**UNIVERSITY OF KENT**

**Programme Specification**

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| **Please note:** This specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she passes the programme.More detailed information on the learning outcomes, content and teaching, learning and assessment methods of each module can be found at <http://www.kent.ac.uk/courses/modulecatalogue/> The accuracy of the information contained in this specification is reviewed by the University and may be checked by the Quality Assurance Agency for Higher Education. |

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| **BA Film Studies with a Placement Year**  **School of Arts** |

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| 1. **Awarding Institution/Body** | University of Kent |
| 1. **Teaching Institution** | University of Kent at Canterbury |
| 1. **Teaching Site** | Canterbury campus |
| 1. **Programme accredited by:** | N/a |
| 1. **Final Award** | BA (Hons) |
| 1. **Programme** | Film Studies |
| 1. **UCAS code (or other code)** | (No separate UCAS code): Film Studies Single Honours is W610 |
| 1. **Relevant QAA subject benchmarking group/s** | Communication, media, film and cultural studies |
| 1. **Date of production** | 8 February 2010 |
| 1. **Applicable cohort/s** | 2010 entry onwards |

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| 1. **Educational Aims of the Programme** |
| The programme aims to: |
| (The programme aims and outcomes draw upon and are framed in relation to the subject benchmarking statement for Communication, media, film and cultural studies.)   1. Produce graduates who have an informed, critical, analytical and creative approach to understanding film as cultural and aesthetic expressive media. Whilst this programme is committed to enabling students to meet the challenges of employment (including self-employment) in society, it emphasises that the fostering of employability requires the development of students’ creative, intellectual, analytical and research skills. 2. Attract outstanding students irrespective of race, background, gender, and physical disability, from both within the UK and from overseas. 3. Develop existing and new areas of teaching in response to the advance of research and scholarship within the subject as well as new developments in film. 4. Widen participation in higher education within the local region. |
| 1. Provide students with knowledge and skills in film studies. 2. Develop students’ critical, analytical and creative skills in relation to film study and, where undertaken, in relation to moving image and sounds production. 3. Develop students’ ability to think independently and flexibly. 4. Develop students’ awareness of and sensitivity to the contexts of production and consumption of film. 5. Enhance students’ skills of interpersonal interaction and develop their reflection across both individual and group work.   The Placement Year programme additionally aims to:   1. Provide an opportunity to gain experience as a film or creative industries practitioner working in a professional environment. 2. Develop employment-related skills, including an understanding of how one relates to the structures and functions in an organisation. |

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| 1. **Programme Outcomes** | |
| The programme provides opportunities for students to develop and demonstrate knowledge and understanding, qualities, skills and other attributes in the following areas. The programme outcomes draw upon and are framed in relation to the subject benchmarking statement for Communication, media, film and cultural studies. | |
| **Knowledge and Understanding** | **Teaching/learning and assessment**  **methods and strategies used to enable outcomes to be achieved and demonstrated** |
| **A. Knowledge and understanding of: (QAA benchmark statements 4.1 – 4.5)** |  |
| 1. Particular forms of film and the way in which they organise understanding, meanings and affects. 2. The historical evolution of particular genres, aesthetic traditions and forms. 3. The ways in which critical and cultural theories and concepts have developed within particular contexts. 4. The cultural and social contexts which affect the meaning of film works. 5. Aesthetic judgement. 6. The diversity of film forms. 7. Conceptualisations of pleasure and identification in film. 8. Narrative processes in film. 9. Modes of representation at work in film. 10. Film conventions. The ways in which different social groups may relate to and interact with film works. 11. The ways in which people engage with film practices and make meaning from them   Outcome specific to the Placement Year:  11a. Aspects of the core subject areas from the perspective of a commercial, industrial or non-profit organisation. | **Teaching and Learning:** Lectures delineate and communicate core knowledge, outline key aspects of topics, place issues in relation to film(s) screened through exemplary sequence viewing, and focus concerns for seminar discussion. Seminars are student and tutor-led, focussing on the articulation of issues as well as exploring students’ engagement with and understanding of these issues. Seminars enable students to develop their skills of analysis and critical reflection through group debate. Essay and dissertation-writing involve student-directed learning and research. Essays engage students in synthesizing their understanding across their reading, film-viewing and seminar participation, to produced structured and persuasive discussion showing clear command of the technical language of film studies, and effective use of visual and written textual examples in support of their analysis and arguments. Stage A – the third of the four-year course of study – will be spent working at an organisation in the creative industries. |
| In relation to practice modules: **(QAA benchmark statement 5.4)**   1. The student’s own creative processes and practice through engagement in one or more production practices. 2. Skills and techniques of the practice of moving image and sound production. 3. Writing for the screen. 4. The processes, both verbal and non-verbal, whereby people manage communication face-to-face and in the context of groups | **Assessment** At Level C all modules are continually assessed by 100% coursework involving skills exercises, critical discussion and essay writing. Seminar participation, including oral performance and seminar presentations, forms at least 10% of the assessment.  At levels I and H modules are assessed continuously by 100% coursework. Seminar participation, including oral performance and seminar presentations, forms at least 10% of the coursework assessment for all modules.  Progress is monitored through small group work.  Dissertation modules are assessed by a single longer essay of ***6,000 words,*** undertaken through individual research under tutor-led supervision.  Students register for 120 credits in both Stage Two and Stage Three (final year), yielding a total of 240 credits. Between Stages Two and Three, students take a Placement Year (Stage A). Stage A encompasses 120 credits but the year will be calculated as a pass/fail module and thus will not figure into the final degree result. The work placement undertaken in Stage A must be approved by the Placement Year coordinator at the University of Kent as being appropriate to the overall aims of the BA Film Studies programme.  The Placement Year coordinator will be involved in seeking out possible placement opportunities and ensuring the progress of the student once he or she is at the organisation(s). |
| **Skills and Other Attributes** | |
| **B. Intellectual skills: students should be enabled to: (QAA benchmark statement 5.2-5.3)** | |
| 1. Engage critically with major thinkers, debates, intellectual paradigms, and scholarly literature within the field.  2. Understand forms of film as they have emerged historically.  3. Examine the historical, social and cultural contexts of such forms.  4. Analyse closely, interpret, and undertake critical evaluation.  5. Critically reflect upon their own work.  6. Carry out various forms of research for essays, projects, creative productions or dissertations involving sustained independent enquiry.   1. Formulate appropriate research questions and employ appropriate methods and resources for exploring those questions. 2. Evaluate and draw upon the range of sources and the conceptual frameworks appropriate to research in the chosen area.   *Outcome specific to the Placement Year:* | **Teaching and Learning** Transferable and key skills are developed in all modes of teaching and learning, with certain skills focussed through specific forms of learning and teaching – for example, lecture and seminar participation develop listening, attention, and focus; self-directed dissertation and essay writing develops skills of expression, communication, organisation, and research. The development of subject-based intellectual skills requires the correlative development of generic skills of analysis, discrimination and assessment. Seminar work and group practice work develops team and group interaction skills. The knowledge-base of the subject promotes the understanding of the social context and role of film production and consumption.  **Assessment** of transferable skills is part of the on-going assessment of work within all taught modules.  The Coordinator for the Placement Year programme regularly inspects the placement organisation and the work area, and liaises with them to ascertain the equivalent achievement of learning outcomes of the Placement Year. |
| 1. Apply some of the intellectual skills specified for the programme from the perspective of a commercial, industrial or non-profit creative organisation. |  |
| **C. Subject-specific skills:** **students should be enabled to: (QAA benchmark statement 5.1 – 5.6)** | |
| 1. Analyse and interpret sounds and images in time and space. 2. Draw upon understanding and knowledge of narrative and stylistic forms and structures in film and television. 3. Draw upon and bring together ideas from different sources of knowledge and from different academic disciplines. 4. Articulate understanding of visual and oral media in a written medium. 5. Effectively deploy terms and concepts specific to the study of film and television.   Where practice modules are undertaken:   1. Produce work which demonstrates the effective manipulation of sound, image and/or the written word. 2. Utilise effectively relevant technical concepts and theories 3. Produce work showing competence in the operational skills of moving images and sound production technologies. 4. Initiate, develop and realise distinctive and creative work within various forms of writing and in moving images and sounds through individual and group work. 5. Manage time, personnel and resources effectively, by drawing on planning and organisational skills 6. Produce work which demonstrates an understanding of moving images and sound forms. 7. Produce work which is informed by, and contextualised within, relevant theoretical debates students have studied within the programme as a whole   Outcomes specific to the Placement Year:  13. Apply some of the subject-specific skills specified for the programme from the perspective of a commercial, industrial or non-profit creative organisation. | **Teaching and Learning in practice modules** Lectures and workshop tutorials delineate and communicate core knowledge. Seminars and workshops offer 'hands-on' training in equipment skills and conceptual understanding of approaches to film-making and the aesthetic capabilities of technology and equipment; workshop seminars in screenwriting are tutor-led reflexive learning sessions based on student-work presented. Self-reflection and evaluation is developed through diary and self-assessment essay.  **Assessment** 100% coursework: diary portfolio, self-assessment essay, video-work. |
| 1. **Transferable skills: (QAA benchmark statement 6.1)** | |
| 1. Work in flexible, creative and independent ways, showing self-discipline, including time-management, as well as self-direction and the ability to reflect on one’s own practices. Sustain focus and apply attention to detail. Organise and manage supervised, self-directed projects. Research and evaluate sources in the process of carrying out independent study. 2. Communicate effectively and appropriately orally and in writing and – where undertaken - in other media. 3. Identify issues and questions and gather, organise and deploy ideas and knowledge in order to formulate analysis and arguments cogently. Make subtle and discriminating comparisons. Apply interpretive skills in diverse situations and contexts. 4. Work productively in a group or team, showing abilities at different times to listen, contribute and lead effectively. 5. Show insight in and understanding of the social and ethical issues surrounding contemporary communications, media, culture and society. Demonstrate the ability to draw on this understanding and knowledge in their engagement and contribution to contemporary society as workers and citizens 6. Draw upon IT skills in word-processing, using the internet, and, where undertaken, skills in digital technology in relation to practice.   Outcomes specific to the Placement Year:  7. Acquire skills, under the supervision of the coordinator for the Placement Year, to assemble a CV and/or portfolio in preparation for, and during their Placement Year. | **Teaching and Learning** Transferable and key skills are developed in all modes of teaching and learning, with certain skills focussed through specific forms of learning and teaching – for example, lecture and seminar participation develop listening, attention, and focus; self-directed dissertation and essay writing develops skills of expression, communication, organisation, and research. The development of subject-based intellectual skills requires the correlative development of generic skills of analysis, discrimination and assessment. Seminar work and group practice work develops team and group interaction skills. The knowledge-base of the subject promotes the understanding of the social context and role of film and television production and consumption.  Assessment of transferable skills is part of the on-going assessment of work within all taught modules.  The Placement Supervisor will be appropriately briefed and supported by the School of Arts and its administrative and academic staff as necessary. |
| *For more information on the skills provided by the individual modules, see the module mapping.* | |

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| 1. **Programme structures and requirements, levels, modules, credits and awards** | | | | | | | |
| The programme is offered for full-time study over three years with an additional industrial placement year. Study on the programme is divided into a number of blocks called modules. Most modules in Film Studies carry 30 credits but in a few cases modules carry 60 credits. One credit corresponds to approximately 10 hours of 'learning time'. This includes all taught and supervised classes and all private study and research.  **Note that students cannot apply/register directly for Film Studies with a Placement Year at UCAS-stage. Transfer to Film Studies With a Placement Year follows a successful application and selection process in Stage 2.**  The programme is divided into four stages each comprising 120 credits and students must achieve specified requirements before being permitted to proceed to the next stage, which, for full-time students, is an academic year of study. Thus, for a full-time student each year of study involves approximately 1200 hours of learning time. Each Kent module is designated at one of three ascending levels, Certificate (C), Intermediate (I), or Honours (H). To be eligible for the award of an honours degree students normally have to obtain 480 credits, at least 210 of which must be Level I or above, and at least 90 of which must be level H or above. Students register for 120 credits in both Stage Two and Stage Three (final year), yielding a total of 240 credits. Between Stages Two and Three, students take a Placement Year (Stage A). Stage A encompasses 120 credits, but the year will be taken pass/fail and thus not calculated in the final degree result.  In Film Studies with a Placement Year, stages I, II and III are taken at Kent, where one takes one or more required modules. Required modules must be passed before students progress to the next year or stage of the programme. At its discretion the University allows for narrow failure in a small proportion of modules to be compensated by good performance in other modules or, in cases of documented illness or other mitigating circumstances, condoned.  The third year (Stage A) is spent at an organisation in the film or creative industries approved by the coordinator for the Placement Year.Stage A enables students to pursue practical work context by spending a full-time academic year at one or more of these organisations. Students make application to these organisations in consultation with the Placement Year coordinator at Kent, ensuring that the programme aims and outcomes as specified in this document are met.  Should the student fail the Placement Year (Stage A), the student will be awarded the fallback award BA (Hons) Film Studies.  The structure of the programme and the modules which comprise it, their levels, credits and the terms in which they are taught, are shown below. Please note, however, that the availability of the modules listed may be subject to change, and not all modules are available in each year of level s 2 and 3. Additional modules may become available. Details of each module can be found at <http://www.kent.ac.uk/courses/modulecatalogue/> Link to: [module map](FilmStudieswithPlacementYearModuleMapping.xlsx) | | | | | | | |
|  | **Title** | **Level** | | | **Credits** | | **Term/s** |
| **Stage 1** | | | | | | | |
| ***Required Modules*** | | | | | | | |
|  |  | |  | |  | |  |
| **FI310** | **Introduction to Narrative Cinema 1: American Cinema** | | C | | 30 | | 1 |
| **FI311** | **Introduction to Narrative Cinema 2: World Cinema** | | C | | 30 | | 2 |
| ***Recommended Modules*** | | | | | | | |
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| FI308/  309 | Exploring the Frame [same module, FI 308 Autumn, FI 309 Spring] | | C | | 30 | | 1 or 2 |
| ***Optional Modules*** | | | | | | | |
| To complete their 120 credits students choose one option from the “wild module list” as offered in the Humanities Handbook 2010/11, pp. A22-25 | | | | | | | |
| **Stage 2** | | | | | | | |
| Required Modules - Students must take either module and may take both | | | | | | | |
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| FI531 | Topics in American Cinema II | | I | | 30 | | 1 or 2 |
| FI553 | British Cinema since the 1950s | | I | | 30 | | 1 or 2 |
| Students generally take 2 or 3 optional modules to gain 120 credits | | | | | | | |
| Optional Modules | | | |  | |  | |
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| FI555 | Introduction to Screenwriting | | I | 30 | | 2 | |
| FI501 | Documentary Film | | H | 30 | | 1 or 2 | |
| FI506 | Avant-Garde and Experimental Cinema | | H | 30 | | 1 or 2 | |
| FI 520 | Concepts in Film Form | | H | 30 | | 1 or 2 | |
| FI527 | Storytelling and the Cinema | | H | 30 | | 1 or 2 | |
| FI529 | Female Performers in Hollywood Cinema | | H | 30 | | 1 or 2 | |
| FI537 | European Cinema I: Realisms | | H | 30 | | 1 or 2 | |
| FI540 | European Cinema II: International Modes and Genres | | H | 30 | | 1 or 2 | |
| FI543 | Cinema and Difference | | H | 30 | | 1 or 2 | |
| FI551 | Television: The medium and its forms | | H | 30 | | 1 or 2 | |
| FI557 | Silent Cinema | | H | 30 | | 1 or 2 | |
| FI560 | Sound and Cinema | | H | 30 | | 1 or 2 | |
| FI561 | Cinema in 1920s Berlin, Paris & Moscow | | H | 30 | | 1 or 2 | |
| FI562 | Border Crossings in American Cinema | | H | 30 | | 1 or 2 | |
| FI565 | History of British Cinema | | I | 30 | | 2 | |
| FI568 | Film and Television Adaptation | | H | 30 | | 1 or 2 | |
| FI569 | Digital Domains | | H | 30 | | 1 or 2 | |
| FI570 | Pulp Film: The Avant-garde and Popular Cinema | | H | 30 | | 1 or 2 | |
| FI573 | Animated worlds | | H | 30 | | 1 or 2 | |
| FI574 | Female Performance in World Cinema | | H | 30 | | 1 or 2 | |
| FI575 | Representing Actuality | | H | 30 | | 1 | |
| FI577 | Cognition & Emotion in Film | | H | 30 | | 1 or 2 | |
| FI580/1 | Film Programming | | H | 30 | | 1 or 2 | |
| FI582 | New York and the Movies | | H | 30 | | 1 or 2 | |
| FI583 | Film Criticism | | H | 30 | | 1 or 2 | |
| FI584 | National and Transnational Cinema | | H | 30 | | 1 or 2 | |
| FI585 | The Gothic in Film | | H | 30 | | 1 or 2 | |
| **Stage A** | | | | | | | |
| The student will take the equivalent of 120 credits from the industrial placement.  FI\*\*\* Placement Year I 120 1, 2 & 3 | | | | | | | |
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| **Stage 3** | | | | | | | |
| ***Optional Modules*** | | | |  | |  | |
| FI533/4 | Long Essay | H | | 30 | | 1 or 2 | |
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| FI567 | Moving Image Production | H | | 60 | | 1 and 2 | |
|  |  |  | |  | |  | |
| FI501 | Documentary Film | H | | 30 | | 1 or 2 | |
| FI506 | Avant-Garde and Experimental Cinema | H | | 30 | | 1 or 2 | |
| FI 520 | Concepts in Film Form | H | | 30 | | 1 or 2 | |
| FI527 | Storytelling and the Cinema | H | | 30 | | 1 or 2 | |
| FI529 | Female Performers in Hollywood Cinema | H | | 30 | | 1 or 2 | |
| FI537 | European Cinema I: Realisms | H | | 30 | | 1 or 2 | |
| FI540 | European Cinema II: International Modes and Genres | H | | 30 | | 1 or 2 | |
| FI543 | Cinema and Difference | H | | 30 | | 1 or 2 | |
| FI557 | Silent Cinema | H | | 30 | | 1 or 2 | |
| FI559 | Sound and Cinema | H | | 30 | | 1 or 2 | |
| FI561 | Cinema in 1920s Berlin, Paris & Moscow | H | | 30 | | 1 or 2 | |
| FI562 | Border Crossings in American Cinema | H | | 30 | | 1 or 2 | |
| FI568 | Film and Television Adaptation | H | | 30 | | 1 or 2 | |
| FI569 | Digital Domains | H | | 30 | | 1 or 2 | |
| FI570 | Pulp Film: The Avant-garde and Popular Cinema | H | | 30 | | 1 or 2 | |
| FI573 | Animated Worlds | H | | 30 | | 1 or 2 | |
| FI574 | Female Performance in World Cinema | H | | 30 | | 1 or 2 | |
| FI576 | Study of the Work of a Single Director | H | | 30 | | 1 or 2 | |
| FI577 | Cognition & Emotion in Film | H | | 30 | | 1 or 2 | |
| FI580/1 | Film Programming | H | | 30 | | 1 or 2 | |
| FI582 | New York and the Movies | H | | 30 | | 1 or 2 | |
| FI583 | Film Criticism | | H | 30 | | 1 or 2 | |
| FI584 | National and Transnational Cinema | | H | 30 | | 1 or 2 | |
| FI585 | The Gothic in Film | | H | 30 | | 1 or 2 | |

1. Work-Based Learning

Students on the Placement Year programme take FI\*\*\* (120 credits) in the third year, and spend a year (minimum 24 weeks) working in an industrial or commercial setting, applying and enhancing the skills and techniques they have developed and studied in Stages 1 and 2 of their programme. The work they do is entirely under the direction of their industrial supervisor, but support is provided via a Coordinator for the Placement Year within the department. This support includes ensuring that the work they are being expected to do is such that they can meet the learning outcomes of the module.

Assessment of the placement is **Pass/Fail**, based on passing two components:

* Assessment by the industrial supervisor , covering the student's management capability and decision-making skills, the resourcefulness and creativity they have evidenced, their functional/technical skills and knowledge, written and oral communication skills, ability to work in a team and general reliability. This assessment is guided by the Coordinator for the Placement Year and moderated internally by the department.
* Assessment of a reflective written report produced by the student. This report is required to include:
  + A description of the organisation in which the placement took place, and the student's role(s) within it.
  + A description of the various tasks undertaken during the placement.
  + The training, both formal (courses) and informal (on the job), undertaken by student in the period plus any other learning experiences.
  + Any changes to the supervision or nature of the placement.
  + A discussion about the outcomes of the work, or other influential impacts on the placement.
  + Reflection on significant achievements and personal developments through the year.

The Coordinator for the Placement Year makes at least two visits to the student during the year - the first near the start of the placement to check that integration into the workplace is proceeding and that the work being required of the student is appropriate, the second at a later stage to assist both the student and the organisation with the requirements of the assessment process.

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| 1. **. Support for Students and Their Learning** | |
| Induction programme  A Film Subject Handbook outlining procedures specific to the subject.  Faculty of Humanities Stage One Student Handbook  Faculty of Humanities Stage Two Student Handbook  Library/skills package  Typical class or seminar size is 16 students  Learning resources:  Lecture/Screening spaces are equipped with 16mm and 35mm film projection facilities, as well as DVD, SVHS and VHS large screen projection facilities.  Seminar rooms are equipped with 16mm, 35mm viewing facilities and DVD, SHVS, VHS projection facilities for close film and television study.  The Templeman library has an extensive collection of books and journals on film and television study. It also has a large collection of films available to view in the library on VHS and a number on DVD. The computing facilities in the library enable students to research widely on the WWWeb for materials and information on film and television. Students can download information.  Practice modules are supported by the provision of darkroom facilities for black and white photography as well as resources for digital image manipulation; moving image production is supported by the provision of digital video cameras, lighting, and non-linear editing facilities.  The Personal Academic Support System provides advice on module choice and programme structure, academic difficulties, progression routes and individual progress.  University support services include: a learning resources centre (run by the Unit for the Enhancement of Learning and Teaching), a medical centre, a Students' Union (including its Advice and Information Service), a Careers Advisory Service, Counselling Service and Disability Support Unit.  **Support during the Placement Year**:   * The Placement Year Coordinator will advise students, in consultation with the Kent Placement Office. * The Placement Year Coordinator will maintain e-mail contact with students; it is essential that students continue to access their Kent-email-account which will be the main way of communicating and supporting them while at their placement(s). * Briefing (and de-briefing) meeting are organised both at School level, and centrally by the University. | |
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| 1. **Entry Profile** | | |
| * **Entry Route**: There is no direct entry/registration at UCAS-stage for this programme. * All students registered on BA Single Honours Film Studies (W610) are eligible to submit an application, in their second year of studies, to transfer to Film Studies with a Placement Year and spend their third year working at organisation(s) in the film or broader creative industries (the deadline is normally early in Year 2). * There is no guaranteed acceptance. Successful transfer will be contingent upon:   + The availability of spaces at our host organisations of the student finding appropriate placement(s) herself or himself   + The internal application process, including an application statement and a CV   + An average of II.i or higher at Stage 1 is normally required to transfer to the Placement Year scheme; also, references from the applicants’ Stage 2 tutors may be sought in the selection process   + An ability in the language of the chosen host organisation(s)   + The external application process at the host organisation(s)   For fuller information, please refer to the University prospectus. | | |
| * **Minimum requirements:** | * Standard requirements apply. Please refer to the University prospectus. | |
| * **A levels and AS levels:** | * 340 points including AB at GCE A level. If offered, Film Studies A level should be at Grade B or above. (Subjects will be counted at only one level.) | |
| * **Double award (previously AGNVQ):** | * Candidates should offer a minimum of a double award (2 A level equivalents), plus a pass in an approved English Language qualification. | |
| * **Access/Foundation Programmes:** | * A good pass in an approved Foundation or Access programme. Please check with the University beforehand that we will accept the Access/Foundation syllabus you took. | |
| * **BTEC/OCR National Certificates/Diplomas:** | * Candidates should offer at least BTEC National Diploma and one A level (A2), plus a pass in an approved English language qualification. | |
| * **International Baccalaureate** | * 36 points (16 at Higher) with Higher English A1/A2/B at 4/5/5 or standard English A1/A2/B at 5/6/6 plus if taken 5 in higher or 6 in standard level Film Studies | |
| * **Irish Leaving Certificate:** | * 340 UCAS tariff points from five Higher level subjects at one sitting plus Ordinary level English grade C. | |
| * **Scottish qualifications:** | * 340 UCAS tariff points from five Higher subject passes (or combined with Advanced Higher subjects) and a pass at Intermediate 2 grade in English Language. * Four good passes at Advanced Higher or Higher grade and two at Intermediate 2 grade, one of which must be English Language. | |
| * **Applicants with an education gap** | * Please contact the University for further details if you are a candidate with a gap of twelve months or more since completing your school education without the traditional qualifications listed here. | |
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| * **International applicants:** | * In addition to the above requirements, standard requirements for proficiency in English apply. Please refer to the University prospectus. | |
| * **Other Qualifications:** | * Please refer to the University prospectus. | |

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| **What does this programme have to offer?** |
| * An excellent grounding in Film Studies, achieved through the close analysis of films and analytical study of a wide range of pertinent conceptual and theoretical literature, together with related study of television forms. * Great facilities on a friendly and accessible campus: all films are screened in cinema conditions; there is up-to-date equipment for moving image production work; our regional arts film theatre, *Gulbenkian Cinema*, shows films every night during term time on site and is a major venue for screenings of the Kent International Film Festival * A long tradition of scholarly and critical study of film, a commitment to the pursuit of excellence in critical writing, and excellent teaching in a department highly rated for its innovative research in the field (we were rated 5 in the last RAE, in which the highest grade is 5\*) * A unique breadth of courses, covering cinema across its 110 year history, and from around the world, and an exemplary and eclectic range of approaches to film, spanning the entire discipline * The opportunity to undertake moving image production work that complements your critical and theoretical work in Film Studies * The development of a broad range of skills that are highly sought after by employers and that open up a wide range of careers to graduates, including film-related jobs and professions in other fields |
| **Personal Profile** |
| * An interest in film, television and Film Studies * A willingness to engage in informed debate about films, film criticism and film ‘theory’ * Good skills of expression and argument (written and oral) and/or a willingness to develop them * A desire to use your critical and theoretical understanding of film to inform your filmmaking practice * An ability to undertake some self-directed study in order to develop your understanding of films and Film Studies, or a willingness to develop this ability * The ability, independence, and self-management skills to successfully spend a year in the creative industry. * The willingness to engage with professional working culture, including possibly acquiring additional language skills in foreign language(s). |

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| 1. **Methods for evaluating and enhancing the quality and standards of teaching**   **and learning**  **Mechanisms for review and evaluation of teaching, learning, assessment, the**  **curriculum and outcome standards** |
| * *Student module evaluation questionnaires* * *Annual monitoring reports which include a review of progression and achievement statistics* * *External examiners' reports* * *Periodic programme reviews* * *Active staff development programme* * *Peer observation and review* * *Annual staff appraisal* * *Mentoring of new and part-time lecturers* * *QAA subject review* * *Continuous monitoring of student progress and attendance* * *Personal Academic Support System* * *Vetting process of examination questions by module team, Quality Assurance Committee, and external examiner(s)* |

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| **Committees and bodies with responsibility for monitoring and evaluating quality and standards** |
| * *Module team meetings* * *Film Programme Committee with student representatives* * *Film Staff/Student Liaison Committee* * *Film Concessions Committee* * *External Examiners attending Board of Examiners* * *External Examiners' Reports* * *Departmental staff acting as external examiners at other institutions* * *Double marking and/or moderation of 90% of assessed work* * *Departmental director of learning and teaching* * *Monitoring of part-time/sessional teachers* * *Evaluation of graduate destination statistics* * *School of Drama, Film and Visual Arts Learning and Teaching and Quality Assurance Committee* * *Humanities Faculty Learning and Teaching Committee* * *University Learning and Teaching Board* * *Board of Examiners* |
| **Mechanisms for gaining student feedback on the quality of teaching and their learning experience** |
| * *Film Board Subject Committee with student representatives* * *Film Staff/Student Liaison Committee* * *Student module evaluations* * *Final year programme evaluation* * *Discussion with tutors* * *Discussion with Senior Tutor* * *Informal meetings and social contact with students (including student role in recruitment activities)* * *Student representation on School of Drama, Film and Visual Arts department committees* * *Student representation on faculty committees* * *Student representation on university committees* * *Staff have office hours when students can discuss their modules/programmes* * *Feedback meetings with finalists* |
| **Staff development priorities include:** |
| *Research led teaching*  *Links with other European institutions*  *Postgraduate Certificate in Higher Education requirement for all probationary lecturers*  *Part-time lecturers encouraged to enrol on the Associated Teacher Accreditation Programme*  *Regular formal and informal collaboration in programme development*  *Staff appraisal scheme*  *Staff development courses* |
| *Staff supervision*  *Research seminars*  *Subject based conferences*  *Interdisciplinary conferences*  *Minimum expected qualifications for appointments to lecturing posts*  *Minimum expected research record for appointments to lecturing posts*  *Mentoring of new and part-time lecturers*  *Study leave*  *Conference attendance (with or without departmental funding)*  *Meetings of module teaching teams*  *Annual policy day meeting*  *Attendance on national/international subject symposia*  *Membership of relevant professional/academic bodies*  *Widening participation*  *Health and safety*  *Participation on learning and teaching innovatory projects*  *Self evaluation*  *Dissemination of good practice on new learning and teaching methods* |

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| 1. **Indicators of quality and standards** |
| 1. The last external independent review of the quality of educational provision in Film Studies was carried out for the “periodic review of taught programmes” in 2009. The panel considered the programmes to be healthy, well designed, well-taught and delivered, well-resourced, and student achievement was high. Student experience was positive. The programmes were found to be consistent with the QAA subject benchmark statement, and the panel commended the way “the programmes feed back into the more theoretical modules.” |

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| 1. Research Assessment Exercise 2008 – 2nd in the country for Research Power (the percentage of staff research classified as world-leading) |
| 1. External Examiner's Report 2008/9. In her second annual report, Professor Iordanova (St. Andrews) commended the standard of work achieved and the quality of provision particularly with regard to the opportunities it affords in the context of practice-led modules and film programming. Her first report (2007/8) noted the course’s ‘exemplary value’. The report confirms that the work achieved compares favourably with the best undergraduate work in other universities of comparable prestige. |

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| The following reference points were used in creating these specifications: |
| * Benchmarking statement for Communication, media, film and cultural studies. |
| * The University Plan and Learning and Teaching Strategy |
| * Staff research |

Programme Specification Template

Annex 2