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# Programme Specification

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

**Date Specification Produced: March 2018**

**Date Specification Last Revised: March 2021**

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 in the individual Module Descriptors.

SECTION 1: GENERAL INFORMATION

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| **Title:** | BA (Hons) Drama and Film Cultures |
| **Awarding Institution:** | Kingston University, London |
| **Teaching Institution:** | Kingston University, London |
| **Location:** | Penrhyn Road Campus  Kingston School of Art, Kingston University, London |
| **Programme Accredited by:** | None |

## SECTION2: THE PROGRAMME

### Programme Introduction

The BA (Hons) Drama and Film Cultures builds on Kingston University’s long reputation at the forefront of drama and film education in the UK. It offers an integrated course of study covering the histories, practices and contexts of theatre, performance and film, and explores theoretical approaches to both in an interdisciplinary context. The degree explores theatre, performance and film as part of a dynamic matrix of cultural influences in relation to politics, the visual arts, popular and avant-garde cultural practices. It considers the ways in which all three can both shape and be shaped by their surrounding artistic and political contexts, and it engages with a range of theoretical ideas about representation and spectatorship, identity and difference, art and ideology, and the body in representation. The course offers students access to a dynamic, challenging and supportive community in which to study these disciplines.

Across this three-year programme, students learn different ways of looking, thinking, engaging with and writing about the history and theory of drama and film. These activities allow them to gain intellectual and practical skills in communication, analysis, writing, theatre-making and performance, while developing their understanding of how history and theory can be realised or made manifest in a variety of live and recorded forms, contexts, platforms, or performances. The degree fosters creativity and problem-solving skills, and integrates professional practice into its modules through a variety of forms of assessment. Students gain practical, writing and critical skills that are highly desirable to employers and acquire confidence as independent learners. This combination of disciplines encourages students to develop a range of skills to articulate ideas through performance and in written, oral and visual form across a variety of formats, allowing them to prepare for a career in the creative industries.

Drama and Film Cultures offers a rich synergy of disciplines, enriched by being located in London, a world-renowned centre for theatre and cinema. Kingston has a long history of associations with film. 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. Building upon this rich history, today Kingston provides a great location for this course, with dedicated facilities, and close proximity to central London – giving easy access to the city’s world-class cinemas, theatres, museums, archives, galleries, and media and creative institutions such as the BFI Southbank, which are incorporated into our teaching and learning activities. These close connections to London’s creative industries are also utilised through creative associations with professional practitioners and alumni working in these contexts.

In each year, Drama and Film Cultures students take four, year-long, 30 credit modules, two in each of the subject areas of drama and film. The Drama modules engage students in intellectually coherent, rigorous and practical exploration of the history, theory, criticism and practice of plays and playwrights, theatre-making and performance. The interweaving of intellectual study and creative practice, begins at Level 4 and continues through Levels 5 and 6. Students thus benefit from modules that ensure the continued development of both practical and academic skills, while providing valuable opportunities to pursue various specialisms led by staff with a reputation for excellence in research areas such as contemporary writing and political theatre, and professional practices like devising and acting. The Film Cultures modules explore film as part of a dynamic matrix of cultural influences, including fashion, design, dance, literature, the visual arts, photography, television, digital art and video games. Modules engage with film in settings and on platforms far beyond the traditional movie theatre, including music video, apps, animation, viral clips and advertising, exploring the relationship between film and closely-related cultural forms across history – from its origins in ‘pre-cinema’, to contemporary ‘post-cinema’. From September 2018 onwards, all Drama and Film Cultures modules will be delivered within Kingston School of Art.

Drama and Film Cultures is designed for students interested in careers in theatre, television, film and performance, including industry roles both in and beyond production, such as festival programming, museum and exhibit curation, theatre production, and promotion and copywriting around film and visual culture. The combination of these disciplines and modules develops a set of distinctive employability skills, which are consolidated via a Production Project in Drama, enabling final-year students to synthesise learning outcomes from both disciplines into a practical “capstone” module, and through a parallel “capstone” module in Film, Special Topics in Film Cultures, which facilitates employability through substantial independent research. The course also integrates professional practice into its modules through a variety of forms of assessment, and students develop a range of transferable skills to equip them for the demands of a competitive world as well. These include the ability to work with complex information to formulate and articulate ideas and arguments: the ability to communicate effectively in spoken and written English; the initiative and confidence to solve problems in collaborative and creative ways, and the capacity to negotiate outcomes informed by a breadth and depth of thinking. Students are supported in understanding how these skills transfer to a variety of contexts and careers.

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 geographic context of Drama and Film Cultures is an important part of its identity. Modules make use of the resources of London and the surrounding area, and exploit the different learning environments of theatres, galleries, fringe venues, museums, media and creative institutions, public squares and historic buildings for independent learning. 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. As former BFI employees and programme collaborators, the teaching team have close connections to this 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. Each of these events attracts approximately 100 members of the public to attend a roundtable discussion on cinema’s relationship to philosophy as part of the BFI’s seasonal programming (with normally four events per year), which students can book to attend.

***The Rose Theatre***

Our students share in a vibrant programme of extra-curricular activities, including workshops, talks, theatre productions and screenings, with plentiful opportunities for students to consolidate learning and enhance employability by organising film and theatre projects, at venues like the Rose Theatre Studio in Kingston, and at outside venues. Students regularly take work to the International Youth Arts Festival and the Camden Fringe Festival, where we traditionally focus on the production of new undergraduate plays. This element of our provision is enhanced by our close relationship with Kingston’s Rose Theatre. Many students and graduates have performed in productions both in the Rose Studio, and on the Main Stage at the end of every year, when we collaborate with Dance and Music to produce “Kingston on Stage”, a showcase and celebration of the most interesting work produced throughout the year by students.

***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.

### Aims of the Field/Course

The aims of the course are to:

* Prepare students for employment in the creative industries, enhancing students’ personal development and employment prospects, and prepare them to make informed choices about employment post-University
* Equip students with the tools needed to analyze and write about theatre, performance and the moving image
* Develop the practical skills needed to create and perform effective theatre, and the ability to experiment and innovate within and across disciplinary frameworks
* Use creativity, critical thinking, practical investigation and writing to promote an increasingly sophisticated understanding of drama and film
* Develop advanced knowledge and understanding of the significance of theatre, performance and film by situating them within their historical and cultural contexts, rather than as isolated forms
* Develop awareness of the way a range of identities are reflected and inflected through theatre, performance and film
* Create independent learners, capable of demonstrating initiative, and able to articulate their ideas in diverse written, oral and visual forms
* Gain high level skills in effective collaboration through group work, and assessed presentations and performances
* Conduct research using methods of analysis and theoretical perspectives appropriate to both drama and film, and do so in intellectually rigorous ways
* Examine theatre, performance and the moving image within an international context, exploring mainstream, popular and avant-garde forms, from the 19th century to 21st century developments
* Enable students to develop and realise their intellectual curiosity, creative potential, and enthusiasm for enquiry and research, and prepare them for postgraduate study
* Facilitates students in building a portfolio of work that demonstrates the ability to respond to the creative industries across multiple platforms, from performance and traditional scholarship to journalism, advertising and online content

### 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 Communication, Media, Film and Cultural Studies and subject benchmarks for Dance, Drama and Performance Studies (2019) and 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: |  | **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 | Independently apply the major principles of the theory and practice of theatre making and performance in their own academic and creative work | B1 | Describe, interpret and evaluate performance texts, production techniques and performance events, and identify the ways in which a piece of creative work might be improved | C1 | Demonstrate facility in both the individual and collective processes by which theatrical performance is developed and realised |
| A2 | Position key makers, writers, practitioners and practices, in their cultural and historical contexts, and demonstrate and apply knowledge of drama and film cultures in relation to global historical, contemporary and cultural contexts | B2 | Develop ideas, evidence and construct arguments, and communicate them effectively | C2 | Organise and participate in the sharing of creative outputs for assessment, including public presentation |
| A3 | Identify and critique the conventions of a range of contemporary and historical genres | B3 | Demonstrate understanding of the interplay between theory and practice in the theatre arts | C3 | Show practical and analytical understanding of the relationship between performance skill, and effective performance |
| A4 | Explain and deploy the innovative processes by which contemporary performances are created | B4 | Display critical thinking around diverse forms of film culture and surrounding conceptual ideas and theory | C4 | Offer, respond positively to, and make use of constructive feedback in a variety of practical and academic settings |
| A5 | Analyse their own creative process, and the strengths and weaknesses of their own creative outputs, reflectively and objectively | B5 | Explore the dynamic between film and a wide range of other cultural forms | C5 | Demonstrate expertise and skills in professional activities, including communication, research and information literacy, self-presentation |
| A6 | Use a range of research methodologies relevant to film cultures in different contexts | B6 | Conduct appropriate independent research to meet the needs of different assessments | C6 | Show initiative and independence in conducting and communicating research |

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| A7 | Create and communicate visual analysis of film culture | B7 | Transfer relevant research, critical skills and practical abilities to diverse situations, including professional contexts | C7 | Read, analyse and respond to film cultures across multiple platforms, from traditional scholarship to journalism, advertising and online content |
| A8 | Reflect critically on film culture, as both an element of creative industries, and as a subject discipline | B8 | Use standard English syntax and punctuation accurately, and with due awareness of idiom and context, including the correct use of academic conventions | C8 | Show awareness of, and adaptation to, a variety of audience contexts |

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 |  |  |  |

### Entry Requirements

The minimum entry qualifications for the programme are:

**A minimum of 112 tariff points** from recognised Level III 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 6.0, with no element below 5.5, TOEFL 46-59 or equivalent is required for those for whom English is not their first language.

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. Applicants with prior qualifications and learning may be exempt from appropriate parts of a course in accordance with the University's policy for the recognition of prior certificated learning (RPCL) and prior experiential learning (RPEL). 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.

### Programme Structure

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

None

#### E2. Work-based learning

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

#### E3. Outline Programme Structure

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** |
| Staging Histories | DA4001 | 30 | 4 | TB1 and TB2 |
| Performance Vocabularies and Methods | DA4005 | 30 | 4 | TB1 and TB2 |
| Authorship and Audiences | FM4003 | 30 | 4 | TB1 and TB2 |
| From pre-Cinema to Post Cinema | FM4002 | 30 | 4 | TB1 and TB2 |

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

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| **Level 5** (all core) | | | | |
| **Compulsory modules** | **Module code** | **Credit**  **Value** | **Level** | **Teaching Block** |
| The Play Today | DA5001 | 30 | 5 | TB1 and TB2 |
| An Actor Prepares | DA5008 | 30 | 5 | TB1 and TB2 |
| Writing About Film | FM5004 | 30 | 5 | TB1 and TB2 |
| Universal Narratives | FM5005 | 30 | 5 | TB1 and TB2 |

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 course at this point who have successfully completed 120 credits are eligible for the award of Diploma of Higher Education in Drama and Film Cultures.

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| **Level 6** (all core) | | | | |
| **Compulsory modules** | **Module code** | **Credit**  **Value** | **Level** | **Teaching Block** |
| After Modernism Avant-garde performance from the 1940s to the Present Day | DA6009 | 30 | 6 | TB1 and TB2 |
| Production Project: Drama | DA6013 | 30 | 6 | TB1 and TB2 |
| Power and the Image | FM6002 | 30 | 6 | TB1 and TB2 |
| Special Topics in Film Cultures | FM6003 | 30 | 6 | TB1 and TB2 |

Level 6 requires the completion of all modules.

### Principles of Teaching, Learning and Assessment

1. *Academic Coherence*

Drama and Film Cultures offers a synthesis between critical understanding and its creative expression. Helping students to make connections between theory and practice in Drama 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. BA Drama and Film Cultures incorporates this approach by blending modes of learning, teaching and assessment within modules so that performance and presentation 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, students develop practical skills through engagement with a range of performance methodologies and vocabularies, and are introduced to key issues and approaches for the study of theatre and film within the wider context of visual culture. Students are challenged to think critically about the relationships between both art forms and their audiences, and consequently habits of study, self-reflection and revision necessary to the successful creative industries professional.  Students will learn not only to understand and evaluate the diversity and significance of drama and film within their historical and theoretical contexts, but also to express this understanding in a range of ways that reflect contemporary professional practice. The main themes of the course – namely, the history, theory, criticism and practice of drama and film – are thereby introduced at Level 4, enabling students to identify and understand the points of focus that will characterise their learning throughout. For example, Drama and Film Cultures students in Level 4 will learn not only the significance of the concept of authorship to the study of film, but also how to harness that concept in professional practice by curating and writing copy for a season of films or a gallery exhibition around the work of a single cinematic auteur. Likewise, students will learn to offer critical commentary on films across multiple platforms through a variety of engaged writing formats, including reviews, blog posts, academic papers, presentations and magazine pieces.

Level 4 formative and summative assessments introduce the principles on which students will be assessed, and also constitute a general, incremental induction. There is an emphasis on the acquisition of creative and academic skills through workshop and seminar activities, for instance in DA4005 Performance Vocabularies and Methods. Here, practical skills in – planning, creative process, performance and reflection are covered. In terms of academic skills – research methods, essay-planning, referencing and the presentation of research in verbal and visual formats – are explored in the parallel, synoptically assessed module, DA4001, Staging Histories. The element of contextual study embedded in this course reflects one key course aim, of exploring drama and film as potent agents for change within their contexts. Consideration of audience and of the social impact of drama and film features in all modules, but are especially emphasised in these modules, with the aim of encouraging students to carry through an awareness of their potential to make an active contribution to society in their independent work at Level 6. The core modules at Level 4 in Film Cultures introduce other themes that develop as the degree progresses. In FM4003 Authorship and Audiences, key theories around authorship and fandom are introduced and explored, while FM4002 From Pre-cinema to post- cinema traces the history of film from its origin in photography through its deployment of different visual and narrative languages. As arguably the most significant popular art form of the last 100 years, film has both shaped, and been shaped by, the way we think and feel about the world around us: these modules examine that dynamic.

In Level 5, students develop a more sophisticated and focused understanding of these subjects and the synergies between them, studying four modules across the year, and experiencing a variety of learning and assessment methods. The relationship between theory and practice is explored across a range of modes and genres, and students gain understanding of dramatic narrative from practical and theoretical perspectives, including the perspective of the actor (In DA5008 An Actor Prepares). At this level, there are opportunities to learn from industry specialists in a range of fields such as theatre and film journalism, playwriting, festival management and archiving, and to develop a portfolio of written and performance work.

As the typical student progresses through this course, they extend their understanding of the relationships between various practices of representation and authorship into myriad contexts. For instance, the two core Drama modules at Level 5 and Level 6 (DA5001 The Play Today and DA6009 After Modernism: Avant-Garde Performance), approach contemporary playwrights and their work for the stage from historical, critical and practical perspectives. The core modules in Level 5 build on and augment this interlocking relationship between the art of film, film theory and professional practice. DA5008 An Actor Prepares offers a similar focus on the relationship between theory, representation and practice, through its focus on 19th-century naturalism, and its antecedents. FM5005 Universal Narratives focus on representation in a global cinematic context while professional practice is further developed through the module FM5004 Writing about Film. This module works in synergy with DA5001 The Play Today, which focuses on contemporary playwrights and playwriting; these modules work together to bring Level 5 into cohesion, by taking the key themes of the theory modules and developing critical responses through to the assessment of a portfolio of distinctive presentation and writing projects.

Level 6 is a ‘capstone year' during which students complete a major self-designed research project and participate in the creation of a full-scale theatre production. Students use the practical, critical and analytical skills they have already developed to design and research a project that reflects their interests and use group working and performance skills in the production. Other modules explore research in depth, and introduce students to further ideas and ways of working that can influence career choices post-University. The assessment journey of Level 6 Drama and Film Cultures students, therefore, is structured to offer opportunities to develop practical and academic skills. These modules complement each other, and support students’ achievement. FM6002 Power and the Image works in tandem with FM6003 Special Topics in Film Cultures 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. DA6013 Production Project: Drama and DA6009 After Modernism: Avant-garde Performance work in tandem to, respectively, allow students to develop skills in both creative reflection and academic writing, and skills in performance creation and presentation. This diet of assessment creates a balance and variety of skills. Students are supported throughout by regular formative assessments, which play an important role in helping students to prepare and practice the skills they need to produce final assessments. These tasks create points in the assessment journey for students to receive feedback from tutors upon their progress, and to set targets for development. Typical assessment preparation tasks include the preparation of annotated bibliographies and work in progress sharing of performances and presentations. Research is key throughout the third year, in the modules delivered and in the increasing focus on extensive, independent study. The final year marks a culmination to the degree, offering not only further intellectual and practical development, but also additional opportunities for specialisation – doing so through a strong employability focus in modules spanning the disciplines (such as DA6013 Production Project: Drama, and FM6003 Special Topics in Film Cultures).

The Personal Tutor system is used to support students as they reflect upon these activities as well as to help them familiarise themselves with University systems and pastoral support networks (for more information about the Personal Tutor system, see Section G below). Formative assessment 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. Independent, project-based learning and assessment is also introduced at Level 4 and, as they progress through the course, this becomes a consistent feature of the student experience. Supervision of this kind of learning is heaviest at Level 4 and lightest at Level 6. Independent thinking, imagination and creativity, group-working skills and project-management – all essential aspects of theatre and film – are thus embedded and nurtured so that when students come to their capstone projects in Level 6 (DA6013, Production Project: Drama and FM6003 Special Topics in Film Cultures), they feel confident and prepared, and have the skills to shape, direct and manage them. Key employability skills such as self-awareness, creativity and problem-solving, management and leadership and communication are inherent to learning in Drama and Film Cultures and form an integral part of many assessments. Personal Development Planning, undertaken through the tutorial system, helps students to recognise that they are gaining these transferable skills. Our policy of supporting extra-curricular work means that some students may be able to take projects on to the public stage in the International Youth Arts Festival, the Camden or Edinburgh Fringes or the Laughing Cock cabaret.

1. *Assessment*

Drama and Film Cultures offers an inclusive and diverse approach to assessment. Students have opportunities to develop professional and outward-facing writing, performing and presenting styles, as well as more traditional academic voice. Practical work also enables students’ creativity to be expressed in different ways. Equally, students can critically engage with drama and film through not only through traditional written essays, but also the video essays and performance essays format that are at the cutting edge of contemporary drama and film studies. Individual learning outcomes can be mapped across module specific assessments (see module descriptors).

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 (fashion, video, illustration, 3D models) accompanied by critical commentary and reflection

The importance of continuous development outside summative assessment is addressed with informal, formative feedback opportunities across the programme, allowing students to air ideas at an early stage and receive both staff and peer comments. These allow for students to develop their confidence and also take risks, before summative assessment.

The assessment journey of students in Level 6 Drama and Film Cultures is structured to offer opportunities to develop a broad skill base.

1. *Learning and Teaching*

This course is delivered via lectures, seminars, practical workshops, observed rehearsals, 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 Drama and Film Cultures programme makes full use of technology-enhanced learning and in particular 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 a 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 Drama 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 inclusion of a variety of sources reflecting the diversity of voices and ideas in Drama 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 Drama and Film Cultures.

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,Drama 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 positively work in a global and diverse environment*

Drama and Film Culturesfollows the principle that if students are exposed to multiple perspectives and realities and they are encouraged to respect diversity and difference, they are better equipped to work collaboratively with others from a variety of cultures and positions. Drama and Film Cultures uses staff members’ different learning and teaching backgrounds to ensure that students engage and interact through group work and debate. Implementing authentic assessments from the first to the third year allows Drama and Film Cultures to reflect real world problems from multiple perspectives, equipping all our students to progress in this increasingly integrated world and better reflect the skills required in the workforce.

Although central to teaching and learning, inclusivity and diversity is embedded throughout the entire Drama and Film Cultures programme, and is regularly reviewed.

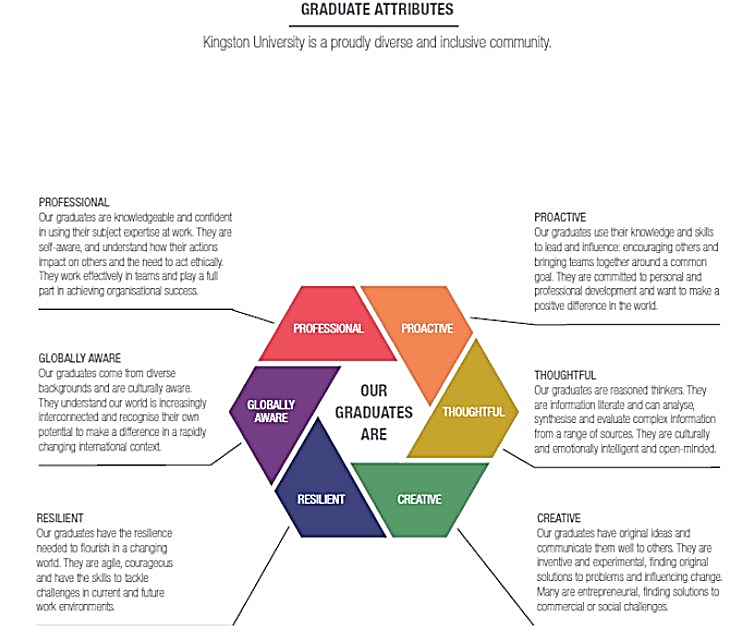
1. *Student Centred*

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 Drama 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*

The course aims to develop students’ understanding of themselves as critical and creative thinkers and practitioners though research into the histories and theories of Drama and Film Cultures as they are applied to communication, curation, performance and critical writing as industry practices. 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, theatre making, performing or designing new ways of communicating. Both the Production Project: Drama and Special Topics modules (amongst others) provide opportunities for research-informed teaching, through the development of an individual tutor-led project, collaborative work, or team-taught thematic approach. The full-length research essay that students complete for Special Study: Staging the Nation 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 understanding 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, particularly in the worlds of theatre and film, which has been made evident throughout this document. Modules that emphasise professional practice, ‘real world’ scenarios and live projects, 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 Drama 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.” Drama and Film Cultures develops this ethos and places students in a position where they can think about theatre, film and cinema critically, producing the moral, ethical and social contexts of contemporary human experience, as understood through the visual. Drama and Film Cultures follows the approach, articulated in the Benchmark statement, that Communication, Film and Media programmes offer: “a range of approaches to theoretical, critical, practical and creative work within these fields… combining the search for rigorous knowledge and understanding with the development of students' creative and reflexive capacities in innovative ways”. Drama 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. *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. *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
* 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
* Students’ self-managed learning time is carefully plotted across the three levels of the programme to ensure that students are supported to become increasingly independent, self-motivated and reflexive learners. Drama and Creative Writing students spend a significant amount of self-managed learning time in rehearsal in preparation for practical assessments and writing, revising and editing their own writing projects. Each module makes use of the VLE, to provide a range of guided activities for students outside of classroom activities. These might include guided reading with discussion boards, structured research tasks and online quizzes to check understanding and practice skills. These are carefully designed in accordance with the specific requirements of the module and level of study. As a general principle, guided activities are more closely structured at level 4 to support students in making the transition to learning at HE level. In addition to these module specific activities, at each level students on the course are provided with a co-curricular timetable of activities that draws across the provision within the Academic Success Centre. These include, but are not limited to, careers skills workshops targeted to level (e.g. CV writing workshops for level 4, interview skills and online test training at level 6), personal development planning in the form of the SPARKS programme, service learning through the Kingston Hub, and academic skills development through the Writing and Oral Skills (WOS) workshops and structured developmental interactions with the Academic Success Centre.

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 4, 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. Drama and Film Cultures students will also participate in a Personal Tutorial group system, enabling them to work through a series of themes relevant to making a good transition to university life, and being successful on the degree. These sessions explore questions such as the psychology of group work, detailed understanding of different modes of assessment, and academic practices like using referencing systems. Working in a group in this way also ensures students have ready-made peer support, as well as the support of a Personal Tutor. Additionally, each tutorial group has a second year Student Mentor attached, allowing new students to draw on the experience and advice of established undergraduates. In second and third year Personal Tutors contact their tutees at the start of each semester to welcome them back, inviting them to a one-to-one meeting to discuss their progress, and to explore targets for development identified in assessment feedback. During these sessions Personal Tutors also encourage students to develop their focus on careers and employability, and can provide advice and guidance in these areas. In addition to this opportunity for regular meetings, Personal Tutors remain available for consultation throughout the year, via appointment and in weekly 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 tailored content to Drama and Film Cultures.

### 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 subject level
* Student evaluation including MEQs (Module Evaluation Questionnaires), Level Surveys and the NSS
* Moderation policies
* Feedback from employers

### **Employability Statement**

The degree is aimed at students keen to join the theatre, film and creative industries in areas both in and outside of practical production. In addition to training them in the key critical skills, independent thinking, group work, theatre-making, performance and presentation skills that are broadly sought-after by graduate employers, the degree will provide students with experience of and insights into various roles across the creative industries. Potential careers could therefore include festival programming, museum and exhibit curation, theatre-making and production, promotion and copywriting, social media management, fundraising, and teaching. Students will graduate with a portfolio that exhibits their diverse forms of writing about, responding to and commenting on the moving image, from podcast scripts to magazine reviews, advertising copy and traditional scholarship, demonstrating their skills to potential employers in relevant areas. A full-scale, professional standard theatre performance is another important aspect of the portfolio. Employability skills are introduced at Level 4 and continue to be developed at Levels V and VI, in collaboration with Kingston University’s Student Engagement and Enhancement department.

The University’s Careers and Employability Services works closely with colleagues in Drama and Film Cultures to ensure a regular series of easily accessible and relevant events are available to students seeking to explore career possibilities and develop their professional understanding. The Careers Fair enables students to explore internships, placements and graduate roles, and specialist events like the Creative Conference and Teaching Fair, alongside specialist sessions such as Performing Arts Careers, Spotlight on Film and TV, and Careers in Media, ensure our students learn how to maximise the post-University potential of their degree while they are studying. A regular programme of employability-focused events led by academic staff runs in parallel, enabling students to explore relevant career possibilities while drawing on the professional experience of their lecturers.

### **Approved Variants from the Undergraduate Regulations**

None

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

QAA Subject Benchmark Statements: Communication, Media, Film and Cultural Studies and Dance, Drama and Performance:

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

<https://www.qaa.ac.uk/docs/qaa/subject-benchmark-statements/sbs-dance-drama-performance-15.pdf?sfvrsn=8ae2f781_10>

UK Quality Code for Higher Education Advice and Guidance

<https://www.qaa.ac.uk/quality-code/advice-and-guidance>

BA(Hons) Drama and Film Cultures

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

BA (Hons) Drama and Theatre Arts

https://www.kingston.ac.uk/undergraduate/courses/drama-theatre-arts/

## Development of Field/Course Learning Outcomes in Modules

This map identifies where the field/course learning outcomes are **summatively** assessed across the modules for this field/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.

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module code** | | **Level 4** | | | | **Level 5** | | | | **Level 6** | | | |
| DA4001 | DA4005 | FM4003 | FM4002 | FM5005 | DA5001 | DA5008 | FM5004 | DA6009 | FM6002 | FM6003 | DA6013 |
| **Knowledge & Understanding** | A1 | 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 |
| A5 |  | S |  |  |  |  | S |  | S |  |  | S |
| A6 |  |  | S | S | S |  |  | S | S | S | S |  |
| A7 |  |  | S | S | S |  |  | S | S | S | S |  |
| A8 |  |  | S | S | S |  |  | S | S | S | S |  |
| **Intellectual Skills** | B1 | S | S |  |  |  | S | S |  | S |  |  | S |
| B2 | S |  | S | S |  | S |  | S | S | S | S | S |
| B3 | S | S |  |  |  | S | S |  | S |  |  | S |
| B4 |  |  | S | S | S |  |  | S | S | S | S |  |
| B5 |  | S | S | S | S |  |  | S |  | S | S | S |
| B6 | S | S | S | S | S | S | S | S | S | S | S | S |
| B7 | S | S | S | S | S | S | S | S | S | S | S | S |
| B8 | S | S | S | 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 | S | S | S | S | S | S |
| C3 |  | S |  |  |  |  | S |  |  |  |  | S |
| C4 | S | S | S | S | S | S | S | S | S | S | S | S |
| C5 | S | S | S | S | S | S | S | S | S | S | S | S |
| C6 | S | S | S | S | S | S | S | S | S | S | S | S |
| C7 |  |  | S | S | S |  |  | S |  | S | S |  |
| C8 | 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 Cultures – COURSE DIAGRAM

**FULL TIME**

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Level 4** | |  | **Level 5** | |  | **Level 6** | |
| **TB1** | **TB2** |  | **TB1** | **TB2** |  | **TB1** | **TB2** |
| DA4001: Staging Histories | |  | DA5001: The Play Today | |  | DA6009: After Modernism Avant Garde Performance from the 1940s to the Present Day | |
|  | 30 credits |  |  | 30 credits |  |  | 30 credits |
|  |  |  |  |  |  |  |  |
| DA4005: Performance Vocabularies and Methods | |  | DA5008: An Actor Prepares | |  | DA6013: Production Project: Drama | |
|  | 30 Credits |  |  | 30 credits |  |  | 30 credits |
|  |  |  |  |  |  |  |  |
| FM4003: Authorship and Audiences | |  | FM5005: Universal Narratives | |  | FM6002: Power and the Image | |
|  | 30 Credits |  |  | 30 credits |  |  | 30 credits |
|  |  |  |  |  |  |  |  |
| FM4002: From pre-cinema to post-cinema | |  | FM5004: Writing About Film | |  | FM6003: Special Topics in Film Cultures | |
|  | 30 Credits |  |  | 30 credits |  |  | 30 credits |

**PART-TIME**

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Level 4**  **Year 1** | |  | **Level 5**  **Year 3** | |  | **Level 6**  **Year 5** | |
| **TB1** | **TB2** |  | **TB1** | **TB2** |  | **TB1** | **TB2** |
| DA4005: Performance Vocabularies and Methods | |  | DA5008: An Actor Prepares | |  | DA6009: After Modernism Avant Garde Performance from the 1940s to the Present Day | |
|  | 30 credits |  |  | 30 credits |  |  | 30 credits |
|  |  |  |  |  |  |  |  |
| FM4003: Authorship and Audiences | |  | FM5004: Writing About Film | |  | FM6002: Power and the Image | |
|  | 30 Credits |  |  | 30 credits |  |  | 30 credits |
| **Year 2** |  |  | **Year 4** |  |  | **Year 6** |  |
| DA4001: Staging Histories | |  | DA5001: The Play Today | |  | DA6013: Production Project: Drama | |
|  | 30 Credits |  |  | 30 credits |  |  | 30 credits |
|  |  |  |  |  |  |  |  |
| FM4002: From pre-cinema to post-cinema | |  | FM5005: Universal Narratives | |  | FM6003: Special Topics in Film Cultures | |
|  | 30 Credits |  |  | 30 credits |  |  | 30 credits |

## Technical Annex

|  |  |
| --- | --- |
| **Final Award(s):** | BA (Honours) Drama and Film Cultures |
| **Intermediate Award(s):** | CertHE, DipHE, Ordinary degree |
| **Minimum period of registration:** | FT = 3 years, PT = 6 years |
| **Maximum period of registration:** | FT = 6 years, PT = 12 years |
| **FHEQ Level for the Final Award:** | Honours (Level 6) |
| **QAA Subject Benchmarks:** | Communication, Media, Film and Cultural Studies and Dance, Drama and Performance |
| **Modes of Delivery:** | Full-time and Part-time |
| **Language of Delivery:** | English |
| **Faculty:** | Kingston School of Arts |
| **School:** | School of Arts Culture and Communication |
| **Department:** | Performing Arts |
| **UCAS Code:** | WP34 |
| **Course/Route Code:** | UFDRA2FCU20 |