: |  |
| Recruitment, Selection and Admission process: | Submission of creative portfolio alongside UCAS qualification. |
| End Point Assessment Organisation(s): |  |

## SECTION 2: THE COURSE

Filmmaking is a continually evolving field, embracing a spectrum ranging from lavish productions to low/no budget films shot by a minimal crew. It is benefitting from the burgeoning connection with digital technologies – both in production terms and means of distribution through the rapidly widening circumstances of dissemination, incorporating online as well as more traditional means of circulating moving image material. The range of contributors to the discipline of filmmaking has widened accordingly. Artist filmmakers and moving image practitioners have augmented the breadth of practice in filmmaking, along with an increased number of independent production companies and collectives. The technical accessibility afforded by digital means - driven by the ability to shoot and edit broadcast quality images on accessible, desktop computers - has, indeed, revolutionised the filmmaking industry.

The BA (Hons) Filmmaking reflects the sector’s demand for education in a field that needs a response to the scope of these opportunities. There is a requirement for those involved in the making of smaller scale productions to develop initiative, awareness, versatility and professional skills corresponding to the increased accessibility of means and variety in terms of engagement. Coupled with conceptual, creative and questioning approaches to the medium - the grammar of film - the programme is therefore an investigation into the profound possibilities and circumstances of filmmaking.

From conception, ideas and creative strategies of engagement, through pre-production and planning, to the innovative resolution of bespoke film projects, the course aims to provide an assured understanding of film in terms of its grammar and the roles of key professionals. From Director to Editor, Sound Recordist to Art Director, the specialisms and responsibilities of filmmaking professionals are analysed and reflected on throughout the course. Relevant skills acquisition, visiting lecturers and projects enable students to contextualise and begin to engage and critique the filmmaking industry through their practice, enabling graduating students to enter film production employment with confidence and in a variety of guises.

Production and conceptual skills are taught in an integrated manner, focusing progressively on aspects of the short film form: directing, editing, studio and location work, contextualisation and combining approaches to all of these. Students learn to successfully approach and explore the medium through a range of challenges, offering a platform for their engagement and development in a range of modalities. Group work as production crews and assigned roles will be combined with the significant development of an individual practice, giving each student the opportunity to investigate the methods and appropriateness for them of each creative role.

The course offers two years of highly structured tasks and challenges, taught through practical projects emphasising the importance of progression, teamwork, interaction and accompanying good studentship, whilst equally encouraging personal practice, creative development and ambition. Fundamental skills in moving image are taught initially, with projects becoming increasingly complex as the advanced skills, knowledge and understanding of students grow. The aim is to couple technical and skills development with practice-based innovation and an ability to engage in discursive, reasoned peer review. Contextual studies and outward facing projects define the key requirement for an informed practice, along with an active awareness of the cultural sector. Examining the relationship between sound, image, text and context enables students to draw on the histories and theories of moving image practice in accordance with students’ own practical work. The third year is a more self-directed investigation, students making informed decisions on their output, working as production crews and individually, drawing on their knowledge acquisition and developing shifts towards specialisation. Our strategy is forward thinking, offering the prospect of graduates who may contribute to the future of the medium, future cinema and the development of approaches to contemporary filmmaking.

All staff are professionally active and academically qualified, bringing a high level of expertise and experience to their teaching. Their research active current practices, professional contacts, networks and enthusiasm ensure the course is at the forefront of new developments in the filmmaking sector. Staff specialisations range from documentary filmmaking production to directing experimental films and working on assigned roles within the industry. Teaching is augmented by various visiting part-time staff, selected particularly for their current understanding of ‘industry’ contexts, who complete the breadth with which the course seeks to enhance students’ employment within their chosen career path.

The Department of Film & Photography has a research group Sound/Image/Media Encounters that brings students, their research, and the practice-research of staff together in an environment of collaboration and exploration.

The Critical and Historical Studies (CHS) element of the degree is a three-year integral field of study tailored to support students’ development as practitioners and researchers, and enable them to explore the links and tensions between history, theory and practice. Over the three year programme of CHS, there is a move from the general to the particular that culminates in the independent dissertation project, with key concepts introduced at Level 4 and reframed and more deeply theorized at Levels 5 and 6.

At Level 4, students start out in a School-wide group to consider broad questions of artistic practice, and the historical developments in modernity and postmodernity that underpin our understanding of the contemporary practices of fine art, filmmaking and photography. Discipline-specific thematic histories are pursued in the second half of the year, as students are encouraged to consider the development of their own specialism in relation to the wider context of the visual arts. At Level 5, students encounter case study-based content through which they will build the theoretical framework to critically examine the issues current in their discipline, at the same time as developing the research skills common to both practice and the study of their medium’s histories and theories. This student-led research culminates at Level 6 in the Dissertation: Research and Reflection that enables students to develop a particular topic in relation to the pressing themes in their own practice, consolidate critical and analytical skills, and enable reflection on their relationship to the wider contexts in which they will continue to work.

### Aims of the Course

The overall aim of the field is to provide students with an environment in which they can develop high level skills suitable for achieving their aims: a critically aware, informed approach to their creative work that can be transferred into the filmmaking community. Conceptual and technical knowledge acquisition, professional studies, listening and problem solving, aesthetic understanding etc, will all be part of the studies hub of activity. Ultimately, students will be encouraged to find innovative ways of combining aspects of filmmaking production to produce film and moving image output appropriate to their chosen career pathway.

Summary of Aims:

* Create a supportive, dynamic and stimulating learning environment enabling students to develop their capacity for creative output, visual and critical awareness, analysis, problem solving, research and speculative intellectual/scholarly enquiry.
* Enable students to acquire an in-depth of knowledge and critical understanding of filmmaking and its cultural context, developing specialist and transferrable skills appropriate for use in a range of filmmaking related industries.
* Encourage students’ critical appraisal skills as they relate to the area of moving image and Art and Design History
* Enhance students’ abilities in a range of individual, collaborative and interdisciplinary projects undertaken within the learning resources, studio and location, in post-production facilities and other appropriate environments.
* Promote and foster an awareness of the rich historical and theoretical context within which contemporary moving image practice is located.
* Equip graduates to pursue their chosen career paths, practices and future projects with recourse to a degree programme founded on professionalism and input drawn from all aspects of the filmmaking industry, optimising students’ ability to secure employment in the field of filmmaking related activity, further study, research, or professional activity.

### Intended Learning Outcomes

The programme outcomes are referenced to the UK Quality Code for Higher Education, including the QAA subject benchmarks for Art & Design and History of Art, Architecture & Design (2019) and the Frameworks for Higher Education Qualifications of UK Degree-Awarding Bodies (2014), and relate to the typical student. The programme provides opportunities for students to develop and demonstrate knowledge and understanding, skills and other attributes in the following areas.

The following Key Skills as per the KU Skills Framework are as follows:

* Self-awareness skills
* Communication skills
* Interpersonal skills
* Management and Leaderships skills
* Creativity and Problem Solving skills

|  |
| --- |
| **Programme Learning Outcomes** |
|  | **Knowledge and Understanding****On completion of the course, students will be able to:** |  | **Intellectual skills** **On completion of the course, students will be able to:** |  | **Subject Practical skills** **On completion of the course, students will be able to:** |
| A1 | Show clear knowledge and understanding of the principles, values and techniques by which films are successfully produced. | B1 | Conceptualise, develop and resolve intellectual problems in a relevant manner, towards the development of practice-based solutions. | C1 | Realise a short film from conception through to final work competently, able to refine work in all stages of pre-production, production and post-production: including subject matter, cinematography, lighting, sound recording and design, art directing and directing/producing.  |
| A2 | Demonstrate awareness and understanding of the methods and professions, roles and tasks required to realise all aspects of film productions successfully.  | B2 | Demonstrate research skills, intellectual thinking and cognitive skills in accordance with the demands of moving image studies and questions pertaining to the wider film industry. | C2 | Light, film (both image & sound) and compose a subsequent post-production edit pertaining to a range of given subjects in both studio and location based film environments. |
| A3 | Analyse the potential of the filmmaking medium through an ability to break down moving image works into key image and sound constituents. | B3 | Demonstrate the ability to use various methods of achieving film related tasks involving the cognitive use of self-reflective critique and subsequent peer review. | C3 | Work both independently and collaboratively as a film production unit in a range of roles and guises as a crew, with an understanding of how to successfully run a film set. |
| A4 | Express significant knowledge of the medium’s characteristics and breadth, along with exercising a broader understanding of filmmaking’s social and cultural significance. | B4 | Define clearly identified aims when working independently, possessing the initiative, creative thinking and intellectual tools required to approach filmmaking rigorously. | C4 | Employ excellent working practices and identify and troubleshoot related issues around image and sound quality and key tools in production/post-production: camera, lighting, studio, editing environment. Develop and update a showreel of finished films. |

In addition to the programme learning outcomes identified overleaf, the programme of study defined in this programme specification will allow students to develop the following range of Graduate Attributes:

1. Creative Problem Solving

2. Digital Competency

3. Enterprise

4. Questioning Mindset

5. Adaptability

6. Empathy

7. Collaboration

8. Resilience

9. Self-Awareness

###

### Outline Programme Structure

 **Level 4 Level 5 Level 6**

 **TB1 TB2 TB1 TB2 TB1 TB2**

Filmmaking Practices 1

TP4001 30

Independent Film

TP6001 30

Filmmaking Practices

TP5001 30 30

The Graduation Film

TP6004 60

Filmmaking Practices 5

TP5002 30

Filmmaking Practices 2

TP4002 30

Filmmaking Practices 3

TP4003 30

 60

60

Filmmaking Practices 6

TP5003 30

Contextualising Contemporary Practice: Film

HA4107 30

Dissertation: Research and Reflection.

HA6101 30

Critical Issues in Filmmaking: Research & Practice

HA5103 30

This programme is offered as a full field in full-time mode, and leads to the award of BA (Hons) Filmmaking. Entry is normally at level 4 with A-level or equivalent qualifications (See section D). Transfer from a similar programme is possible at level 5 with passes in comparable level 4 modules – but is at the discretion of the course team. Intake is normally in September.

Levels 4 and 5 are made up of four modules each worth 30 credits, and Level 6 is made up of one 60-credit and two 30-credit modules. Typically a student must complete 120 credits at each level. All students will be provided with the University’s Undergraduate Regulations (UR) and the Course Handbook. Full details of each module will be provided in module descriptors and module guides.

Note: As per [GR5](https://www.kingston.ac.uk/aboutkingstonuniversity/howtheuniversityworks/policiesandregulations/#blockid21000) within the general regulations, the University aims to ensure that all option modules listed below are delivered. However, for various reasons, such as demand, the availability of option modules may vary from year to year or between teaching blocks. The University will notify students by email as soon as these circumstances arise.

### Level 4 (all core)

|  |
| --- |
| **Level 4** (all core) |
| **Compulsory modules** | **Module code** | **Credit****value** | **Level** | **Teaching Block** |
| Filmmaking Practices 1 | TP4001 | 30 | 4 | 1/2 |
| Filmmaking Practices 2 | TP4002 | 30 | 4 | 1/2 |
| Filmmaking Practices 3 | TP4003 | 30 | 4 | 1/2 |
| Contextualising Contemporary Practice: Film | HA4107 | 30 | 4 | 1/2 |

Progression to Level 5 requires 90 credits at level 4 or above. The outstanding 30 credits from level 4 can be trailed into level 5 and must be passed before progression to level 6.

Students exiting the programme at this point who have successfully completed 120 credits are eligible for the award of Certificate of Higher Education in Filmmaking.

### Level 5 (all core)

|  |
| --- |
| **Level 5**  |
| **Compulsory modules** | **Module code** | **Credit****value** | **Level** | **Teaching Block** |
| Filmmaking Practices 4 | TP5001 | 30 | 5 | 1 |
| Filmmaking Practices 5 | TP5002 | 30 | 5 | 1/2 |
| Filmmaking Practices 6 | TP5003 | 30 | 5 | 2 |
| Critical Issues in Filmmaking: Research & Practice | HA5103 | 30 | 5 | 1/2 |

This course permits progression from Level 5 to Level 6 with 90 credits at Level 5 or above. The outstanding 30 credits from Level 5 can be trailed into Level 6 and must be passed before consideration for an award or progression to Level 7 (if appropriate).

Students exiting the programme at this point who have successfully completed 120 credits are eligible for the award of Diploma of Higher Education in Filmmaking.

### Level 6 (all core)

|  |
| --- |
| **Level 6**  |
| **Compulsory modules** | **Module code** | **Credit****value** | **Level** | **Teaching Block** |
| Independent Film | TP6001 | 30 | 6 | 1/2 |
| The Graduation Film | TP6004 | 60 | 6 | 1/2 |
| Dissertation: Research and Reflection | HA6101 | 30 | 6 | 1/2 |

Level 6 requires the completion of all modules.

## Principles of Teaching, Learning and Assessment

Teaching methods have been developed in close relation to the discipline of filmmaking in accordance with the sector. Students learn their skills and develop an understanding of their subject in a distinctive manner, with emphasis placed on the management and realisation of complex projects, with reference to both individual and production unit-based practices. Additionally, students are encouraged to develop informed and creative approaches to filmmaking, taking into account their ongoing research and continual developments in their understanding of how films are successfully produced and realised. Exposure to and involvement with the moving image sector is a crucial part of this strategy, mainly achieved through contact with staff who are filmmaking practitioners, along with their direct involvement with future employers via our employability strategy.

Formative assessment via tutorials, group seminars and reviews, offers feedback on work to date and tasks already assessed, feeding forward via action plans on tasks to be summatively assessed. This takes place throughout the three years of study on all core module projects comprised of workshops, tutorials, briefings and accompanying study visits, through independent learning and core skills acquisition.

Levels 4 and 5 comprise of a highly structured series of projects, designed to investigate film grammar, exploring a number of components that contribute to students’ advancement, both technically and intellectually. These are workshop-based and include features such as: compositing, studio and location filming, high-speed video, AVID and FCP post-production etc. A Level 4 project, Film Unit, is aimed at providing requisite skills in all aspects of production and post-production enabling the students to access and work with film’s technological interfaces successfully. Personal and professional development supports these technical and conceptual skills.

**TP6004** The Graduation Film forms the capstone project, which represents the culmination of students’ studies in the form of an ambitious final film work. This module/project results in a major film work which is presented at a degree show screening both on campus and externally and focus on the students’ development of a showreel of film and moving image work produced on the programme. This is supported by evidence of personal and professional development to enable future employment.

Research-informed teaching operates throughout the course, with our research active staff whose current and ongoing knowledge contributes to an informed culture of improvement permeating the programme’s teaching and learning processes.

The delivery of modules is by means of the following:

* ***Lectures***- A member of staff or invited guest will provide taught input, often followed up by group discussion to ensure a full understanding and to encourage critical analysis of the material. Lectures are normally illustrated by still or moving images, in order to present knowledge that stimulates critical thought and supplementary reading, research and other related work in their individual study time.
* ***Seminar*s** - Seminars normally consist of structured student and/or staff-led presentations followed by discussion. The seminar is usually based upon a specific aspect of filmmaking production which has been previously prepared and circulated. Active participation and quality of presentation and discussion in seminars is expected. Student discussion and critical debate is encouraged.
* ***Group Review****s* - On these occasions a group of students and members of staff and, if appropriate, invited guests from industry will discuss the work of one or more students who are present. Group reviews can take place in the filmmaking studio. Discussion of this kind provides an ideal arena for the realisation of common issues and for the dissemination of ideas. Reviews also provide an invaluable form of self-appraisal, since the student will not only receive individual oral feedback, but will indirectly learn by means of the discussion centred upon the work of other members of the group.
* ***Tutorials*** - Opportunities to discuss a range of issues relating to individual development and to clarify existing knowledge, to support essay and project initiatives, and to guide and facilitate further independent creative learning. They also provide opportunities for formative assessment where students receive feedback on completed work and feed forward on work in progress.
* ***Demonstration/induction*** - This often involves the first introduction to a process, technique or equipment not previously experienced to a group of students. It is intended to make students aware of the potential and characteristics of equipment and skills. It is not intended that every student will necessarily go on to learn and use the skills.
* ***Academic or Technical Supervision***- Academic supervision builds on demonstration in that members of staff will assist students in the acquisition or strengthening of a particular skill or aspect of learning. The degree of assistance is usually determined by the capabilities of the individual student. Supervision of this kind will mean that a member ofstaff is close at hand toassist with problems.
* ***Field Trips/Festival Attendance –*** The course at times undertakes to organise an optional field study visit to relevant film festivals and other similar events at key times during the semester. Those attending are introduced to the context of the international film festival, enabling students to attend premiere film screenings, Q&A masterclasses with key directors and producers, free networking events etc. The study visit also acts as an icebreaker, enabling students to get to know each other in a film festival environment. Other opportunities to develop direct knowledge of the film festival environment also exist throughout the three-year term of study.
* ***Projects*** - The term ‘project’ is used in two ways. Set projects consist of a set of objectives and procedures, which are often linked to a given set of parameters, designed to encourage strategic and targeted learning. Our projects have a strict deadline. Self-initiated projects are comprised of guided open brief projects, encouraging the specific interests of the student, again developed during a specified duration and to a deadline.
* ***Capstone Project*** -A capstone project is designed to be a culminating educational experience for students. It aims to summarise and synthesise all or part of a student’s academic career at university. Capstone projects help students to reflect on the knowledge and skills that they have acquired during their degree and learn how to present them to a wider audience including future employers.
* ***Project Brief***– this provides the framework for enquiry, personal expression and problem solving and indicates the duration and length of the project.
* ***Briefing*** - A briefing takes place to make known and explain specifics of projects.
* ***Peer Learning*** - A vital component of teaching and learning practices of the fine art courses. The work of the course is largely studio-based, and thus enables students to take notice of each other’s work and discuss issues informally. Peer learning will also take place through other activities such as group reviews and seminars.
* ***Independent Study*** - It will be recognised that all students engage in forms of independent learning in relation to the broad issues of the subject. Formal tuition will often be based upon the expectation of some level of self-motivated personal development. Independent study and the individual selection of a range of projects, both set and self-initiated, lead to the development of individual show reels and portfolios in the later stages of the course and prepare the student for entry into their choice of career.
* ***Study Skills*** - Study skills refer to the acquisition of communication skills, techniques of information retrieval and strategies of self-management in relation to study. Above all, study skills means learning how to study*.*
* ***Professional******Practice and Careers*** – Opportunities for students to plan and manage their future careers. Keeping an appropriate balance between these different teaching and learning strategies, from level to level the balance shifts in such a way as to lead the student from task-orientated work to the development of autonomous and creative capabilities for independent learning and through an increasingly complex and wide ranging set of design issues.
* ***E-Learning***– The virtual learning environment (VLE)/Canvas acts as the main online location and portal for course and School information and news. Course Materials such as handbooks, module guides, timetables and information on talks programmes, lectures and events are all accessible through the VLE.
* ***Student reps/feedback*** – Students have the opportunity to become actively involved as student representatives, feeding back on the current programme and contributing to its ongoing refinement.
* ***LinkedIn Learning*** – all courses based in the Kingston School of Art offer students free access to the online video tutorial platform LinkedIn Learning. This provides a wide range of subjects to choose from, many with downloadable exercise files, including software tutorials covering photography, graphics, web design, audio and music, CAD and Microsoft Office software, as well as courses on Business and Management skills. Some of these are embedded in the curriculum and offer additional self-paced learning, others may be taken at will by students wishing to broaden their employability skills in other areas.

## Support for Students and their Learning

**Personal Tutor Scheme**

A number of academic tutors support student learning, offering both consistency and visiting contributions to tuition, with specialised advice provided during the projects that constitute our core filmmaking modules. In addition to the academic tutor, each student is allocated a personal tutor, who is available upon request for appointments and advice throughout the year. The Personal Tutor Scheme is embedded in one module at each level. This is TP4003 at L4, TP5002 at L5 and TP6004 at L6.

**Aims of the Personal Tutor Scheme**

1. To provide appropriate academic advice and guidance throughout a student’s studies by monitoring progress and identifying individual needs.
2. To provide a holistic overview and guidance for individual study and the development of personal practice.
3. To provide a formalised structure for the ongoing process of formative feedback and personal development embedded in studio culture and teaching.
4. To help to develop a student’s ability to be self-reliant and reflective and their ability to use feedback/feed forward to best advantage.

**Key Features of the Personal Tutor scheme**

* Personal Tutors will be allocated at the beginning of the academic year.
* The introductory/welcome tutorial meeting will occur at the beginning of the academic year. Subsequent tutorials will follow and respond to key/stages in the academic year.
* Where possible, students will keep the same personal tutor throughout the course. However, students are able to change their personal tutor on request.
* One-to-one meetings will vary in length depending on the profile and needs of individual students.

The School employs permanent staff members to lead levels 4, 5 and 6. The permanent nature of the staff affords them substantial and visible presence for students across all levels and as such is designed to be supportive and helpful. Teaching and learning within the course is enhanced through the strategic use of Hourly Paid Lecturer (HPL) staff with project-related skills, knowledge and expertise. Under the personal tutor scheme permanent staff will assume this role and their responsibilities will include:

Level 4:

* Teaching block 1: minimum of 3 1:1 meetings
* Teaching block 2: minimum of 2 face-to-face meetings (may be group or 1:1)

Level 5:

* Welcome back and year planning meeting, 1:1
* End of teaching block 1: email contact or 1:1

Level 6:

* Welcome back and year planning meeting, 1:1
* End of teaching block 1: email contact or 1:1

Students are supported by:

* Academic staff
* Technical staff provide an ongoing supported learning environment for filmmaking students, assisting with technical development, problem solving and troubleshooting throughout the term of study
* Pastoral support staff via the Student Achievement Officer
* Student Office support through a dedicated Course Administrator
* Faculty Academic Skills Advisor provides support and advice for undergraduate and postgraduate students
* University Careers and Employability Services
* Student representative induction programmes
* Online Course Handbook
* VLE/Canvas – a versatile online interactive intranet and learning environment accessible both on and off-site
* LinkedIn Learning – an online platform offering self-paced software tutorials
* Staff/Student Consultative Committees (SSCCs)
* School Education Committee (SEC)
* Language support for International students
* Support for students with disabilities
* Library and Learning Services
* Union of Kingston Students
* NUS (National Union of Students)
* KSS (Kingston Student Survey) for Level 5 students
* NSS (National Student Survey)
* Peer support through informal mentoring on knowledge sharing. This is integral to filmmaking activity. As an inherently collaborative activity, filmmaking requires crew, shared responsibility and co-authoring in varying degrees.
* Personal Tutor Scheme

## Ensuring and Enhancing the Quality of the Course

The University has several methods for evaluating and improving the quality and standards of its provision. These include:

* External Examiners
* School Education Committee (SEC)
* Annual Monitoring and Enhancement
* Periodic review undertaken at subject level
* Student evaluation including MEQs (Module Evaluation Questionnaires), Level Surveys and the NSS (National Student Survey)
* Moderation policies
* Feedback from employers

All filmmaking staff have research profiles that inform their teaching, with expertise in practice and as academics. They have worked or currently work with organisations such as Netflix, Channel 4, Film London, The British Film Institute, Independent Film Production Companies, Art Galleries and Museums, International Film Festivals, and other commissioning agencies such as Arts Council England and The Wellcome Trust. They are involved in International Co-productions of films, sit on film panels and juries and are reviewers for various journals and commissioning agencies.

The School has an acknowledged high profile in the sector of the creative industries that it deals with.

## Employability and work-based learning

The filmmaking course has established excellent links with potential employers, including national film institutions such as the British Film Institute. Our students are encouraged to actively engage with such organisations whilst studying at the University, both through attendance at study days and key events. Our excellent links with the BFI further ensure ongoing student internships, generating wide participation in student related film activities and informal opportunities for students to develop their employability skills and attributes through developing networking circumstances. Good examples of this are involvement in student panels (Youth Jury for the London Film Festival), young filmmaker commissioning opportunities and through submissions to the BFI’s student orientated Future Film Festival.

Where possible, the Filmmaking programme generates work experience opportunities with a number of partners on a project-by-project and temporary basis, both through periods of internship/work placement and on outward facing filmmaking projects, often involving detailed forms of collaboration. Indicative partnerships in such projects include or have included the NHS (film commissions), Take Two Films Ltd (work experience), The South London Gallery (internships), Robert Allsopp Prop Makers (work experience), Channel Four Television (animated film commission), The British Council (film commission), various film production companies (production assistants/runners) and film festivals (festival interns). Student involvement in the context of film festivals extends to presenting their own completed work for screening publicly, which provides a number of excellent employability skills factors. These include public engagement awareness, enhanced communication skills and dissemination opportunities established alongside the additional responsibilities that come with presenting at film festivals, such as filmmaker Q&A’s, panel/peer discussion and review. The experience of such dynamic, intensive dissemination circumstances duly feeds back into the terms of a student’s continued study, enhancing their ongoing engagement and understanding of the sector, building requisite evidence of leadership attributes and employability within the filmmaking community. The National Student Film Festival, London Short Film Festival and Aesthetica Film Festival have all recently presented our students’ finished short films.

The course itself mirrors these external opportunities, having established an annual screening of curated film works at the BFI. Many of our projects also involve key responsibilities and liaison, building confidence and skills. Location shooting and running a set in external settings (such as Dorich House Museum, The Stanley Picker Gallery, The Freud Museum and many other exterior filming scenarios) similarly build students’ awareness, knowledge base and sense of responsibility, evidenced through their finished films.

As a well established course we have the benefit of alumni who have established themselves within the filmmaking industry, representing our ongoing commitment to establishing a culture of employability and professional development alongside the creative development of project work on the course, and development of personal and professional key skills via the curriculum.

**Kingston University Graduate Attributes**

The programme supports KU Graduate Attributes in the following ways:

|  |  |
| --- | --- |
| **Module** | **KU Graduate Attribute**  |
|  | **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** |  |
| TP4001 |  |  |  |  |  |  |  |  |  |  |
| TP4002 |  |  |  |  |  |  |  |  |  |  |
| TP4003 |  |  |  |  |  |  |  |  |  |  |
| TP5001 |  |  |  |  |  |  |  |  |  |  |
| TP5002 |  |  |  |  |  |  |  |  |  |  |
| TP5003 |  |  |  |  |  |  |  |  |  |  |
| TP6001 |  |  |  |  |  |  |  |  |  |  |
| TP6004 |  |  |  |  |  |  |  |  |  |  |

Key:

1. Creative Problem Solving
2. Digital Competency
3. Enterprise
4. Questioning Mindset
5. Adaptability
6. Empathy
7. Collaboration
8. Resilience
9. Self-Awareness

## Other sources of information that you may wish to consult

Kingston University website

<http://www.kingston.ac.uk/undergraduate/>

Course page on KU website

<http://www.kingston.ac.uk/undergraduate-course/filmmaking/>

## Development of Course Learning Outcomes in Modules

This map identifies where the programme learning outcomes are summatively assessed across the modules for this programme. It provides an aid to academic staff in understanding how individual modules contribute to the programme aims, a means to help students monitor their own learning, personal and professional development as the programme progresses and a checklist for quality assurance purposes.

|  | **Level 4** | **Level 5** | **Level 6** |
| --- | --- | --- | --- |
|  | **Module Code** | TP4001 | TP4002 | TP4003 | HA4107 | TP5001 | TP5002 | TP5003 | HA5103 | TP6001 | TP6004 | HA6101 |
| **Programme Learning Outcomes** | **Knowledge & Understanding** | A1 | S | S | S |  | S | S |  |  | S | S |  |
| A2 | S | S | S | S  | S | S | S | S | S | S | S |
| A3 |  |  |  |  |  |  | S | S | S | S | S |
| A4 |  | S | S | S | S | S | S | S | S | S | S |
| **Intellectual Skills** | B1 | S | S | S |  | S | S | S |  | S | S | S |
| B2 |  | S | S |  | S | S | S |  | S | S | S |
| B3 | S | S | S |  | S | S | S |  | S | S |  |
| B4 | S | S | S |  | S | S | S |  | S | S |  |
| **Practical Skills** | C1 |  |  |  |  |  |  | S |  | S | S |  |
| C2 |  |  |  |  | S |  | S |  | S | S |  |
| C3 | S | S | S |  |  | S | S |  | S | S |  |
| C4 | S | S | S |  | S | S | S |  | S | S |  |

**Students will be provided with formative assessment opportunities throughout the course to practise and develop their proficiency in the range of assessment methods utilised.**