****

**Programme Specification**

**Title of Course: MA Experimental Film**

**Date Specification Produced: October 2012**

**Date Specification Last Revised: August 2018**

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 teaching, learning and assessment methods, learning outcomes and content of each module can be found in the Course Handbook on Canvas and in individual Module Descriptors.

**SECTION 1: GENERAL INFORMATION**

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| --- | --- |
| **Title:** | **MA Experimental Film** |
| **Awarding Institution:** | **Kingston University** |
| **Teaching Institution:** | **Kingston University** |
| **Location:** | **Department of Film & Photography****School of Art and Architecture,** **Kingston School of Art, Knights Park** |
| **Programme Accredited by:** | **N/A** |

**SECTION2: THE PROGRAMME**

1. **Programme Introduction**

The course offers a unique opportunity for experimental filmmakers to develop a major body of practical work that engages with the moving image in the context of a critical understanding of contemporary experimental film theory and visual culture, set within a highly distinctive and successful range of postgraduate courses delivered within the School of Art and Architecture.

MA Experimental Film will be concerned with a broad range of experimental film practices, theories and technologies. The course will provide postgraduates with a thorough understanding of what has become a continuously developing field of interrelated forms of moving image and sound production, experimental cinematic work and artists’ film culture.

Based on principles that reflect the evolving nature of current and emerging experimental filmmaking practices, the course will encompass a broad and developing range of approaches to moving image work, recognising that filmmakers increasingly explore the potential of the medium in unexpected and innovative ways, finding outlets for their work in a range of capacities.

The course will equip students with a thorough practical and critical understanding of experimental filmmaking through self-initiated research supported by taught modules delivered by an experienced group of research active staff.

Students will have the opportunity to work alongside colleagues on other courses within the Department of Film & Photography and will also be encouraged to create interdisciplinary alliances and form working collaborations with students from other disciplines from across Kingston School of Art.

The course will support a broad base of research interests ensuring students are prepared for new and unforeseen challenges throughout their working lives, providing an intellectual and technical breadth which will equip them to take advantage of future opportunities in a range of contexts.

The course will support and challenge students to establish a process of professional development and skills acquisition, ensuring they are prepared for new and unforeseen challenges throughout their working lives, providing an intellectual and technical breadth which will equip them to take advantage of future opportunities in a range of professional and artistic contexts. Elements of this delivery will be in situ at appropriate experimental film agencies, which may include organisations such as LUX moving image.

Staff in film at Kingston are award winning and research active filmmakers, theorists and curators. Staff expertise is a vital and integral part of our approach to knowledge sharing and creative production at postgraduate level, introducing students to rigorous approaches to experimental filmmaking and the independent cinema sector. Film staff are all engaged with The Visible Institute for research in film and photography at KSA. The institute enables discourse and a range of practices to emerge within our research culture, traversing the two disciplines. The Visible Institute focuses on key thematics which reflect the interest of this course including: archive & documentary; expanded genre definitions and the cusp of the still & moving image.

The on-campus Stanley Picker Gallery is also a professional gallery space, with opportunities for collaboration and participation on projects with the Stanley Picker Fellow, internships, student-led events and exhibitions.

1. **Aims of the Programme**

Building upon the ongoing process of enhancing filmmaking resources and facilities within the Faculty, the Department of Film & Photography is in an ideal position to support committed filmmaking and experimental film practitioners in developing their practice at postgraduate level.

The course will provide students with a thorough understanding of experimental filmmaking and enable them to play a positive role in the fast moving arena of moving image making, alongside a thorough understanding of the critical and historical frameworks within which experimental film work can be understood and conceptualised.

The educational aims of Experimental Film are to:

* Support the development and production of filmmaking.
* Support committed practitioners in developing their filmmaking careers.
* Develop a professional and authoritative knowledge of a critical, historical and contemporary context of experimental film practices.
* Develop independent research, critical self-awareness and personally focused learning strategies.
* Provide a structure that will enable students to develop collaborative and interdisciplinary working strategies to extend and encourage the exchange of ideas with UK and international practitioners, institutions and organizations.
* Develop professional skills necessary to make work public and support employment through screening, film festival, exhibition, documentation, online environments, publishing and education projects.
1. **Intended Learning Outcomes**

The programme outcomes are referenced to the UK Quality Code for Higher Education, including the Frameworks for Higher Education Qualifications of UK Degree-Awarding Bodies (2014), the QAA Master’s Degree Characteristics 2015, an awareness of the undergraduate subject benchmark statement for Art & Design, 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:

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| **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 | Develop an in-depth understanding of the practical, theoretical, and critical issues associated with contemporary experimental filmmaking.  | B1 | Develop skills necessary for further research in practical and theoretical fields  | C1 | Develop high-level experimental filmmaking skills in aspects of pre-production, production and post-production. |
| A2 | Experience professional practice: building awareness of experimental film production and associated theoretical and contextual knowledge, collaborative working methods, predicate and context, dissemination (screening; film festival) exhibition, documentation and promotion.  | B2 | Show an understanding of research culture within academic institutions.  | C2 | Present work and research publicly through various dissemination possibilities: screening, exhibition, publication or presentation  |
| A3 | Develop high-level experimental filmmaking skills in aspects of pre-production, production and post-production: research, idea and content development, critical approaches to cinematography (with various formats: super 8,16mm and 7D’s, HDV, card and tape cameras), lighting, sound/image relationships and sourcing material; exploring, structuring and refining material subsequently in the edit.  | B3 | Apply research skills at an advance level. | C3 | Demonstrate expertise through experimentation with the medium of film  |
| A4 | Develop an in-depth knowledge of a wide range of professional and emergent UK and international organisations engaged in developing new roles and strategies for contemporary experimental filmmaking practices.  | B4 | Demonstrate the ability to research and present self-initiated work and experimental film projects of a high level in response to current issues in contemporary experimental filmmaking, cinematic and fine art practices.  | C4 | Show self-confidence and skills in teaching and presentation of their work and ideas, contributing these to peer group shared learning situations. |
| A5 | Research and present self-initiated work and experimental film projects of a high level in response to current issues in contemporary experimental filmmaking, cinematic and fine art practices.  | B5 | Demonstrate skills as independent, creative practitioners  | C5 | Understand the importance of health and safety and risk assessment for their experimental film work and whilst contributing to that of their peers. |
| A6 | Develop further knowledge using a wide range of experimental filmmaking resources, including (but not limited to) film journal articles; published books; organisations engaged in developing new roles and strategies for experimental filmmaking; film archives, distributors, agencies and collections. | B6 | Demonstrate the skills to work rigorously and independently at the authoritative level of a Master’s graduate.  | C6 | Identify and engage with film archives and distributors, building awareness of the experimental film context and its resources. |
|  |  |  |  | C7 | Demonstrate a range of skills through engagement with the Faculty resources and processes including: the Moving Image Production Studio, various film and video cameras, production and post-production facilities, screening and temporary options for installation (such as offered by the filmmaking studio and Stanley Picker Gallery)  |
|  | .  |  |  | C8 | Show a high-level of understanding and innovative use of experimental filmmaking tools in a studio environment, and/or on location, with crew and collaborators.  |
|  |  |  |  | C9 | Research and identify the range of professional opportunities available to them, including work opportunities, screenings, exhibitions and events within a growing UK and international network.  |

In addition to the programme learning outcomes identified overleaf, the programme of study defined in this programme specification will allow

students to develop a range of Key Skills as follows:

|  |
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| **Key Skills** |
| **Self-Awareness Skills** | **Communication Skills** | **Interpersonal Skills** | **Research and information Literacy Skills** | **Numeracy Skills** | **Management & Leadership Skills** | **Creativity and Problem Solving Skills** |
| Take responsibility for own learning and plan for and record own personal development | Express ideas clearly and unambiguously in writing and the spoken work | Work well with others in a group or team | Search for and select relevant sources of information | Collect data from primary and secondary sources and use appropriate methods to manipulate and analyse this data | Determine the scope of a task (or project) | Apply scientific and other knowledge to analyse and evaluate information and data and to find solutions to problems |
| Recognise own academic strengths and weaknesses, reflect on performance and progress and respond to feedback | Present, challenge and defend ideas and results effectively orally and in writing | Work flexibly and respond to change | Critically evaluate information and use it appropriately | Present and record data in appropriate formats | Identify resources needed to undertake the task (or project) and to schedule and manage the resources | Work with complex ideas and justify judgements made through effective use of evidence |
| Organise self effectively, agreeing and setting realistic targets, accessing support where appropriate and managing time to achieve targets | Actively listen and respond appropriately to ideas of others | Discuss and debate with others and make concession to reach agreement | Apply the ethical and legal requirements in both the access and use of information | Interpret and evaluate data to inform and justify arguments | Evidence ability to successfully complete and evaluate a task (or project), revising the plan where necessary |  |
| Work effectively with limited supervision in unfamiliar contexts |  | Give, accept and respond to constructive feedback | Accurately cite and reference information sources | Be aware of issues of selection, accuracy and uncertainty in the collection and analysis of data | Motivate and direct others to enable an effective contribution from all participants |  |
|  |  | Show sensitivity and respect for diverse values and beliefs | Use software and IT technology as appropriate |  |  |  |

1. **Entry Requirements**

The minimum entry qualifications for the programme are:

BA (Hons) degree (or its equivalent) in a related or appropriate subject. However, each application is considered on its own merits and therefore previous experience and qualifications may be taken into account this requirement. Each student will be interviewed with a portfolio of work.

A minimum IELTS score of 6.5, TOEFL 88 or equivalent is required for those for whom English is not their first language.

1. **Programme Structure**

This programme is offered as a full field in full-time and part-time mode, and leads to the award of MA Experimental Film. Entry is at level 7 with Degree or equivalent qualifications (See section D). Intake is normally in September.

**E1. Professional and Statutory Regulatory Bodies**

None.

**E2. Work-based learning**

Work placements are actively encouraged, although it is the responsibility of individual students to source and secure such placements. This allows students to reflect upon their own personal experience of working in an applied setting, to focus on aspects of this experience that they can clearly relate to theoretical concepts and to evaluate the relationship between theory and practice.

**E3. Outline Programme Structure**

The programme runs over 17 months from September year 1 to January year 2. Teaching will take place in Teaching Blocks 1 & 2 in Year 1, with a period of independent study in TB3 year 1, returning for final teaching block in TB1 Year 2.

A student must complete 180 credits over the course. The MA Experimental Film is part of the University’s Postgraduate Regulation (PR), and all students will be provided with the regulations and the Course Handbook. Full details of each module will be provided in module descriptors and student module guides.

**FULL-TIME**

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| **Level 7**  |
| **Compulsory modules** | **Module code** | **Credit** **value** | **Level**  | **Teaching Block** |
| Screen experimentation: new narratives, practices and discourses | TP7001 | 60 | 7 | 1 (Yr1) |
| Film theory & professional development | TP7002 | 30 | 7 | 2 (Yr1) |
| FILM: Experimental narrative and documentary film practices | TP7003 | 90 | 7 | 2 (Yr1) and 1 (Yr 2)  |

**PART-TIME**

|  |
| --- |
| **Level 7**  |
| **Compulsory modules** | **Module code** | **Credit** **value** | **Level**  | **Teaching Block** |
| **YEAR 1 and YEAR 2** |
| Screen experimentation: new narratives, practices and discourses | TP7001 | 60 | 7 | 1 & 2 (Yr 1) and 1 (Yr 2) |
| Film theory & professional development | TP7002 | 30 | 7 | 2 (Yr 1) |
| **YEAR 3 AND YEAR 4** |
| FILM: Experimental narrative and documentary film practices | TP7003 | 90 | 7 | 2 (Yr 3) and 1 (Yr 4)  |

Students exiting the programme with 60 credits are eligible for the award of PgCert in Experimental Film.

Students exiting the programme with 120 credits are eligible for the award of PgDip. in Experimental Film.

1. **Principles of Teaching Learning and Assessment**

MA Experimental Film employs a range of approaches to teaching and learning, a combination of seminars, tutorials, study visits, student presentations, workshops and screening assessments, support the development of practical and theoretical work. These teaching and learning strategies recognise and take account of the different ways students learn, and, as they progress through the programme, give students the opportunity to take more responsibility for their own learning.

The course builds on the distinctive ethos of student self-management and peer review, creating a distinctive learning atmosphere changing organically from year to year, and where dialogue is seen as the core creative and intellectual engine for the production of work. This makes for a distinctively shared learning experience, which encourages collaborative and group activity alongside the more traditional individual research, mirroring much leading edge contemporary practice in the experimental film field.

MA Experimental Film aims to recruit students from a wide range of backgrounds who are encouraged to bring their own specific experiences to bear in discussion presentations and the development of individual work. The programme promotes equal opportunities and good relations within its structure of group activities, collaborative aspects to the modules and peer learning.

The curriculum is organised through a progression of specific modules, each focusing on and accumulating aspects of the learning outcomes: developing and discussing work in the context of filmmaking practice, putting work into the public domain through screenings and presentations, awareness of the mechanisms of contemporary filmmaking andresearch skills. Each module is designed to interact with the next in a logical progression – students are encouraged to thread work across from one module moving into the next. All modules provide formative feedback and opportunities for practice-based output in the form of analogue and digital filmmaking, and formal discussion designed to help students reach their full potential in summative assessment.

The overall assessment requirements are consistent with the specification on assessment loading. There are clear connections and accumulative aspects to each module culminating in the ‘capstone’ final Master’s project, which enables students to synthesise and apply the knowledge and skills that they have acquired throughout the course, and constitutes a body of practical work presented in the context of a public exhibition. A feature of the programme is the summer self-directed study period, offering the opportunity for project gestation and experimentation, towards the development of final teaching block filmmaking. Module TP7003 FILM: Experimental narrative and documentary practices starts in Teaching Block 2 of Year 1, but there are no scheduled learning hours during Teaching Block 3. However, it is expected that students will engage in independent study and use the Faculty facilities such as the library and various workshops. Teaching will then resume in Teaching Block 1 of Year 2.

Through the various modules the programme offers opportunities to develop and demonstrate independent learning and thought in the form of screening programmes and research presentations. These opportunities are enabled through a combination of tutorials, seminars, visiting lectures and peer-to-peer learning.

Through each module, the students are expected to present research and connect their own work to current contemporary strategies in the experimental film field. The programme is delivered by academics who are filmmaking practitioners and their professional experience and position feeds directly into the student experience developed with the module structure i.e. film curation, theory, production, post-production and screening of work.

Through their own personal research, the students are encouraged initially during Screen Experimentation (TP7001) to explore how current theories and issues in contemporary filmmaking relative to their own interests and practical work.

Throughout the course there is a focus on student engagement. Through an emphasis on the importance of peer learning and review at Masters level, each student encouraged to engage with their peer group. Through the course they learn the importance of peer support, critique and identifying common interests and approaches. This is achieved through a combination of teaching strategies and a build-up of independent study culminating in FILM: Experimental narrative and documentary film practices (TP7003) that they deliver with a considerable degree of independence.

The School uses the virtual learning environment (Canvas/VLE), which 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. Film at Kington School of Art has a blog which is used to convey opportunities, information, successes and images of KSA’s film students at work. The blog can be found at: <https://blogs.kingston.ac.uk/film/>

The Department of Film & Photography has a research group ‘The Visible Institute for research in film and photography’. The institute’s stand-alone website gives detailed information on staff research, PhD student research, thematics, staff profiles, features and partnerships. The website can be found here: [www.thevisibleinstitute.org](http://www.thevisibleinstitute.org).

All courses based in the Kingston School of Art offer students free access to the online video tutorial platform Lynda.com. There is 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.

The School actively encourages and supports individuals from diverse backgrounds to apply and gain places through our interview processes. Regular open days and events which showcase student work are designed to remove barriers and provide easy access for prospective applicants to staff and students and give them confidence to apply and provide a greater understanding of the aims and learning outcomes of the course.

1. **Support for Students and their Learning**

*Teaching Structure*

The teaching structure of the School is built around the principle of individual or teams of tutors who engage directly with a student or small group of students, meeting them twice a week and offering both group and individual 1:1 tutorial opportunities as appropriate.

The School has a number of events and projects, built into the academic year, which encourage engagement between students and staff across levels:

* The School runs a weekly Stanley Picker guest lecturer programme, which brings together all the students working across the School to engage with contemporary practitioners in the form of a lecture and seminar. The Department of Film and Photography runs weekly film/lens-based visits and discussions.
* In the middle of the year, between Teaching Block 1 and 2, the School offers an opportunity for staff and students to engage in presentations and dialogue through the Stanley Picker Public Lecture series, where high profile practitioners and theorists present a series of symposia organised by the School’s research fellow to focus on current issues in fine art, photography and filmmaking practices.
* The course culminates in a public screening at a central London venue with Q&A’s and an artists’ moving image/experimental film facing panel, in discussion on the films produced.

The Course Director has a student-facing role and is a senior staff member within the School and within the School Management Structure. The role provides a visible point of contact for students from their initial application, through the years of their postgraduate degree, to their ongoing contact with the School as Alumni. The Course Director is responsible for the coordinated delivery and management of all aspects of student experience beyond the academic course. These include:

* Up to date knowledge of relevant University systems and procedures
* Mentoring Scheme
* Recognition of Prior Certificated Learning (RPCL) / Recognition of Prior Experiential Learning (RPEL) processes
* Staff Student Consultative Committee
* Information on Scholarships and Bursaries
* Alumni and Graduate Experience
* Coordinating Personal Tutor Scheme

*The Personal Tutor Scheme*

Each student is allocated a personal tutor who will maintain regular contact and encourage students to keep in touch and alert students to future contacts from the University. Tutors will act as the default referee for their tutees (although students may ask other members of staff).

Students are further supported by a variety of means:

* A Module Leader for each module;
* A Faculty Student Achievement Officer who provides pastoral and support;
* A student administration team including a dedicated Course Administrator
* An induction programme and study skills sessions at the start of every academic year;
* An Academic Study Skills Centre to provide support and advice to both UG and PG students;
* VLE/Canvas – a versatile online interactive intranet and learning environment accessible both on and off-site;
* Lynda.com – an online platform offering self-paced software tutorials
* Staff Student Consultative Committees and regular open meetings at School and Faculty levels;
* A University Careers and Employability Service with responsibility for employability and employer liaison;
* Comprehensive University support systems including the provision of advice on finance, regulations, legal matters, accommodation, international student support, disability and equality support;
* English language support for international students;
* The Union of Kingston Students;
* Course Handbook;
* An academic team who seek to maintain as far as practicable an open door policy in the spirit of supporting students;
* The Visible Institute for research in film and photography
1. **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
* Boards of Study with student representation
* Annual Monitoring and Enhancement
* Periodic review undertaken at the subject level
* Student evaluation including MEQs, Level Surveys and the NSS
* Moderation policies
* Feedback from employers

A clear strand of research and practice–led teaching across the department is embedded within all programmes through The Visible Institute (VI) for research in film and photography, one of the University’s areas of research excellence. The VI is a critical mass of senior research staff, established and emerging researchers from the department and a substantial body of research students engaged in cross-disciplinary, individual and collaborative research within contemporary film and photography. This represents a guarantee of subject authority to support and give credibility to the backbone of formative, summative and diagnostic assessment, and the analytical and speculative learning and teaching strategies within the course.

1. **Employability Statement**

The School of Art and Architecture has an established reputation within the international community and graduates go on to careers in many areas of the industry from Exhibitions and Curation through film and photography to publishing and assisting established practitioners to teaching and further study at Postgraduate Research level.~~.~~

Experimental Filmmaking post-graduates will be well placed to be effective in all sectors of a knowledge based society through their capacity for creativity and through the courses emphasis on learning to be independent, creative thinkers. Through the course experience they will be well equipped to become professional filmmakers contributing to the wider filmmaking sector.

Graduates will be well placed to get a job in most fields that involve some form of creativity. They may work part time as a practitioner whilst simultaneously fulfilling management and academic roles. Commonly graduates will become self- employed and/or be in occupations involving project work and short-term contracts. They are typically found in film and photography, fine arts, media, arts administration or arts education.

Postgraduate Experimental Filmmaking students have gone on to study on PhD programmes (Goldsmiths, Kingston) and taken up teaching opportunities elsewhere. They have established themselves professionally through successes on the international and national film festival circuit.

1. **Approved Variants from the Postgraduate Regulations**

None**.**

1. **Other sources of information that you may wish to consult**

QAA Master’s Degree Characteristics 2015

[http://www.qaa.ac.uk/docs/qaa/quality-code/master's-degree-characteristics-statement.pdf?sfvrsn=6ca2f981\_10](http://www.qaa.ac.uk/docs/qaa/quality-code/master%27s-degree-characteristics-statement.pdf?sfvrsn=6ca2f981_10)

Course Page

<http://www.kingston.ac.uk/postgraduate-course/experimental-film-ma/>

**Development of Programme 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 7** |
| --- | --- |
|  | **Module Code** | **TP7001** | **TP7002** | **TP7003** |
| **Programme Learning Outcomes** | **Knowledge & Understanding** | A1 | S | S | S |
| A2 | S | S | S |
| A3 | S | S | S |
| A4 | S | S | S |
| A5 | S | S | S |
| A6 | S | S | S |
| **Intellectual Skills** | B1 | S | S | S |
| B2 | S | S | S |
| B3 | S | S | S |
| B4 | S | S | S |
| B5 | S | S | S |
| B6 | S | S | S |
| **Practical Skills** | C1 | S | S | S |
| C2 | S | S | S |
| C3 | S | S | S |
| C4 | S | S | S |
| C5 | S | S | S |
| C6 | S | S | S |
| C7 | S | S | S |
| C8 | S | S | S |
| C9 | 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.**

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**MA Experimental Film – Course Diagram**

**FULL TIME**

**YEAR 1**

**­­**

**TB1 -** Sept/Jan **TB2 -** Feb/May **TB3 -** June/Sept

TP7001 Screen experimentation and documentary: narratives, practices & discourses

 60 credits

TP7002 Film theory & professional development: Artists’ film and moving image

30 credits

TP7003 FILM: Experimental narrative and documentary practices

*(continues in TB1 of Yr 2)*

90 credits

**YEAR 2**

 **TB1 -** Sept/Jan

TP7003 FILM: Experimental narrative and documentary practices

*(continued from TB2 of Yr 1)*

90 credits

**PART-TIME**

**YEAR 1**

**TB1 -** Sept/Jan **TB2 -** Feb/May **TB3 -** June/Sept

TP7001 Screen experimentation and documentary: narratives, practices & discourses

*(continues in TB1 of Yr 2)*

 60 credits

TP7002 Film theory & professional development: Artists’ film and moving image

30 credits

**YEAR 2**

**TB1 -** Sept/Jan **TB2 -** Feb/May **TB3 -** June/Sept

TP7003 FILM: Experimental narrative and documentary practices

*(continues in TB1 of Yr 2)*

90 credits

TP7001 Screen experimentation and documentary: narratives, practices & discourses

*(continued from TB2 of Yr 1)*

 60 credits

**YEAR 3**

**TB1 -** Sept/Jan **TB2 -** Feb/May **TB3 -** June/Sept

TP7003 FILM: Experimental narrative and documentary practices

*(continued from TB2 of Yr 1)*

90 credits

**Technical Annex**

|  |  |
| --- | --- |
| **Final Award(s):** | MA Experimental Film |
| **Intermediate Award(s):** | PG Cert. Experimental FilmPG Dip. Experimental Film |
| **Minimum period of registration:** | Full-time: 17 months  |
| **Maximum period of registration:** | Part-time: up to 4 years |
| **FHEQ Level for the Final Award:** | Masters |
| **QAA Subject Benchmark:** | N/A |
| **Modes of Delivery:** | Full-time and Part-time |
| **Language of Delivery:** | English |
| **Faculty:** | Kingston School of Art |
| **School:** | Art and Architecture |
| **Department:** | Film & Photography |
| **UCAS Code:** | N/A |
| **Course Code:** | Full-time: PFEXF1EXF02Part-time: PPEXF1EXF02 |
| **Route Code:** | Full-time: PFEXF1EXF02Part-time: PPEXF1EXF02 |