

**Programme Specification**

**Title of Course: BA (Hons) Film**

**Date Specification Produced: September 2016**

**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:** | BA (Hons) Film |
| **Awarding Institution:** | Kingston University |
| **Teaching Institution:** | Kingston University |
| **Location:** | Penrhyn Road |
| **Programme Accredited by:** | *Not applicable* |

**SECTION 2: THE PROGRAMME**

1. **Programme Introduction**

Our Film programme combines two parallel and equally weighted strands offering an integrated approach to understanding film culture:

1. A film practice strand that provides practical skills and techniques necessary for film making and visual storytelling.
2. A film theory and history strand that focuses on both national and international cinematic cultures, and different industrial contexts.

In the film practice strand, students will work in the forms of documentary and drama - learning the fundamental requirements of film making and digital storytelling in an ever-changing visual landscape. Students will develop scriptwriting and directing skills, and master the use of camera, sound and editing equipment. Students will learn to work with actors, crew and contributors; and how to approach the rigours of production by thinking and being one of the team. Students will embrace artistic collaboration with a no-budget philosophy, fostering resourcefulness, imagination, inspiration and a deeper understanding of film culture, as it is now and as it will be tomorrow.

The theory and history strand provides an exciting intellectual challenge in the way it applies a range of original critical approaches to the study of cinema, drawing insights from such diverse disciplines as history, sociology, art history, comparative studies and aesthetics and from such major intellectual perspectives as feminism, postmodernism, postcolonial theory, semiotics and psychoanalysis. Students will learn how film communicates like a language and produces meaning. Students will study films within a variety of socio-cultural and national contexts, and use key critical approaches relating to realism, philosophy, feminism, genres and star systems.

The study of film is both demanding and stimulating as it requires students to move between the examination of both visual and written materials and to master ideas and approaches from several fields of study. Film making opportunities provide the further challenge of moving between ‘academic' and ‘practical' modes of operation. Our aim is to provide a supportive, stimulating and challenging course which blends a theoretical understanding of cinema with practical applications in terms of both film making and engagement with the wider film industry, and which promotes a holistic, synoptic approach to film to encourage self-reliance, self-confidence and independence. These attributes are enhanced not only by the development through formative and summative assessment of key employability skills in areas such as presenting, teamwork and the expression of ideas, but also through offering guidance and support in relation to working in film and related industries.

Our teaching team comprises both practitioners and academics. Each staff member stands at the forefront of their field, and their specialisations reflect the diversity of approaches and topics offered on the course. Experts in film history, cultural studies, film and philosophy and a broad variety of national cinemas, including British, French, Spanish and Latin American, Iranian, Palestinian and South-East Asian are complemented by practitioners specialising in sound design, cinematography, documentary and the avant-garde. From the earliest experiments in the capturing of movement in the 1880s, through to the modern-day blockbusters of the likes of Joss Whedon and Christopher Nolan, by way of films of the classical Hollywood era and ground-breaking ‘New Wave’ movements from around the globe, our degree offers an exploration into the stunning and often startling world of cinema.

1. **Aims of the Programme**

**The aims of the Field are:**

* to encourage and enable students from a range of backgrounds to gain knowledge and understanding of film theory and practice, studying how a central component in the increasingly visual culture of contemporary societies is constructed and produced;
* to develop in students an enthusiasm for the subject, to encourage their intellectual curiosity and to foster their capacity for critical thought so that the study and practice of film will promote their ability to understand and be critical of the modern cultural world;
* to provide a programme of study in a fast‑developing and stimulating disciplinary field that is responsive to the interests and needs of a wide variety of students;
* to cultivate a cross‑disciplinary approach to film theory and practice that will require students to explore how different bodies of knowledge can be related one to the other and that will develop a capacity for intellectual flexibility; this aim will make the field an original programme of study and an excellent complement to many other disciplinary fields;
* to promote student self‑management and their assuming increasing responsibility for their own learning experiences by providing opportunities to build their own programmes of study through option choices;
* to develop those study skills, methods of analysis and theoretical perspectives appropriate to investigations in film theory and practice, so that students will be able to apply these insights in their everyday experience of cinema and in their film making, to enhance their understanding of and critical purchase on wider social and cultural worlds;
* to promote a range of key skills dealing with the oral and written presentation of information and argument, ICT skills, and competencies in research and investigation that are relevant to both their personal development and future employment;
* to develop a commitment to study and investigation that will encourage a student to embark on a process of lifelong learning – as a film maker or in the study of film at a higher level ‑ for both their own personal development and to enhance their future employment potential.
* to equip students with specialist subject knowledge and a range of critical and practical skills essential to a professional career in the creative industries.

Students studying Film as a **Minor Field** will have some engagement with all the aims listed above, as they relate to film theory. They will take key theory modules at all three levels, thereby gaining insight into the fundamental concepts and perspectives of the discipline.

**Additional aims for the Major Field are:**

* to develop and enhance students’ skills and competencies through engaging with the practical side of film making (scriptwriting, film production and so forth) and in the production of a screenplay and short film.
* to extend and enrich students’ study of film through an additional option choice which allows students to follow a particular interest and deepen their personal knowledge by, for example, opting to investigate a particular topic of interest in the level 6 Dissertation module.

**Additional aims for the Full Field are:**

* to develop and enhance students’ skills and competencies through engaging with the practical side of film making (scriptwriting, film production and so forth) and in the production of a screenplay and short film.
* to extend and enrich students’ study of film through two additional option choices, which allow students to specialize in areas of particular interest to them, in film theory and/or practice.

1. **Intended Learning Outcomes**

The programme outcomes are referenced to the UK Quality Code for Higher Education, including the QAA subject benchmarks for Communication, Film and Cultural Studies 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.

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| **Programme Learning Outcomes** | | | | | |
|  | **Knowledge and Understanding**  **On completion of the course students will be able to demonstrate knowledge and understanding of:** |  | **Intellectual skills – able to:**  **On completion of the course students will be able to:** |  | **Subject Practical skills**  **On completion of the course students will be able to:** |
| A1 | how film texts function and the nature of cinematic institutions | B1 | demonstrate the ability and intellectual flexibility to understand and apply the multidisciplinary approaches developed by the course | C1 | Demonstrate understanding of the collective process involved in the collaborative act of film making |
| A2 | The relationships between cinema and film and broader social, economic, political, and cultural processes (both historical and contemporary) | B2 | understand, analyse and critically evaluate a variety of concepts and theoretical perspectives and different kinds of empirical evidence related to cinema and film | C2 | Demonstrate understanding of all aspects of the pre-production, production and post-production of low/no budget, location-based digital film making |
| A3 | the history and institutional structures of the Hollywood cinema, the world's dominant cinematic power since the 1910s | B3 | demonstrate specific competence in appropriate methods and techniques for the analysis of film texts | C3 | Demonstrate understanding of the research skills required for the investigation of cinema and film. |
| A4 | important moments and movements in film history | B4 | demonstrate the capacity to direct and take control of their own learning experience, including the researching and presenting of increasingly substantial pieces of work (which may include items independently undertaken); | C4 | Demonstrate their proficiency in a variety of modes of written and oral performance |
| A5 | one or more national cinemas in their institutional and social contexts | B5 | demonstrate general competence in those skills required in research and analysis and in the presentation of information and argument (in both written and oral form and for both essays and presentations), thereby enhancing their employment prospects and their capacity to operate efficiently and critically in the wider culture and society |  |  |

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| A6 | The areas of theoretical interest underpinning the Film programme and of specific topics chosen from more thematically oriented areas of study | B6 | Demonstrate understanding of the methodologies appropriate to research into cinema and film |  |  |

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:

From A levels: 96 tariff points

BTEC: MMM

Access Diploma: Pass

Plus: Maths and English A-C

A minimum IELTS score of 6.5 is required for those for whom English is not their first language.

1. **Programme Structure**

This programme is offered in full-time/part-time mode, and leads to the award of BA (Hons) Film. 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.

**E1. Professional and Statutory Regulatory Bodies**

None

**E2. Work-based learning, including sandwich programmes**

Work placements are encouraged; both as part of the L6 module @ Work in the Media Industries (MD6004) but also generally throughout the degree at the students’ own initiative. The nature of the film business means that placements, internships and work experience can be valuable pathways into the industry, and the department supports such initiatives through offering advice on the kind of roles which are appropriate, writing references and, where appropriate, assisting with industry contacts. The University’s Careers and Employability Services can offer similar support as well as assistance with preparing an appropriate CV.

**E3. Outline Programme Structure**

The Film programme at Kingston combines two parallel and equally weighted strands offering an integrated approach to understanding film culture:

1. A film making strand that provides practical skills and techniques necessary for film making and visual storytelling.
2. A theory and history strand that focuses on both national and international cinematic cultures, and different industrial contexts.

Level 4 modules focus on four key areas that are further developed at Level 5. Firstly, the language of film as a means of audio-visual communication, using key theoretical concepts that enhance our critical understanding of cinema; second, an understanding of the history of film in relation to its national, social and historical context; third, the technical and craft skills necessary to produce a short film; and finally, the application of these skills to the production of two short documentaries. Students’ knowledge and understanding of film language, history and theory informs their practice.

This integrated approach to film theory and practice is further developed at Level 5. Critical approaches to cinema are explored in more depth and students are introduced students to the study of ‘global cinema' as a dynamic, vibrant and fascinating alternative to mainstream Hollywood. Full-field students continue to develop their film making craft, learning the skills and techniques necessary to produce fiction films and applying them to the production of two short film dramas. These two key theory and practice strands will be augmented by a rigorous strand of industry-related content promoting not only an understanding of how the contemporary film industry works, but also the development of the portfolio of skills and mindset required to succeed.

These elements are extended and augmented throughout the Level 6 programme. The core theory module applies a range of critical approaches to film texts that challenge the dominant modes and practices of cultural production; the dominant discourses in relation to colonialism, dispersal and race, gender, anti-humanism, bodily and mental non-conformity; and critically explore contemporary identity. The core practice module builds on the production experience students have gained at Level 4 and 5 and supports the development of a capstone film project, which represents the culmination of their studies and integrates their skills and knowledge from across the subject area. A range of optional modules offer students the opportunity to apply techniques of film analysis to a specialist area of study, undertake a written dissertation under individual supervision or continue their professional development via a work placement.

In each respect the progression of these elements represents a move towards increased independence and self-confidence for each student, fostered through a supportive environment led by our embedded personal tutor scheme.

Each level is made up of four modules each worth 30 credit points. Typically, a student must complete 120 credits at each level. All students will be provided with the University regulations and specific additions that are sometimes required for accreditation by outside bodies (e.g. professional or statutory bodies that confer professional accreditation). Full details of each module will be provided in module descriptors and student module guides.

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| **Level 4** (all core) | | | | |
| **Compulsory modules** | **Module code** | **Credit**  **Value** | **Level** | **Teaching Block** |
| Approaches to Cinema | FI4001 | 30 | 4 | 1, 2 |
| Hollywood and Beyond | FI4002 | 30 | 4 | 1, 2 |
| Techniques 1 | FI4004 | 30 | 4 | 1, 2 |
| Documentary Production | FI4005 | 30 | 4 | 1, 2 |

Half field students must take FI4001 and FI4002

Progression to level 5 requires completion of all core modules

This course permits progression from level 4 to level 5 with 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 Film.

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| **Level 5 (core)** | | | | |
| **Compulsory modules** | **Module code** | **Credit**  **Value** | **Level** | **Teaching Block** |
| Global Cinema Cultures | FI5002 | 30 | 5 | 1, 2 |
| Thinking About Film | FI5003 | 30 | 5 | 1, 2 |
| Techniques 2 | FI5005 | 30 | 5 | 1, 2 |
| Drama Production | FI5006 | 30 | 5 | 1, 2 |

Full field students must take FI5002, FI5003, FI5005 and FI5006.

Major field students must take FI5005 and FI5006 and EITHER FI5002 or FI5003.

Half field students must take FI5002 and FI5003.

Minor field students must take FI5002.

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.

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

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| **Level 6** | | | | |
| **Compulsory modules** | **Module code** | **Credit**  **Value** | **Level** | **Teaching Block** |
| Advanced Film Production | FI6001 | 30 | 6 | 1, 2 |
| Power and Resistance | FI6003 | 30 | 6 | 1, 2 |
| **Option modules** | | | | |
| Film Dissertation**➀** | FI6004 | 30 | 6 | 1, 2 |
| Special Study:  Avant Garde and Experimental Cinema**➀** | FI6007 | 30 | 6 | 1, 2 |
| Vamps, Divas Tramps, Lolitas | FI6009 | 30 | 6 | 1 |
| Cult Film, Trash Aesthetics and Exploitation | FI6008 | 30 | 6 | 2 |
| Filmmaking Portfolio | FI6012 | 30 | 6 | 1, 2 |
| Days of Hope: Drama in Broadcasting | TV6007 | 30 | 6 | 1 |
| Writing Television Drama | TV6008 | 30 | 6 | 2 |
| @ Work in the Media Industries | MD6004 | 30 | 6 | 1, 2 |

**➀** Option modules FI6004 and FI6007 are capped at 20 students. Option module FI6012 can only be taken with FI6001 and has a prerequisite of FI5005.

Full field Students must take FI6001 and FI6003 and **TWO** option modules.

Major field students must take FI6001 and FI6003 and **ONE** option module.

Half field students must take FI6003 and **ONE** option module.

Minor field students must take FI6003.

Level 6 requires the completion of the compulsory modules and one or two option modules depending upon the route.

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

The course is designed to offer a thorough grounding in key elements in the first year, which are then built upon throughout the second and third year, leading students to develop increased confidence and independence. To foster both an increasingly sophisticated understanding of the subject and to develop transferrable skills, a range of assessment methods is used, including essays and extended essays, reports, individual and group presentations, and various forms of practical work. The assessment regime for each module has been designed to provide formative opportunities that allow students to develop their work and to receive feedback that will feed forward to enhance their performance in the summative assessment. Care has also been taken to avoid assessment bunching. 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 following presentations, and on work-in-progress screenplays and edits of practical work.
* Summative assessments are accompanied by feedback sheets providing commentary on how well the assessment met the marking criteria 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.

Students are introduced to key elements underpinning film theory and practice in the first year (level four), and these are then fostered throughout the programme. In the film theory and history strand, students will learn the language of cinema as a means of audio-visual communication, the basic ‘grammar’ which will allow them to express themselves confidently either in theoretical work or in practical work. In addition, they will also engage with three further elements; theories of film and their application to the film text; the history of cinema and its impact upon the film text; and finally, how film texts and history relate to wider contexts, be they social, economic or national. This grounding in these significant areas, taught through the core theory modules, Approaches to Cinema (FI4001) and Hollywood and Beyond (FI4002), will form the intellectual basis for their exploration of the subject throughout levels 5 and 6.

Running parallel to the lectures for FI4001 and FI4002, there will be small group seminars, offering an opportunity for detailed discussion and reflection. The seminar for these modules is a combined three-hour session which forms the starting point for the personal tutor scheme. Each group of approximately 12-15 students will have weekly seminars with a tutor who will be their personal tutor for the duration of their degree. These seminars will allow students to grow in confidence both in terms of their own performance and, crucially, in approaching and talking to staff. Regular in-class formative assessments will offer ample opportunities for the development of key skills and for concentrated feedback in a trusting environment. These formative assessments, including such things as group projects and presentations, as well as key study skills, will also begin the process of developing the employability skills of students.

Film practice modules form the other half of the degree at Level 4, and are available only to full field students. Techniques 1 (FI4004) provides students with a firm grounding in the technical and craft skills necessary to produce a factual film (documentary), alongside an understanding of how an audio-visual assignment can be critiqued and assessed. Documentary Production (FI4005) applies these developing technical and craft skills to the production of two short documentary films, developing and guiding students’ project ideas through each stage of production, while introducing an awareness of professional practice, and the narrative conventions and visual storytelling techniques of factual filmmaking. In this module, students will also use archive material from the BFI National Archive to add elements of representation and time to their films.

At Level 5, the course builds on these approaches, encouraging students to experiment more with the kinds of material with which they engage, and to become more independent thinkers. The core theory modules Global Cinema Cultures (FI5002) and Thinking about Film (FI5003) offer a range of critical approaches to national cinemas, using theories of film designed to challenge students to open themselves to new forms of cinema and think about film in new ways. The pathways encourage students to make their own connections across the range of topics and reflect the diverse research interests of the teaching team, while assessments, for example presentations, are designed to augment some of the key transferrable skills introduced in the first year.

In the film practice strand, the focus will move from factual to fiction film making. Techniques 2 (FI5005) will provide students with a new portfolio of technical and craft skills to apply to fictional storytelling. Drama Production (FI5006) will harness these skills to their story ideas and transform them into short films, telling universal stories from a myriad of personal perspectives. Students will develop an understanding of audiences and where their films could fit in the cinematic world – at film festivals, on TV, online or in an academic context.

At Level 6, students can tailor their studies through a choice of modules. The core theory module, Power and Resistance (FI6003) applies a range of critical approaches to film texts that challenge the dominant modes of cultural production and discourse and critically explore contemporary identity. The optional theory modules offer a range of contemporary approaches to cinema, covering areas of cult and popular film and television, gender, race and disability, new philosophical approaches to film, and avant garde and experimental cinema. The Film Dissertation module (FI6004) encourages individual students to research and develop an extended piece of writing on a chosen topic under the guidance of a supervisor to produce a substantial piece of independent final year work.

The core practice module, Advanced Film Production (FI6001) builds on the production experience students have gained in previous years, deepening their understanding of each stage of production and allowing them to fully develop their scripts, creative ideas and technical skills to successfully shoot and edit their final major film project (fiction or factual) to a professional standard. The optional practice modules include Filmmaking Portfolio (FI6012), in which students specialize in two craft roles (directing/producing, cinematography/editing etc.) while learn how to market themselves and their films to future employers.

This course will equip students with a portfolio of film productions and a thorough understanding of the complexities of film history, context and theory, while also examining how to market and distribute their work, and the tools of freelance self-promotion. The employability strand is further developed through the introduction of an optional work placement module, MD6004, while there is also a sustained emphasis upon transferrable skills throughout the range of assessments, in conjunction with the University’s Careers and Employability Service.

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).

The course will make use of the Virtual Learning Environment (VLE) Canvas for communication and dissemination of information between students and staff as well as making online learning materials available to all.

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

1. **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 Year Leader and a Course Leader to help students understand the programme structure at year level and degree level respectively
* 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 student’s 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.
* Technical support to advise students on IT and the use of software.
* A designated Course Administrator.
* An induction week at the beginning of each new academic session.
* Staff-Student Consultative Committee.
* 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
* CASE (The Centre for Academic Skills and Employability) - a substantial Study Skills Centre that provides academic skills support
* Services for Students provides student support through three teams.
* Student Life provides disability support and international student support and offers advice on issues such as finance, regulations, legal matters, accommodation and childcare.
* Student Wellbeing focuses on student health, fitness and spirituality.
* Student Employability and Engagement focuses on careers and employability
* The Union of Kingston Students represents students throughout their time at Kingston.
* Students will have the opportunity to study a foreign language, free of charge, during their time at the University on a not-for-credit basis as part of the Kingston Language Scheme.

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

1. **Employability Statement**

Graduates from the Film programme have gone on to work in the industry in all areas of production and post production, including working as assistant directors, for post-production houses producing trailers, for audio-visual archives and as independent film makers running their own production companies. Other graduates have gone into academia within the field of film as teachers and to postgraduate study at MA and PhD level in both theory and practice, while others work outside the industry in a variety of areas including journalism, and business and enterprise.

Our degree equips students with a range of skills, which make them desirable to employers in a wide range of professional areas. Skills such as 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 degree gives students a firm academic foundation to pursue vocational training in the arts or other postgraduate study programmes.

Employability skills are introduced at level 4 both through the embedding of key skills within the curriculum and through the personal tutor system, which includes employability activities such as personal development planning and CV writing. These continue to be developed at Levels 5 and 6, in collaboration with Kingston University’s Careers and Employability Service. We run a number of events for final year students where they can seek advice, get help with CVs and meet alumni working in a range of areas.

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

Not applicable

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

QAA Subject  Benchmark Statement for  Communication, Media, Film and Cultural Studies:   <http://www.qaa.ac.uk/docs/qaa/subject-benchmark-statements/sbs-communication-media-film-and-cultural-studies-16.pdf?sfvrsn=4fe1f781_12>

**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. Includes both core and option modules. It includes both core and option modules.

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|  |  |  | **Level 4** | | | | **Level 5** | | | | **Level 6** | | | | | | | | | |
|  |  |  | FI4001 | FI4002 | FI4004 | FI4005 | FI5002 | FI5003 | FI5005 | FI5006 | FI6001 | FI6003 | FI6004 | FI6007 | TV6007 | TV6008 | MD6004 | FI6008 | FI6009 | FI6012 |
| **Programme Learning Outcomes** | **Knowledge & Understanding** | A1 | S | S |  |  | S | S |  |  |  | S |  | S | S | S | S | S | S |  |
| A2 | S | S |  |  | S | S |  |  |  | S | S | S | S | S | S | S | S |  |
| A3 | S | S |  |  |  |  |  |  |  |  |  |  | S | S |  |  |  |  |
| A4 | S | S |  |  | S | S |  |  |  | S | S | S | S | S |  | S | S |  |
| A5 | S | S |  |  | S |  |  |  |  | F |  |  |  |  |  |  |  |  |
| A6 | S | S |  |  | S | S |  |  |  | S | S | S | S | S |  | S | S |  |
| **Intellectual Skills** | B1 | S | S | S | S | S | S | S | S | S | S | S | S | S | S | S | S | S | S |
| B2 | S | S | S | S | S | S | S | S | S | S | S | S | S | S |  | S | S | S |
| B3 | S | S |  |  | S | S |  |  |  | S | S | S | S | S |  | S | S |  |
| B4 | S | S |  |  |  |  |  |  |  |  |  |  | S | S | S |  |  |  |
| B5 | S | S |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| B6 | S | S |  |  | S | S |  |  |  | S | S | S |  |  |  | S | S |  |
| **Practical Skills** | C1 |  |  | S | S |  |  | S | S | S |  |  |  |  |  |  |  |  | S |
| C2 |  |  | S | S |  |  | S | S | S |  |  |  |  |  |  |  |  | S |
| C3 | S | S |  |  | S | S |  |  | S | S | S | S |  |  |  | S | S | S |
| C4 | S | S | S | S | S | S | S | S | 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.**

**BA (Hons) film – Course Diagram**

**FULL-TIME**

**LEVEL 4 LEVEL 5 LEVEL 6**

**TB1 TB2 TB1 TB2 TB1 TB2**

FI5005 – Techniques 2

30

FI5003 – Thinking about Film

30

FI5002 – Global Cinema Cultures

30

FI5006 – Drama Production

30

30

FI6003 – Power and Resistance

30

FI6001 – Advanced Film Production

30

FI4005 – Documentary Production

30

FI4004 – Techniques 1

30

FI4002 – Hollywood and Beyond

30

FI4001 – Approaches to Cinema

30

OPTION MODULES

(see table in Section D)

**Technical Annex**

|  |  |
| --- | --- |
| **Final Award(s):** | BA (Hons) Film |
| **Intermediate Award(s):** | Cert HE, Dip HE, Unclassified Degree |
| **Minimum period of registration:** | Full-time: 3 years, Part-time: 6 years |
| **Maximum period of registration:** | Full-time: 6 years, Part-time: 12 years |
| **FHEQ Level for the Final Award:** | Honours |
| **QAA Subject Benchmark:** | Communication, Film and Cultural Studies |
| **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:** | W610 |
| **Course Code:** | UFFIL1FIL06 (FT)  UPFIL1FIL02 (PT) |
| **Route Code:** | UFFIL1FIL06 (FT)  UPFIL1FIL02 (PT) |