

## Template C4



# Programme Specification

**Title of Course:** *MA Film Making*

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<b>Faculty</b>	Kingston School of Art
<b>School</b>	School of Arts
<b>Department</b>	Department of Film and Photography
<b>Delivery Institution</b>	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 modules can be found in the course VLE site and in individual Module Descriptors.

## SECTION 1: GENERAL INFORMATION

<b>Award(s) and Title(s):</b> <i>Up to 10 pathways</i>	MA Film Making
<b>Intermediate Awards(s) and Title(s):</b> <i>There are 4 Intermediate awards for each pathway</i>	Postgraduate Diploma in Film Making Postgraduate Certificate in Film Making
<b>Course Code</b> <i>For each pathway and mode of delivery</i>	PPFLM1FLM02 PPFLM1FLM02
<b>UCAS code</b> <i>For each pathway</i>	

<b>RQF Level for the Final Award:</b>	Masters
<b>Awarding Institution:</b>	Kingston University
<b>Teaching Institution:</b>	Kingston University
<b>Location:</b>	Penrhyn Road
<b>Language of Delivery:</b>	English
<b>Modes of Delivery:</b>	Part-time Full-time
<b>Available as:</b>	Full field
<b>Minimum period of registration:</b>	Part-time - 2 Full-time - 1
<b>Maximum period of registration:</b>	Part-time - 4 Full-time - 2
<b>Entry Requirements:</b>	The minimum entry qualifications for the programme are: A lower second class undergraduate degree OR equivalent practical experience. A minimum IELTS score of 6.5 or equivalent is required for those for whom English is not their first language.
<b>Programme Accredited by:</b>	Not applicable
<b>QAA Subject Benchmark Statements:</b>	N/A
<b>Approved Variants:</b>	None
<b>Is this Higher or Degree Apprenticeship course?</b>	

<b><i>For Higher or Degree Apprenticeship proposals only</i></b>	
<b>Higher or Degree Apprenticeship standard:</b>	N/A
<b>Recruitment, Selection and Admission process:</b>	See entry requirements
<b>End Point Assessment Organisation(s):</b>	N/A

## **SECTION 2: THE COURSE**

### **A. Aims of the Course**

#### **The Aims of the course are:**

- To offer to graduates the study of intermediate film production within a taught programme.
- To provide the experience necessary to equip the students for life long film making and lifelong learning which will enable future postgraduate work.
- To create a lively culture of film production and collaborative working practices which the students may draw upon in their continuing professional development.
- To provide the technical skills required for students to compete for professional opportunities in film and television production and be better equipped to seek new modes of broadcast and distribution for their work.
- To provide a rigorous and critical theoretical framework through which the student may engage self-critically with their chosen field.
- To provide a thorough understanding of the ways in which film reflects, contributes to and grows out of its political, social and cultural contexts.
- To enable students to acquire the necessary analytical and critical skills for an in-depth knowledge and understanding of film and its production.
- Through the addition of the final Film Project, to enable the student to develop the capacity to produce a coherent and communicative piece of moving image work and to write a detailed self-critical analysis of the process and their role within it.

### **B. 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 2020, an awareness of the undergraduate subject benchmarks 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.

The programme learning outcomes are the high-level learning outcomes that will have been achieved by all students receiving this award. They must align to the levels set out in the [‘Sector Recognised Standards in England’](#) (OFS 2022).

Programme Learning Outcomes					
	Knowledge and Understanding		Intellectual Skills		Subject Practical Skills
	On completion of the course students will be able to:		On completion of the course students will be able to		On completion of the course students will be able to
A7	their ability to work independently and produce a coherent and communicative film project	B7	Devise ways in which their research might be developed professionally in terms of publication, teaching employment and scholarly participation in the widest sense	C6	The use of specialist film resources
A6	detailed theoretical knowledge of contemporary cinematic debates	B6	Progress to higher research degrees including PhD	C5	Initiating small enterprises in film production and distribution
A4	Technical expertise in screenwriting and cinematography.	B5	write and make films about topics in their cultural and historical contexts with sophisticated understanding	C4	Time management and film shoot scheduling
A3	Practical and academic techniques that will establish a foundation for independent study and practice at postgraduate level	B2	Research and present, both orally in seminars and in written form, some of the debates within film studies so that they could progress to further postgraduate work at Diploma or MA level.	C3	Working independently on creative and academic tasks and collaboratively with their peers on group projects
A2	The importance of theory, method and analysis to the study and production of film	B3	carry out high-level research in depth using both primary and/or secondary material	C2	The principles of film and video editing
A1	The advanced technical skills required to complete a moving image project	B1	Analyse and synthesise material verbally, in writing and on film	C1	The Advanced technical aspects of film production.
A5	Understanding of the principles of film and video post-production	B4	have a rigorous grasp of the appropriate theoretical and methodological issues raised by research	C7	Effective oral and written presentation

In addition to the programme learning outcomes, 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

### **C. Outline Programme Structure**

This programme is offered as a full field in full-time/part-time mode, and leads to the award of MA in film making. Entry is normally at level 7 and is normally in September.

#### **E1. Professional and Statutory Regulatory Bodies**

None

#### **E2. Work-based learning**

While it is the responsibility of individual students to secure appropriate placements, the Careers and Employability team offers each student support at all stages of the application process, including writing CVs, completing application forms, participating in mock interviews, assessment centre activities and psychometric tests. Sourcing and applying for placement(s) gives students the opportunity to experience a competitive job application process.

The experience of the work placement period enables students to apply their learning in the professional work environment, 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 their prior learning, and to evaluate the relationships between academic skills and employers' expectations. Students will be assessed during and at the end of this period, through a portfolio of work, which will be marked as pass/fail.

#### **E3. Outline Programme Structure**

Level 7 is made up of four modules each worth 30 credits. In addition, students undertake the Dissertation Project, which is worth 60 credits. The MA film making is part of the University's Postgraduate Regulation (PR), and all students will be provided with the regulations and Course Handbook. Full details of each module will be provided in module descriptors and student module guides.

MA Film Making

MA Film Making							
Core modules	Module code	Credit Value	Level	Teaching Block	Pre-requisites	Full Time	Part Time
FILM MAKING 1	FK7007	30	7	1			
Film Making 2	FK7008	30	7	2	None	1	2
Film Making 3 (Dissertation)	FK7005	60	7	3			
Film Writing	FK7004	30	7	1, 2			
Sound and Vision	FK7006	30	7	1, 2			
Optional Modules							

#### Level 7 information

Students exiting the programme with 60 credits are eligible for the award of PgCert in film making.

Students exiting the programme with 120 credits are eligible for the award of PgDip in film making.

#### D. Principles of Teaching, Learning and Assessment

The MA programme in film making is designed to capitalise upon the increased accessibility to this cultural practice enabled by the advent of relatively affordable digital technology by offering students with previously limited access to production equipment and/or platforms of distribution the opportunity to develop the skills required for life-long film making. The course is designed to widen participation in film making for students from all over the world and draws on materials from cinematic practice in every continent in order to synthesise the course's three principal elements of History, Theory and Practice. The entire programme is based upon the central importance of point of view for filmmaking, academic thought, and the formation of responsible ethical and political practices.

In order for the requisite practical skills of film making to be most effectively applied to the production of coherent, communicative, and critically challenging materials all modules combine elements of the history of practice, thought and critique of cinema; and the technical skills required to widen participation in the collaborative, synthetic art form of film making. To foster engagement in this process each module has been designed to provide opportunities for formative assessment that allow students to practice and to receive feed forward on their work in preparation for the summative assessment. Feedback on student progress in these areas takes the form of:

- Feedback on formative assessment to help prepare students for the formal submissions. This may take the form of: written feedback with action points; peer review; verbal feedback and group discussions following presentation of work.
- Summative assessments are accompanied with feedback sheets providing commentary on how well the assessment met the marking criterion and offering feed forward through the provision of suggestions regarding areas in which the students might improve their skills and where they might find support in doing so.

Each student is allocated a personal tutor who will be their main point of contact for any questions, issues or problems and who will be responsible for supporting the student in the transition to PG study. In addition, because of the collaborative nature of film production, and the collaborative nature of the teaching on the programme itself, all the tutors on the programme act as de facto personal tutors to all the students on their modules, supporting them both individually and in groups. This process is designed specifically to allow students to have a single point of contact but also, crucially, to become familiar, comfortable and confident with the whole teaching team and their areas of expertise. The formal lectures on each module are all supported by a significant amount of individual and group tutorial time, including project discussions and technical support. This is essential since in addition to pastoral care, the diverse skillset required by film production necessitates that students must be confident with approaching all members of staff in relation not only to personal issues, but issues of project support. A group requiring support with sound and editing for example must approach different tutors in order to receive the necessary guidance, therefore a collaborative and supportive personal tutorial scheme is essential. This, in addition, builds towards the final dissertation project, allowing students preparing their films to seek support from the team member best suited to the supervision of their project.

Two year-long modules provide the creative and technical foundation of the programme and the continuity required to ensure coherence of practice and managed supported development of core skills. These modules focus upon the elemental component crafts of the film making process. FK7004 Film Writing develops the techniques required to bring narrative (and as a logical corollary of this, non-narrative) materials to moving image production. The module uses a combination of taught seminars, writing workshops, intensive tutorials and mentorship to develop the skills required to write visual material. The seminars begin with detailed interactive analyses of films of all genres and forms from all over the world. During these sessions principles of existing practice and theoretical reflections on the screenwriting process are introduced and discussed. These principles are then applied in group and individual scripting sessions. Feedback and feed forward from these sessions forms the basis for the development of the individual writing project that forms the assessed work for the module. Students are encouraged to consider using the assessed written screenplay as the basis for their final dissertation project (FK7005 film making 3). However this is not compulsory. As part of the programme's commitment to widening participation, informed challenges to established conventions and dominant discourses are also encouraged. Once students have acquired the classical core skills of film production they may wish to apply these skills in any number of fluid modes that are one of the inherent by-products of the digital era. Previous students have chosen for example to specialise in one discipline, cinematography, production design or casting and participated in a number of final films in the exercise of their chosen specialisation.

The second year-long module is FK7006 Sound and Vision. The aim here is to provide on-going technical instruction and support throughout the duration of the programme in the key skill areas of Sound, Cinematography and Editing. These fundamental aspects of production are explored in terms of their design, implementation and recording; and post-production/distribution phases. Workshop sessions are delivered in order to demonstrate and develop the practical skills required to conceive, capture and process clear and coherent sounds and images. These sessions are followed by problem-solving clinics during which students are assisted in developing the self-evaluation, confidence, critical faculty and craft-technique required to respond quickly on the ground, in the studio, or in the edit suite. One to one tutorials provide the opportunity for tutors to diagnose any areas of strength or weakness and for students to respond to them. The assessment points have been staggered, the sound project is submitted towards the end of teaching block 1, the visual project midway through teaching block 2; in order to assist students in managing work load and ensuring they can access professional support in these two key areas throughout the entire course.



Bridging these two vertical modules are two intensive horizontal film production modules, one in each teaching block. These modules are designed to offer students the fluidity and support to begin to apply their new skills in the production of short films. FK7007 Film Making 1 takes place in teaching block one and has been constructed in order to emphasise rather than camouflage levels of relative student inexperience. The module provides rigour in organizing group based production exercises from the first week of teaching so each seminar serves as an opportunity for student and tutor feedback and feed forward on the developing project which is submitted at the end of the teaching block. In addition a series of Technical Support, Mentorship and Employability sessions are provided each week. Technical support and mentorship is provided by Teaching Assistants drawn from successful programme graduates seeking to progress to doctoral practice research. Employability workshops involve current practitioners providing information as to current developments within the industry and the techniques required to maximise student ability to compete effectively for opportunities for employment and self-employment in the ever-widening moving image production sector. This series of classes feeds in to the submission by the students of a completed short film in the prescribed digital format. Students are encouraged to draw upon the historical and theoretical elements covered in the early seminars in writing a critical analysis which demands self-evaluation and the maturity and self-confidence to critique their own work in the context of other practitioners and the broader social, cultural, political and economic context.

FK7008 Film Making 2 uses the same blend of teaching delivery and assessments in teaching block two. Students are however encouraged to heighten the self-evaluation elements of their practice in order to explore and develop areas of specific personal interest and/or areas of creative and practical specialisation.

This process is continued in FK7005 Film Making 3. This final dissertation project gives students the opportunity to develop a final short film project and to exhibit their work at an internationally renowned central London cinema. The written analysis enables students to produce a final evaluation of their performance and provides an opportunity to map out future strategies for continued film making through professional practice or doctoral practice research.

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.

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 LinkedIn Learning. 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.

## **E. Support for Students and their Learning**

Students are supported by:

- A Module Leader for each module who coordinates the teaching and learning activities and can advise students on any specific questions related to the learning and assessment for the module.
- A Course Director to help students understand the programme structure.
- Personal Tutors to provide academic and personal support at all stages of study. Personal tutors are allocated when students join and, wherever possible, remain the same throughout a students' study time. Contact with personal tutors is likely to be greatest at the start of a student's career, however meetings are scheduled at each stage to check progress, review achievement and help students plan for the future.
- A Student Achievement Officer who provides pastoral and support;
- Technical support to advise on the use of hard and software
- Teaching Assistants
- A designated programme administrator.
- An induction week at the beginning of each new academic session.
- Student Voice Committee
- 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
- An Academic Success Centre that provides academic skills support for UG and PG students
- Student support facilities that provide advice on issues such as finance, regulations, legal matters, accommodation, international student support, etc.
- Disabled student support
- University Careers and Employability Services
- The Union of Kingston Students
- Careers and Employability Team – will provide support for students

## **F. 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 (Module Evaluation Questionnaires) and a Postgraduate Survey
- Moderation policies
- Feedback from employers

## **G. Employability and work-based learning**

The MA film making programme has been carefully designed to include an employability element as an inherent structural feature of each and every module. Running in parallel with the taught seminars addressing the history and theory of practice and providing skills development tuition there are a weekly series of Technical Support, Mentorship and employability sessions. The tripartite aim of these sessions is to provide sensitive one to one support in hardware and software operation, provide advice and examples from a mentor whose point of view similar to that of the student, and offer professional practitioners as models of employment and self-employment and illuminators of existing and emerging pathways for

our new practitioners. The technical support and mentorship is undertaken on a peer learning basis by recent graduates of the programme, many of whom have professional experience and all of whom are engaged in, or developing proposals for, doctoral research practice projects in film making. These activities provide implicit employability support while more explicit employability support is provided by a range of professional practitioners from every sector of the industry, actors, writers, directors, editors, sound designers and cinematographers. These individuals provide a series of sessions in each module directly focussing on the state of the industry at present and providing direct advice on future careers development to our students. All of them are employed or self-employed within moving image production and provide an invaluable link to professional opportunities. A growing number of them are alumni of this programme. These also provide part of the professional development offered by the programme alongside reflective practices which encourage students to view their own work with a critical eye, and support for the transition to post-graduate life through the personal tutor scheme and the Careers and Employability Service. The MA film making programme's unique nature is in part a response to the changing nature of potential employment in the moving image sector as a result of the digital technology which also delivers the increased access to film making that is the programme's principle driving force. In the post-industrial era industrial models of production and human resourcing have experienced paradigm shifts in all areas of economic activity and film and tv is no exception. Opportunities are now much more likely to emerge on a short term contract basis with a range of product and service purchasers over the length of a working life. Film makers need to compete as product and service providers in a highly competitive market and therefore all of our modules contain elements of delivery that address the central role played by enterprise and the development of entrepreneurial skills in the repertoire of all contemporary moving image producers.

It is a significant feature of the film making industry, that unlike so many industries of the modernist period, that in negotiating the transition from the analogue to digital period of production it retains unusually high levels of labour intensity and continuing demand for skilled personnel. In the UK this is particularly true of the South East of England. Kingston's geographical position has also enabled us to initiate and develop partnerships with such sector leaders as Red Cam, Curzon Cinemas and Wimbledon Studios.

This model of internal and external liaison has been developed over the eleven years that the MA has been running and draws upon the resources available to us through the abilities and experiences of our staff, students, alumni, partners and associates to create a community of informed and sustainable film making practice at Kingston. All of the relationships retain a personal element and this enables the provision of a relaxed and supportive environment where students feel free to ask the questions that will assist them in their future development.

Graduates from the film making programme have gone on to work all over the world in all aspects of film making industries. These include developers and directors of online and broadcast series with black British youth, directors of children's television in Norway, documentary archiving of arts organisations in Northern Spain, working for post-production houses producing a wide range of moving image productions in the UK, the United States, Iran, China, Thailand, Japan, South Korea and Latin America. Many are emerging independent film makers running their own production companies. Other graduates have gone into academia within the field of film as teachers, some at Kingston but others in Spain, Colombia, Tajikistan, Bahrain and in Africa. Others have progressed to PhD level in practice either here or at other Universities, while others work outside the industry in a variety of areas including journalism and business and enterprise. We maintain contact with all of our graduates and continue to be committed to the managed growth of a distinctive international community of Kingston film makers.

Our degree equips students with a range of skills that make them desirable to employers in a wide range of professional areas. Skills such as personal initiative and problem-solving, teamwork, communication skills, imagination and creativity; and analytical and research skills, are increasingly recognised by the working world as highly valuable in careers from customer and public relations or sales and marketing to education. The Creative and Cultural industries are major contributors to the UK's economy and our graduates have the skills they are looking for. The masters' degree in film making also gives students a firm academic foundation to pursue further vocational training in the arts or other postgraduate study programmes.

### ***Work-based learning, including sandwich courses and higher or degree apprenticeships***

While it is the responsibility of individual students to secure appropriate placements, the Careers and Employability team offers each student support at all stages of the application process, including writing CVs, completing application forms, participating in mock interviews, assessment centre activities and psychometric tests. Sourcing and applying for placement(s) gives students the opportunity to experience a competitive job application process.

The experience of the work placement period enables students to apply their learning in the professional work environment, 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 their prior learning, and to evaluate the relationships between academic skills and employers' expectations. Students will be assessed during and at the end of this period, through a portfolio of work, which will be marked as pass/fail.

## **H. 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's-degree-characteristics-statement.pdf?sfvrsn=6ca2f981_10)

Course Page:

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

## **I. Development of Course Learning Outcomes in Modules**

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

Module Code	Level 7

		FK7005	FK7006	FK7004	FK7008	FK7007
<b>Knowledge &amp; Understanding</b>	A7	S	S	S	S	S
	A6	S	S	S	S	S
	A4	S	S	S	S	S
	A3	S	S	S	S	S
	A2	S	S	S	S	S
	A1	S	S	S	S	S
	A5	S	S	S	S	S
<b>Intellectual Skills</b>	B7	S				
	B6	S		S	S	
	B5	S	S	S	S	S
	B2	S	S	S	S	S
	B3	S	S	S	S	S
	B1	S	S	S	S	S
	B4	S	S	S	S	S
<b>Practical Skills</b>	C6	S	S	S	S	S
	C5	S	S	S	S	S
	C4	S	S	S	S	S
	C3	S	S	S	S	S
	C2	S	S	S	S	S
	C1	S	S	S	S	S
	C7	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.**