**UNIVERSITY OF KENT AT CANTERBURY**

**UKC Programme Specifications**

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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.ukc.ac.uk/sdfva/film/index.html. 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 Single Honours Film**  **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 |
| 1. **UCAS code (or other code)** | W610 |
| 1. **Relevant QAA subject benchmarking group/s** | Communication, media, film and cultural studies |
| 1. **Date of production** | 22 October 2008 /February 2010/ Feb 2012 |
| 1. **Applicable cohort/s** | 2008 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 screen 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 reflexiveness across both individual and group work. |

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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:** |  |
| 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. | **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. |
| 1. The ways in which different social groups may relate to and interact with film works. 2. The ways in which people engage with film practices and make meaning from them. | **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 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.  Dissertation modules are assessed by a single longer essay of ***6,000 words,*** undertaken through individual research under tutor-led supervision.  Progress is monitored through small group work. |
| **Skills and Other Attributes** | |
| **B. Intellectual skills: students should be enabled to:** | |
| 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. | **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. |
| 1. Draw and reflect upon the relevance and impact of their own cultural assumptions to the practice of research. |  |
| **C. Subject-specific skills:** **students should be enabled to:** | |
| 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, performance and, where appropriate, the written word. 2. Utilise effectively relevant technical concepts and theories 3. Produce work showing competence in the operational skills of screen production and post-production technologies. 4. Initiate, develop and realise distinctive and creative work through group collaboration. 5. Manage time, personnel and resources effectively, by drawing on planning and organisational skills 6. Produce work which demonstrates an understanding of communicative strategies specific to film. 7. Produce work which is informed by, and contextualised within, relevant theoretical debates students have studied within the programme as a whole. | **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: audio-video production, proposals, presentations, diary portfolio, critical analysis essay, participation. |
| 1. **Transferable skills:** | |
| 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 WWWeb, and, where undertaken, skills in digital technology in relation to practice. | **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. |
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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. Study on the programme is divided into a number of blocks called modules. Most modules in Film 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.  The programme is divided into three 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 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 360 credits, at least 210 of which must be Level I or above, and at least 90 of which must be level H or above.  At each stage in Film there are 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 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.ukc.ac.uk/sdfva/film/index.html>.  An innovative feature at the University of Kent is the multi-disciplinary programme at Level I where required modules in Film may be combined with optional modules in a range of subjects within the Humanities and Social Sciences.  A distinctive feature of the programme in SH Film Studies is the opportunity at all levels to undertake practice modules involving still and moving images and sound production, and screenwriting. The programme is characterised by the interrelation of theory, history and criticism of film and television.  Students in Film may extend their degree programme through a year of study in Europe or America. . These options are available to all Film students, and the European exchanges are part of the ERASMUS programme - for more information see http://www.ukc.ac.uk/ERASMUS/erasmus/index.html. | | | | | | | |
|  | **Title** | **Level** | | | **Credits** | | **Term/s** |
| **Year 1** | | | | | | | |
| ***Required Modules*** | | | | | | | |
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| **FI313** | **Film Form** | | C | | 30 | | 1 |
| **FI314** | **Hollywood Studio System** | | C | | 30 | | 2 |
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| FI308  FI309 | Exploring the Frame  Exploring the Frame | | C  C | | 30  30 | | 1  2 |
| ***Optional Modules*** | | | | | | | |
| To complete their 120 credits students choose one option from the “wild module list” as offered in the Humanities Handbook 2008/9, pp. A26-29 | | | | | | | |
| **Year 2** | | | | | | | |
| *Required Modules - Students must take the following at Stage 2* | | | | | | | |
| FI591 | Introduction to Film Theory | | I | | 30 | | 1 or 2 |
| Optional Modules - Students will select 2 or 3 optional modules to gain 120 credits | | | | | | | |
| FI531 | Topics in American Cinema II | | I | | 30 | | 1 or 2 |
| FI553 | British Cinema since the 1950s | | I | | 30 | | 1 or 2 |
| FI565 | History of British Cinema | | I | | 30 | | 1 or 2 |
| FI583 | National and Transnational Cinema (Focus on East Asian Cinema) | | I | | 30 | | 1 or 2 |
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| FI599 | The Gothic in Film | | I | | 30 | | 1 or 2 |
| FI604 | Digital Domains | | I | | 30 | | 1 or 2 |
| FI555 | Introduction to Screenwriting (SH only) | | I | 30 | | 2 | |
| FI602 | Documentary Film | | I | 30 | | 1 or 2 | |
| FI506 | Avant-Garde and Experimental Cinema | | H | 30 | | 1 or 2 | |
| FI519 | Film Style: Analysis and Interpretation | | H | 30 | | 1 or 2 | |
| FI 520 | Concepts in Film Form | | H | 30 | | 1 or 2 | |
| FI525 | The Fantastic Film | | 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 | |
| FI603 | Sound and Cinema | | I | 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 | |
| FI566 | Special Effects and Digital Cinema | | H | 30 | | 1 or 2 | |
|  |  | |  |  | |  | |
| FI568 | Film and Television Adaptation | | H | 30 | | 1 or 2 | |
| FI605 | Pulp Film: The Avant-garde and Popular Cinema | | I | 30 | | 1 or 2 | |
| FI597 | Animated worlds | | I | 30 | | 1 or 2 | |
| FI574 | Female Performance in World Cinema | | H | 30 | | 1 or 2 | |
| FI586 | Representing Actuality (SH only) | | H | 30 | | 1 | |
| FI576 | Study of the Work of a Single Director | | H | 30 | | 1 or 2 | |
| FI598 | Cognition & Emotion in Film | | I | 30 | | 1 or 2 | |
| FI580/1 | Film Programming | | H | 30 | | 1 or 2 | |
| FI590 | Improvisation for Screen (SH only) | | I | 30 | | 2 | |
| FI582 | New York and the Movies | | H | 30 | | 1 or 2 | |
| FI600 | Film Criticism | | I | 30 | | 1 or 2 | |
| FI604 | Digital Domains | | I | 30 | | 1 or 2 | |
| FI599 | The Gothic in Film | | I | 30 | | 1 or 2 | |
| FI60 | Extreme Cinema | | I | 30 | | 1 or 2 | |
| FI594 | Film Authorship | | I | 30 | | 2 | |
| FI595 | Film Genre (Horror) | | H | 30 | | 1 or 2 | |
| **Year 3** | | | | | | | |
| ***Required Modules*** | | | |  | |  | |
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| ***Optional Modules*** | | | |  | |  | |
| FI567 | Moving Image Production (SH only) | H | | 60 | | 1 and 2 | |
| FI533/4 | Self Directed Study | H | | 30 | | 1 or 2 | |
| FI501 | Documentary Film | H | | 30 | | 1 or 2 | |
| FI506 | Avant-Garde and Experimental Cinema | H | | 30 | | 1 or 2 | |
| FI519 | Film Style: Analysis and Interpretation | H | | 30 | | 1 or 2 | |
| FI 520 | Concepts in Film Form | H | | 30 | | 1 or 2 | |
| FI525 | The Fantastic Film | 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 | Contemporary European Cinema: New Trends and Institutions | 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 | |
| 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 | |
| FI566 | Special Effects and Digital Cinema | H | | 30 | | 1 or 2 | |
| FI568 | Film and Television Adaptation | 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 | National and Transnational Cinema (Focus on East Asian Cinema) | I | | 30 | | 1 or 2 | |
| FI584 | The Gothic in Film | H | | 30 | | 1 or 2 | |
| FI585 | Film Criticism | H | | 30 | | 1 or 2 | |
| FI587 | Extreme Cinema | H | | 30 | | 1 or 2 | |
| FI569 | Digital Domains | H | | 30 | | 1 or 2 | |
| FI595 | Film Genre (Horror) | H | | 30 | | 1 or 2 | |
| FI534 | Self Directed Study – Theory | H | | 30 | | 2 | |
| FI592 | Self Directed Study - PaR | H | | 30 | | 2 | |
| FI567 | Moving Image Production (SH only) | H | | 30 | | 1 | |

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| 1. **Support for Students and Their Learning** | |
| Induction programme  A Film and Television 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 currently equipped with 16mm and 35mm film projection facilities, as well as DVD, SVHS and VHS large screen projection facilities. High end digital projection is planned to supercede 16 & 35 mm screenings by end of 2012/13  Seminar rooms are equipped 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 a film studio, a sound dubbing studio, digital video cameras, lighting, portable sound recorders 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. | |
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| 1. **Entry Profile** | | |
| **Entry Route**: 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 , 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 theory, history and practice, 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*, shows films every night during term time on site A long tradition of scholarly and critical study of film, a commitment to the pursuit of excellence in teaching in a department highly rated for its innovative res*earch in the field* Film Studies at Kent was ranked as one of the two best departments in the country in terms of 'research power' in the Research Assessment Exercise (RAE) 2008. Entered as part of the School of Arts submission, 35% of our research was been recognised as world class (4\*) and a further 35% (3\*) as internationally excellent.   Research is focussed through our [Centre for the Interdisciplinary Study of Film and the Moving Image](http://www.kent.ac.uk/arts/film/filmcentre/index.html), as well as our interdisciplinary [Aesthetics Group](http://www.kent.ac.uk/arts/hpa/aestheticsresearchgroup.html) (with History and Philosophy of Art, and Philosophy), and the [Centre for Cognition, Kinesthetics and Performance](http://www.c4ckp.org/) (Drama, Film, Psychology).   * A unique breadth of courses, covering cinema across its 120 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 the study of film and the moving image * 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, or a willingness to develop this ability |

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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 Institutional Review* * *Continuous monitoring of student progress and attendance* * *Personal Academic Support System* * *Vetting process of examination questions by module team, , 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 Arts Learning and TeachingCommittee* * *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 Arts 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*  Affiliation with a research centre |
| *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** |
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| |  | | --- | | 1. As part of the School of Arts, Film made the largest submission to the Research Assessment Exercise (RAE2008) in our subject areas. Film Studies is ranked as one of the two best departments in the country in terms of 'research power', for the quality of the research of its staff working at a world-leading level: 35% of its research has been recognised as world class (4\*) in relation to its originality, significance and rigour, and a further 35% (3\*) as internationally excellent. | | 1. In the annual external examiner report (2010-11) Professor Nagib commented: Few other film programmes in the UK, and even Europe, would match the breadth and robustness of film (studies) at Kent. Attained is a praiseworthy balance of theory and practice. | | |

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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