

**Programme Specification**

**Title of Course: BA (Hons) Creative Writing and Film Cultures**

**Date Specification Produced: March 2018**

**Date Specification Last Revised: February 2020**

This Programme Specification is designed for prospective students, current students, academic staff and potential 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 he/she takes 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 and Module Descriptors.

**SECTION 1: GENERAL INFORMATION**

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

**SECTION 2: THE PROGRAMME**

1. **Programme Introduction**

It is one of the truisms of cinema that no good film was ever made without a good script and the ranks of film greats are studded with writer-directors who understand the primacy of the story in achieving their artistic vision. For their part, even page- oriented writers are having to grapple with the creative and commercial ramifications of an age that is ever more visually and digitally minded. The BA (Hons) Drama and Film Cultures builds on Kingston University’s strong reputation at the forefront of creative writing and film education for a new Combined Honours degree designed to provide its students with varied creative opportunities alongside a rigorous intellectual and practical exploration of approaches to story-telling on both page and screen. It offers an integrated course of study covering the histories and global contexts of the moving image, and theoretical, critical and practical approaches to creative writing in an interdisciplinary context.

Whether text based or more physical and visual, all narrative art is ‘authored’ in one way or another, and the course allows students to consider and practice this authorship in its widest sense. Across a three-year programme, our teaching team of award-winning novelists, short story writers, directors and film scholars explore creative writing and film as part of a dynamic matrix of cultural influences with connections to politics, the visual arts, popular and avant-garde cultural practices, as well as aiding students in the making of their own work. The course offers students access to a dynamic, challenging and supportive community in which to study these disciplines and the rich synergies between them.

During the degree, students are exposed to different ways of looking, thinking and engaging with story and the visual. Their coursework allows them to gain practical, transferable skills in communication, analysis, and composition, while developing their understanding of how tradition and theory can be manifested in a variety of media, contexts and platforms. The degree fosters creativity and problem-solving, and integrates professional practice into its modules through a variety of forms of assessment. Students also develop their versatility and capacity for independent learning, all qualities that are highly desirable to employers. By the course’s end, students will be well prepared and suited for careers in creative and related industries.

Our philosophy of interweaving intellectual study and creative practice begins at Level 4 and continues through Levels 5 and 6. In each year, Creative Writing and Film Cultures students take four, year-long modules, two in each of the subject areas. At Level 4, students learn about the history of cinema, from its origins in photography to its ongoing digital development, and are introduced systematically to the craft of creative and professional writing. Modules engage with critical ideas and trends concerning authorship and audience, and are distinguished here and at all levels by an extensive use of practical workshops. Modules are distinguished here and at all levels by an extensive use of practical workshops. The emphasis on workshops, seminar discussion and regular peer review of students’ writing is designed to foster a mutually supportive and inspirational cohort spirit, while preparing the students for an increasing number of writing careers that involve team as well as individual writing. Levels 5 and 6 ensure the continued development of students’ sensitivities and expertise with modules that explore international film cultures (FM5002), writing about film (FM5004) and deepen their understanding of the techniques and contexts behind various literary genres including screenwriting (CW5004). These levels provide students with the opportunity to select research strands that reflect their own creative interests and specialisms, most notably through two “capstone” dissertation projects in their final year that will enable them to synthesise learning outcomes from both disciplines.

Students are supported throughout their degree via the personal tutor system, which offers general as well as subject-specific academic support and guidance in both group and one-to-one contexts, ensuring that every student has a named personal tutor who keeps track of their progress and is their first point of contact for any problems they may encounter.

The course is enriched by the resources and history of its location. Pioneer scientist and photographer Eadweard Muybridge, sometimes described as the Father of Film, was born in Kingston, and one of the most significant pioneer British film studios of the silent era, constructed and managed by Cecil Hepworth, was located in nearby Walton on Thames. Today, the prestigious Kingston International Youth Arts Festival offers numerous opportunities for talented writers and Film Cultures students, facilitated by our own dedicated rehearsal facilities, while the myriad cultural offerings of central London are just a short train ride away. In addition to the professional practitioners among its own staff, the university enjoys a number of close connections to London’s creative hubs and industries. Our key partnerships include:

***British Film Institute* (BFI)**

The BFI comprises the BFI Southbank, one of the world’s leading repertory cinemas, the BFI Reuben Library, which is the UK’s largest film and TV related reference library, and the BFI National Archive, a repository of almost 130 years of film and television history. With former BFI employees and collaborators among our teaching team, Kingston University has ongoing links with the most significant cultural body for the preservations, promotion and study of film culture. Our connections include Kingston University Film Professor John Ó Maoilearca, who has been the curator of the philosophy and film series *Philosophical Screens* at the BFI Southbank in London since 2012.

***Institute of Contemporary Arts***

Our students benefit from the University being an Associate and Affiliate partner with the ICA, an internationally renowned London institution. In addition to participating in seminars and events that we organise at the ICA, the partnership offers our students free membership and the opportunity to become a Kingston/ICA intern.

In addition, students have the opportunity to study languages as part of the Kingston Language Scheme, to Study Abroad in their second year at institutions in Europe, the United States, and Australia, and will will have access to the various extra-curricular activities that occur within the wider School, for example the regular public readings and performance events put on by The Writers Centre, Kingston.

1. **Aims of the Course**

The aims of the Creative Writing and Film Cultures programme are:

* to encourage and enable a diverse student intake
* to enable students to realise and develop their creative potential
* to provide a programme in which students can acquire knowledge and critical understanding of the major genres and literary traditions, including experimental and contemporary practices, to inform and provide context for their own creativity.
* to equip students with the tools needed to analyze and write sophisticatedly about film and imaginative writing, including an understanding of the historical and cultural contexts that shape them.
* to foster their capacity for critical and independent thought via practical investigation of and theoretical perspectives on film cultures and creative writing processes.
* to develop awareness of the way a range of identities are reflected and inflected through film and creative writing
* to create independent learners, capable of demonstrating initiative, self-reflection and the ability to articulate their ideas in diverse written, oral and visual forms.
* to foster professional writing skills and techniques, including the ability to write clearly and succinctly for diverse audiences in diverse modes.
* to create an appetite for lifelong learning and inculcate habits of self-management in order to enhance students’ personal development and prospects for future employment or further study.

1. **Intended Learning Outcomes**

The field/course provides opportunities for students to develop and demonstrate knowledge and understanding specific to the subject, key skills and graduate attributes in the following areas. The programme outcomes are referenced to the QAA subject benchmarks for Creative Writing (2019), the Frameworks for Higher Education Qualifications of UK Degree-Awarding Bodies (2014), and relate to the typical student.

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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**  On completion of the course students will be able to |  | **Subject Practical Skills**  On completion of the course students will be able to |
| A1 | The theory and practice of writing for the page, the screen and related media, including a detailed knowledge of style - what constitutes good writing, and the processes by which narratives are created | B1 | Describe, interpret and evaluate texts and visual media and demonstrate understanding of the interplay between theory and practice in the creative arts | C1 | Demonstrate understanding of the individual and collective processes by which creative work is developed and realised, including the ability to offer, respond positively to, and make use of constructive feedback |
| A2 | Key writers, filmmakers, their practices and their cultural and historical contexts | B2 | Develop ideas, construct arguments and present them in appropriate ways | C2 | Use standard English syntax and punctuation correctly and/or with due awareness of what constitutes appropriate modes of expression in different contexts |
| A3 | The conventions of a range of contemporary and historical genres, particularly as they pertain to film and creative writing. | B3 | Deploy and manipulate conventions appropriate to specific modes or genres | C3 | Reflect on revision processes and techniques: drafting, editing, rewriting |
| A4 | Create and communicate visual analysis of film cultures | B4 | Transfer relevant research, critical skills and practical abilities to diverse situations, including professional contexts | C4 | Organise and participate in creative work, including public presentation. |
| A5 | Their own creative processes and the strengths and weaknesses of their own creative work. | B5 | Identify the ways in which a piece of creative work might be improved, | C5 | Produce a sustained piece of writing to deadline, in a format suitable for publication or viewing |

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:

**A minimum of 112 tariff points** from recognised Level 3 qualifications

Plus: GCSE (score 9-4): five subjects including English and Maths (Key Skills Level 2 may be used in lieu of GCSE English and Maths).

A minimum Academic IELTS score of 6.5, with no element below 6.0, TOEFL 46-59 or equivalent is required for those for whom English is not their first language.

The course will allow Recognition of Prior Learning (RPCL and RPEL)

We welcome applications from mature students (aged over 21) who can demonstrate, through portfolio /written work and relevant experience, that they have developed cognitive and technical skills through their life experiences. We are keen to hear from all applicants who are passionate about their subject and whose previous qualifications have adequately prepared them to succeed at degree level. Applicants may also apply if they hold relevant level 3 qualifications, such as A-levels, BTECs, 14–19 Diplomas, IB etc. Mature students and those with non-standard qualifications are encouraged to apply and will be given the opportunity to meet the course team and discuss expectations and requirements. All staff interviewing will have undergone unconscious bias training. At Kingston, we are committed to increasing diversity and inclusivity in every aspect of university life and work.

1. **Programme Structure**

This programme is offered as a full field in full-time and part-time modes and leads to the award of BA (Hons) Creative Writing and Film Cultures. Entry is normally at Level 4 with A-level or equivalent qualifications (See section D). Transfer from a similar course 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**

Not applicable

**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**

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. Full details of each module will be provided in module descriptors and in student module guides via Canvas.

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| **Level 4** (all core) | | | | | |
| **Compulsory modules** | **Module code** | **Credit**  **Value** | **Level** | **Teaching Block** |
| Introduction to Creative Writing I: The Writers’ Toolkit | CW4003 | 30 | 4 | 1&2 |
| Introduction to Creative Writing II: Writing that Works | CW4004 | 30 | 4 | 1&2 |
| From Pre-Cinema to Post-Cinema | FM4002 | 30 | 4 | 1&2 |
| Authorship and Active Audiences | FM4003 | 30 | 4 | 1&2 |

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 field/course at this point who have successfully completed 120 credits are eligible for the award of Certificate of Higher Education in Creative Writing and Film Cultures.

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| --- | --- | --- | --- | --- |
| **Compulsory modules** | **Module code** | **Credit**  **Value** | **Level** | **Teaching Block** |
| Screenwriting | CW5004 | 30 | 5 | 1&2 |
| Independent Research Studies | EL5001 | 30 | 5 | 1&2 |
| Universal Narratives | FM5005 | 30 | 5 | 1&2 |
| Writing About Film | FM5004 | 30 | 5 | 1&2 |

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

Students exiting the field/course at this point who have successfully completed 120 credits are eligible for the award of Diploma of Higher Education in Creative Writing and Film Cultures.

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| --- | --- | --- | --- | --- |
| **Compulsory modules** | **Module code** | **Credit**  **Value** | **Level** | **Teaching Block** |
| Dissertation | EL6000 | 30 | 6 | 1&2 |
| Power and the Image | FM6002 | 30 | 6 | 1&2 |
| Box Set Drama: Writing for Television | CW6008 | 30 | 6 | 1&2 |
| Special Topics in Film Cultures | FM6003 | 30 | 6 | 1&2 |

Level 6 requires the completion of all modules.

1. **Principles of Teaching, Learning and Assessment**
2. ***Academic Coherence***

Drawing on the principles of curriculum design at Kingston University, Creative Writing and Film Cultures offers a synthesis between critical understanding and its creative expression. Helping students to make connections between theory and practice in Creative Writing and Film Cultures is an acknowledged aspect of good practice in both fields and something for which course teams have been praised by External Examiners. This degree incorporates this approach by blending modes of learning, teaching and assessment within modules so that textual and visual projects are conceived and developed in relation to historical and theoretical research and understanding of research materials is underpinned by practical experience and experiment.

At level 4, which constitutes a general, incremental induction into the fields, there is an emphasis on the acquisition of critical, creative writing and professional writing skills through workshop and seminar activities. Students will be introduced to issues in and approaches to film and imaginative writing within their wider artistic, social and technological contexts, themes that develop as the degree progresses. The Module from Pre-cinema to Post cinema charts the history of the mocing image while in ‘Authorship and Audiences’, key theories and trends concerning the author and the fan are explored.

Practices such as active participation in discussion, oral and video presentation, the giving and taking of constructive criticism and peer review are encouraged and reinforced through learning outcomes and assessment. A variety of teaching and learning strategies that combine interactive lectures, screenings and seminars allow for a pedagogically effective mixture, in which exposition in the lectures is followed through in practical work, with small-group discussion and individual writing exercises. Meanwhile, workshops and seminars provide a more intimate forum for activities such as close-reading and detailed exploration of texts for page and screen, student-led discussion and the review (including peer review) of students’ own work in drafts. The coursework is intended to reflect contemporary professional practice and ranges from the drafting of a blog post, deploying rhetorical devices, for an organisation to the adaptation of a story for the screen.

Throughout level 4 students are also supported by the Personal Tutorial Scheme, which assists students in making the transition to higher education and enables them to develop good academic habits and gain confidence to operate successfully in a university context (for more information about the Personal Tutor system, see Section G below). The emphasis placed on small group tutorials and one-to-one supervision at level 4, both from the course leader and the Personal Tutor, is maintained at levels 5 and 6, with a particular focus on encouraging students to be proactive in moving towards professional life and/or further study.

As students move on from introductory level work they develop a more sophisticated and broader understanding of these disciplines and the synergies between them. Level 5 students take the module ‘Screenwriting’ which will intorduce them to the processes and practices of writing for screen media across different genres and formats. The module ‘Independent Research Studies’ asks its students to produce a sustained piece of writing in poetry, film, fiction or non-fiction, and to reflect critically on their creative process. This largely self-managed module provides students with the opportunity to work independently on a creative writing project, with particular emphasis placed on feedback and revisionary aspects.

The diversity and particularities of international film are explored in the module ‘Universal Narratives’, helping students to understand the social and cultural forces that shape and have shaped visual narrative traditions outside Hollywood and the hegemonic English-language mainstream, while in the ‘Writing about Film’ module the accent is on preparing students for theoretically informed professional engagement with film. Students will learn to offer critical commentary on films for diverse audiences and across multiple platforms and formats, and through a variety of engaged writing formats, from reviews and longer articles for the broadsheet press or academia, through shorter, internet-oriented pieces, to the copy required for film festival-style brochures. academic papers, presentations and magazine pieces. Industry specialists from fields such as film journalism, festival management and archiving supplement our own tutors here to help students develop a portfolio of pieces for assessment.

Research is key throughout the third year, in both the modules delivered and in the increasing focus on students’ extensive, independent study. In this Level six ‘capstone year', students complete two major self-designed dissertation projects, one in Creative Writing and the other in Film Cultures. In these, students use the practical, critical and analytical skills developed across years one and two to research a topic of their own choice, fully supported by the specialisms of the teaching staff. Students are able to showcase their multi and transdisciplinary skills in a format appropriate to a range of audiences, including potential sponsors and employers. The other modules explore research in depth and introduce students to further ideas and ways of working that can influence career choices post-University. For example, ‘Power and the Image’ works in tandem with Special Topics to offer a consideration of the relationship between representation and power within visual culture, and a series of cutting-edge case studies within contemporary visual culture, while ‘Special Study: Narrative Techniques in Popular Fiction’ centres on an advanced and detailed study of the developments and codes of specialised genres of creative writing, once again preparing students for a critically-inflected writing practice.

1. *Assessment*

### Creative Writing and Film Cultures offers a diverse, innovative approach to assessment. Students have opportunities to submit professional and outward-facing writing, presentations, video essays and creative scripts with critical commentaries as well as essays in a more traditional, academic voice. .

### The students’ acquisition of academic skills is demonstrated through a mixture of formative and summative assessments. Diagnostic testing in the early weeks of the course and at intervals throughout the degree will be utilised to test progress in the development of core English usage skills, and will also identify where students need additional support (for information on student support please see ‘Support for Students and their Learning’, below).

The assessment methods used throughout the course are designed to enable students to demonstrate the acquisition of knowledge, understanding and skills in creative writing and film analysis. Formative work features in all modules as a means of giving students experience of different assessment modes and providing feedback on their progress towards their summative assessment**.** This allows students to air ideas at an early stage and receive both staff and peer comments, to develop their confidence and also take risks, before summative assessment, so playing an important part in their continuous development.

There is a strong emphasis on drafting and critical revision and students’ work is subject to regular review and critical evaluation by themselves, through peer review and/or through specific formative assessment. Not all students’ work is formally graded: portfolios, for example, may be sample-marked; drafts may be required but not assessed; commentaries on a piece of creative writing may be marked where the writing itself is not.

At level 4 learning outcomes are focused on the development of specific skills and abilities fundamental to the field, and assessment strategies reflect this. The importance of establishing good seminar practice, with active participation, tactful but honest appraisal of fellow students’ work and the ability to receive and act upon constructive criticism, is explicitly recognised in, for example, the assessment of CW4003 and CW4004, Introduction to Creative Writing, which features input from both tutor and fellow students. The use of portfolios, dossiers and take-home tests exemplifies the emphasis on regular reading and writing exercises, both in workshops and in students’ private study time. Self-evaluation of students’ writing practices and critical commentary of their own writing also makes an initial appearance as summative assessments at this level.

Assessments strategies at levels 5 and 6 build on and extend the practices and learning outcomes established in level four, maintaining the emphasis on drafting, with peer and tutor review, along with increased ‘outward’ facing aspects. The level 6 Dissertation Projects, for instance, allows students to demonstrate and apply the knowledge they have acquired throughout the course, while also testing the (transferable) skills they have gained in project management, skills valued in creative and research-based industries.

Assessments throughout the course not only enable students to demonstrate the learning outcomes for individual modules but also reflect those of the degree as a whole. Examples of assessment include:

* Traditional academic essays, ranging from short responses to full-length research essays
* Critical reflective writing
* Creative responses
* Rationales
* Video and Performance Essays
* Group and individual presentations
* Portfolios of writing using different styles of address for different platforms
* Practical artefacts (video, illustration) accompanied by critical commentary and reflection

Please see the module descriptors for Individual learning outcomes mapped across module specific assessments.

1. *Learning and Teaching*

This course is delivered via lectures, seminars, practical workshops, one-to-one tutorials and guided independent learning. The overarching ethos is one of participation and involvement, with students encouraged to take responsibility for their learning, with plenty of opportunities for formative feedback on their work throughout. The Creative Writing and Film Cultures programme makes full use of technology-enhanced learning, particularly the University’s virtual learning environment (Canvas) as a central site for communication and accessing course materials. Various forms of learning environments from classroom and studio to cinema and public spaces provide the context and framework for the course. The teaching and learning strategy is designed to provide an appropriate, effective and stimulating mixture. Workshops, lectures, screenings, seminars and supervised work offer a forum for the presentation and discussion of subject themes and ideas. These enable students to experience different kinds of teaching and learning scenarios across different scales, from larger to smaller groups, with opportunities to present individually and as part of a group.

All courses based at Kingston School of Art currently offer students free access to the online video tutorial platform LinkedIn Learning. This provides a wide range of subjects to choose from, many with downloadable exercise files, including software tutorials covering photography, graphics, web design, audio and music, CAD and Microsoft Office software, as well as courses on Business and Management skills. These offer additional self-paced learning, taken at will by students wishing to broaden their employability skills in areas beyond the course.

Kingston University is committed to inclusivity and diversity, and Creative Writing and Film Cultures addresses the central principle of this in the variety and relevance of its content. The three core principles of the inclusive curriculum framework are:

1. *Create an accessible curriculum*

The curriculum is designed to be accessible, both conceptually and practically. Conceptually, this means the inclusion of a variety of sources reflecting the diversity of voices and ideas in Creative Writing and Film Cultures, and consideration of what is excluded. Practically, the course makes use of the numerous resources available to KU students. Staff are also encouraged to consider the ‘accessibility’ of their delivery and their own approachability. This accessibility is also adopted in the assessment strategy. Effective scheduling and timely assessments help all students but are particularly useful for students who have specific learning differences or disabilities, or for students who have caring and employment responsibilities beyond their studies. This is apparent in the diverse, flexible range of assessments styles in this degree.

1. *Enable students to see themselves reflected in the curriculum*

Relating to student-led campaigns that demand that education be democratised, ensuring that multiple perspectives are embraced and celebrated,Creative Writing and Film Cultures allows students to recognise the importance of what they bring, their social and cultural identity, in relation to themes considered throughout the course. This leads to a sense of belonging and legitimacy within the higher education environment. This is reinforced through the accessible curriculum content. Practical interventions are encouraged and staff will encourage contributions from students through classroom discussion.

1. *Equip students with the skills to work in a global and diverse environment*

Creative Writing and Film Culturesfollows the principle that if students are exposed to multiple perspectives and realities and they are encouraged to understand difference, they are better equipped to work collaboratively with others from a variety of cultures and social positions. The degree uses staff members’ different learning and teaching backgrounds to ensure that students develop perspectives on their fields that reach across class, gender and nationality, with the Level five Module ‘Global film Cultures’and the Level six module ‘Power and the Image’ being conspicuous examples of this. Inclusivity and diversity is embedded throughout the Creative Writing and Film Cultures programme, and is regularly reviewed.

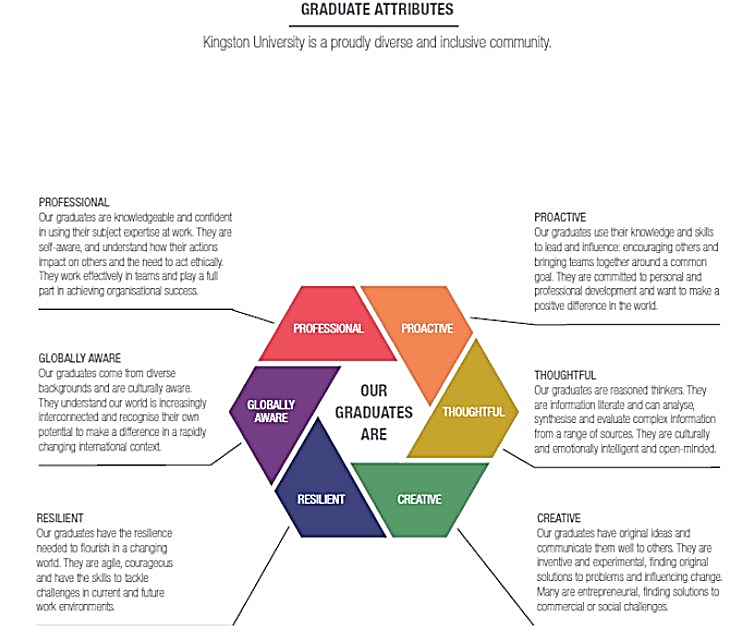
1. *Student-Centred*

The course addresses the needs of students as learners in a variety of ways. The personal tutor system supports students on their journey through the course and aims to help them join up their learning. From induction onwards the idea of a cohort is central to the ethos fostered through collaboration within the group. Small group teaching and collaborative workshops play an important role in team-building. Kingston University offers Personal Development planning workshops to help students prepare for employment and career development as it helps students recognise transferable skills – indeed, the idea of transference is embedded in the course. Critical and reflective journals help students join up their learning across modules and improve their capacity to understand how and what they are learning, helping them review and plan, and take responsibility for their learning. While it is not required, we encourage Creative Writing and Film Cultures students to integrate with other practice-based courses.

The curriculum is designed to foster student engagement. Formal mechanisms of Staff Student Consultative Committees, Boards of Study and Faculty Forum, as well as informal meetings with course and module teams, allow for student engagement and feedback into the development of the course.

1. *Development of Academic skills*

Academic and practice-based skills are developed throughout the programme. In particular, different forms of research practices and how they are communicated are of central importance. The programme supports students developing Kingston University’s ten key skills (AG1) and the six graduate attributes.



1. *Research and Practice-led Teaching*

Research underpins the core aims of the programme and is deeply embedded in all aspects of the course. Members of our teaching team bring their own research and professional experiences and knowledge to the course, whether that is writing for a range of contexts, curating exhibitions, programming festivals, film-making, performing or designing new ways of communicating. The Level six Special Study/ Dissertation modules (amongst others) provide opportunities for research-informed teaching, through the development of an individual tutor-led project, collaborative work, or a team-taught thematic approach. The work that students complete here will demonstrate students’ highly developed research skills, and their ability to assess the appropriate methods and approaches for a particular topic.

1. *Employability*

The course seeks to produce agile, flexible thinkers and practitioners able to collaborate with people from other backgrounds, adept at learning new skills, able to adapt their skills to different situations and to understand the demands of different professions – for example, that they can move between the demands of different careers. The course explicitly foregrounds employability and the combination of skills needed for students to pursue careers in the creative and cultural sector, evidenced through this document. Modules that emphasise professional practice and ‘real world’ scenarios, as well as career events and the opportunity to meet industry experts and foster industry links, are some of the ways in which we encourage students to identify their future pathways.

Our degree equips students with a diverse skillset that makes them desirable to employers in a wide range of professional areas. Skills such as initiative and problem-solving, teamwork, oral and written communication skills, imagination and creativity, and analytical and research skills, are increasingly recognised by the working world as highly valuable. The creative and cultural industries are major contributors to the UK’s economy, and Creative Writing and Film Cultures graduates will 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. Further articulation of this is in the Employability Statement below.

1. *Contribution to Society*

The QAA Benchmark statement for Communication, Film and Media notes: “Degree programmes in Communication, Media, Film and Cultural Studies are characterised by a diversity of emphases, drawing in different ways on the disciplinary and professional sources.” Creative Writing and Film Cultures develops this ethos and places students in a position where they can think about the moving image and imaginative writing critically, probing the ways in which they produce the moral, ethical and social contexts of contemporary human experience, not least their potential for cultural definition and social change. Creative Writing and Film Cultures is part of a suite of “programmes relevant to students’ futures both in work and as citizens” in that ithas been specifically tailored to furnish students with the relevant combination of skills and knowledge to allow students to be able to identify their own pathways and future careers in the creative and cultural industries.

1. *Key Skills*

These are embedded both within modules and synoptically. The table at the end of this document identifies how they occur.

### Support for Students and their Learning

Students are supported by:

* A Course Leader to help students understand the programme structure at both year and degree level
* A Personal Tutor at all three levels (see below)
* Module Leaders who coordinate the teaching and learning activities and can advise students on any specific questions related to the learning and assessment for the module.
* The staff team also supervise individual projects at Level 6, offering a series of one-to-one tutorials
* Technical support to advise students on IT and the use of software
* A designated programme administrator
* An induction week at the beginning of each new academic session
* Staff-Student Consultative Committee
* Canvas – a versatile and engaging online virtual learning environment
* LinkedIn Learning – an online platform offering self-paced software tutorials
* a substantial Academic Success Centre that provides academic skills support for UG ad PG students throughout the academic year. This includes provision for students who are identified via early assessment or through discussions with tutors as needing additional support.
* Student Achievement Officer who provides pastoral support
* Disability and international student support, and advice on issues such as finance, regulations, legal matters, accommodation and childcare
* Advice on student health, fitness and spirituality
* Careers and Employability Services team who will provide support for students prior to undertaking work placement(s)
* Faculty-aligned Careers Advisers who run workshops, weekly drop-ins and 1:1 appointments
* The Union of Kingston Students represents students throughout their time at Kingston

Other tailored support is also available to students, such as the School of Humanities’ extra-curricular series of interactive lectures, which help to enhance students’ writing and oral skills within an informal and supportive environment.

Throughout their degree, guidance is available for students through the provision of specific pre-set office hours, during which all members of the teaching staff are available for consultation with students (3 hours per week), as well as through module-based tutorial time. Students are also encouraged to make use of the Faculty’s Centre for Academic Skills and Employability (CASE) for help with their writing at all levels. In addition to CASE, the course seeks to address the needs of students from non-traditional educational backgrounds who are in need of additional support through taught revision sessions designed to improve student performance.

Personal Tutor Scheme

Students are allocated a Personal Tutor on their arrival at Kingston. The tutor’s role is to support the student throughout their three years at University. At Level IV, students have a series of one-to-one meetings throughout the year (a minimum of 5). The aim of these meetings is to ensure a good transition to University and also allow the student to have an identified tutor whom students know are there to encourage and support them as individuals. At Levels V and VI. Personal tutors welcome their students back and ensure they are aware of the requirements and expectations of the year. Tutors are then available via appointment and in Office Hours.

Students are encouraged to become a part of the wider university culture, and are invited to School and Faculty events, including exhibitions, social events, performances and book launches. The School supports social as well as academic events to encourage interaction with other courses and student groups, and to create a community of staff and students. Further, regular year meetings provide a forum for the discussion of issues. The School supports social as well as academic events to encourage interaction with other courses and student groups.

The Directorate of Student Achievement works with students to raise achievement throughout their journeys with us. It provides students with guidance and support for learning and teaching, enhances their employability, values equality, diversity and inclusion, offers them the right development opportunities, and supports them through the delivery of accessible survey data. An example of this is the KU Extra app which enables students to access the wider KU community – lectures, events across the whole University, as well as content tailored to Creative Writing and Film Cultures.

1. *Student Engagement*

Collaboration and participation form cornerstones to the course’s approach to student engagement. As a University, we actively value the idea of a learning community, at both School and Faculty level, in order to foster transferrable skills such as teamwork. Through this, we aim to encourage entrepreneurial thinking and confidence, key components of the economy in which our graduates will be employed; we do this through the kinds of project work students are involved in and in students working closely with the staff team. We also invite guest speakers and professional practitioners to add to the extensive course team experience and content.

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 representatio
* Annual Monitoring and Enhancement
* Periodic review undertaken at subject level
* Student evaluation including MEQs (Module Evaluation Questionnaires), Level Surveys and the NSS
* Moderation policies
* Peer observation and evaluation of teaching across courses in the Faculty
* Feedback from employers

1. **Employability Statement**

The Creative and Cultural industries are major contributors to the UK’s economy and our graduates have the skills they are looking for. A Creative Writing and Film Cultures degree equips students with skills that make them desirable to employers in a wide range of professional contexts.

Graduates in Kingston’s Creative Writing and Film Cultures courses have worked in the creative industries as writers, directors, stand-up comedians, outreach workers, technicians, producers and events managers. They work in publishing, journalism, advertising and marketing, arts management, new media, education, community arts, the public relations industry, business, and therapeutic fields. A number of graduates have gone on to postgraduate study in Film, Theatre, Creative Writing, Media or to teacher training.Our alumni have published novels in a variety of countries as well as gaining employment in a range of industries where accurate and imaginative writing is valued. We have industry links with publishers, film professionals and literary agents, as well as working writers in a variety of fields.

Employability skills are introduced at Level 4 both through the embedding of key skills within the curriculum and through the personal tutorial 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 Careers and Employabiity and in addition to this, a number of modules at these levels require students to undertake assessment tasks with a professional focus that are designed to enhance post graduate employability. 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 and our extensive programme of extra-curricular activities also contributes significantly to students’ confidence and experience in creating, organising and managing performance- and text-based projects.

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

Not applicable

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

QAA Communication, Media, Film and Cultural Studies benchmarking statement:

<https://www.qaa.ac.uk/docs/qaa/subject-benchmark-statements/sbs-communication-media-film-and-cultural-studies-16.pdf?sfvrsn=4fe1f781_12>

QAA Creative Writing benchmarking statement:

<https://www.qaa.ac.uk/docs/qaa/subject-benchmark-statements/sbs-creative-writing-16.pdf?sfvrsn=d4e2f781_10>

Course Page:

<https://www.kingston.ac.uk/undergraduate/courses/creative-writing-and-film-cultures/>

**Development of Course Learning Outcomes in Modules**

This map identifies where the 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 field/course aims, a means to help students monitor their own learning, personal and professional development as the field/course progresses and a checklist for quality assurance purposes.

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  |  |  | **Level 4** | | | | **Level 5** | | | | **Level 6** | | | |
|  | **Module Code** |  | CW4003 | CW4004 | FM4003 | FM4002 | FM5005 | FM5004 | EL5001 | CW5004 | CW6008 | EL6000 | FM6002 | FM6003 |
| **F/F/Programme Learning Outcomes** | **Knowledge and Understanding** | A1 | S | S | S |  | S |  | S | S | S | S | S | S |
| A2 | S |  | S | S | S | S | S | S | S | S | S | S |
| A3 | S |  |  | S | S | S | S | S | S | S |  | S |
| A4 |  |  |  | S | S | S | S | S | S | S | S | S |
| A5 |  | S | S |  | S |  | S | S | S | S | S | S |
| **Intellectual Skills** | B1 | S |  | S | S | S | S | S | S | S | S | S | S |
| B2 |  | S | S | S | S | S | S | S | S |  | S | S |
| B3 | S | S | S |  | S |  | S | S | S |  | S | S |
| B4 |  |  | S | S | S | S | S | S | S | S | S | S |
| B5 | S | S |  |  |  |  | S | S | S | S |  | S |
| **Practical Skills** | C1 |  | S |  |  |  |  | S | S | S | S |  | S |
| C2 | S | S |  | S | S | S | S | S | S | S | S | S |
| C3 |  | S | S | S | S | S | S | S | S | S | S |  |
| C4 |  |  | S |  |  | S | S | S | S | S |  | S |  |  |
| C5 |  | 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.**

**Technical Annex**

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| --- | --- |
| **Final Award(s):** | BA (Hons) Creative Writing and Film Cultures |
| **Intermediate Award(s):** | Cert HE in Creative Writing and Film Cultures  Dip HE in Creative Writing and Film Cultures  BA in Creative Writing and Film Cultures |
| **Minimum period of registration:** | 3 year Full-time – 6 years Part-time |
| **Maximum period of registration:** | 6 years Full-time – 12 years Part-time |
| **FHEQ Level for the Final Award:** | Level 6 |
| **QAA Subject Benchmark:** | Communication, Media, Film and Cultural Studies (2016) and Creative Writing (2016) |
| **Modes of Delivery:** | Full-time and Part-time |
| **Language of Delivery:** | English |
| **Faculty:** | Kingston School of Art |
| **School:** | Arts, Culture and Communication |
| **Department:** | Humanities |
| **UCAS Code:** | WP38 |
| **Course/Route Code:** | UFCRW2FCU20 (Full-time) |
|  |  |