

PROGRAMME SPECIFICATION

1	Awarding institution/body:	University of Worcester
2	Teaching institution	University of Worcester
3	Programme accredited by	N/A
4	Final award	BA Honours
5	Programme title	Film Studies
6	Pathways available	Joint, Minor
7	Mode and/or site of delivery	University of Worcester
8	Mode of attendance	Full and part time, some evening attendance required
9	UCAS Codes	Film Studies and Creative Digital Media (WP2H) Film Studies and Digital Film Production (PW36) Film Studies and Drama & Performance (WP4H) Film Studies English and Language Studies (QP3J) Film Studies and English Literary Studies (QP3H) Film Studies and Graphic Design & Multimedia (PW3F) Film Studies and History (PV31) Film Studies and Journalism (WP65) Film Studies and Media & Cultural Studies (P390) Film Studies and Screen Writing (PW38) Film Studies and Sociology (PL33)
10	Subject Benchmark statement and/or professional body statement	Communication, Media, Film and Cultural Studies, 2008
11	Date of Programme Specification preparation/revision	December 2010. Updated March 2011 with IQC changes. July 2011 updated to latest template.

12 Educational aims of the programme

The general educational aims of the Film Studies programme, which satisfy the subject benchmark, are as follows. In our programme, students will:

- Develop a coherent knowledge of the various forms and processes of cinema;
- Develop an understanding of the range of concepts, theories and approaches appropriate to Film Studies, and the capacity to apply these;
- Develop skills in critical analysis, research, and (in some cases) production appropriate to Film Studies, as well as an array of generic and creative skills.

In addition, and more specifically, in Film Studies, our aims are that all students will:

- Demonstrate knowledge of the central role that cinema plays at local, national, international and global levels of economic, political and social organization, along with the ability to explore and articulate the implications of this;
- Develop an awareness of the historical formation of cinema, and its contexts and interfaces;
- Demonstrate knowledge of appropriate research practices, procedures and traditions, and demonstrate some awareness of their strengths and limitations;
- Develop an awareness of the diversity of approaches to understanding cinema in both historical and contemporary contexts, and the uses and implications of these approaches;
- Demonstrate knowledge of a range of texts, genres, aesthetic forms and cultural practices, and the ability to produce close analysis of these, and to make comparisons and connections;
- Establish an engagement with forms of critical analysis, argument and debate, expressed through an appropriate command of oral, written and other forms of communication;
- Develop an understanding of production processes and professional practices within the various film industries;
- Develop a knowledge of a range of communicative situations and cultural practices, along with the ability to produce detailed analyses of these, and to make comparisons and connections;
- Demonstrate the ability to work across a variety of group and independent modes of study, and within these to demonstrate flexibility, creativity and the capacity for critical self-reflection;
- Demonstrate the ability to use their knowledge and understanding of cinema as a basis for the examination of policy and ethical issues, whether in the public domain or in other aspects of democratic participation and citizenship.

Students taking Film modules can expect to encounter a range of material, some of which may be challenging and/or controversial in terms of its religious and sexual content. Students taking these modules must be prepared to undertake all the learning, teaching and assessment requirements of the modules.

13 Intended learning outcomes and learning, teaching and assessment methods

<p>Knowledge and understanding: Students will be able to:</p> <ul style="list-style-type: none"> • Demonstrate a detailed knowledge in the area of film in its diverse historical and contemporary formations. • Demonstrate a critical awareness of debates and issues in Film Studies. • Apply concepts from areas such as aesthetics, culture, politics and history to individual films and the film industry in general. • Understand and apply specific film language, concepts and terminology. • Demonstrate the ability to use and evaluate a range of research resources in Film Studies. • Demonstrate the ability to select areas of research for investigation from a variety of critical perspectives and to synthesise these into a coherent argument. 	<p>Examples of learning, teaching and assessment methods used: (see heading 14 below)</p> <ul style="list-style-type: none"> • Assessment in modules FLMS1001, 1002, 2000, 2001, 2002, 3006 & 3008 • Assessment in modules FLMS 1003, 2000, 2001, 2002, 2004, 3006, 3008 • Assessment in modules FLMS1000, 1001, 1002, 2000, 2001, 2002, 2004, 3006, 3008 • Assessment in modules FLMS1000, 1001, 1002, 1003, 2000, 2004 • Assessment in modules FLMS 2004, 2001, 2002, 3001, 3002, 3006, 3008 • Assessment in FLMS 2004, 3001, 3002, 3006, 3008
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<ul style="list-style-type: none"> • Reflect critically upon their own interpretations and be able to assess and challenge accepted opinion. 	<ul style="list-style-type: none"> • Assessment in FLMS3001, 3002, 3006, 3007, 3008
<p><i>Cognitive and intellectual skills: Students will be able to:</i></p> <ul style="list-style-type: none"> • Present written and oral accounts in a clear, lucid and coherent fashion. • Respond to constructive feedback both formally and informally from tutors and peers. • Express their own opinions and defend their own critical judgments of key themes and debates in Film Studies. 	<p><i>Examples of learning, teaching and assessment methods used:</i></p> <ul style="list-style-type: none"> • Seminar sessions in all modules and group presentations in FLMS1000, also review workshops in 3007 • Seminar sessions in all modules, and in informal post-mortems with lecturers. • Seminar sessions in all modules, but specifically and in a focused way in FLMS3007
<p><i>Practical skills relevant to employment: Students will be able to:</i></p> <ul style="list-style-type: none"> • Exchange views with others in a constructive and open-minded context so as to work co-operatively with students from diverse backgrounds. • Develop an independent, organised approach to learning, and thereby practise time management skills through working to deadlines. • Develop the ability to work productively with others in groups so as to sustain exploratory discussions, plan work and explore diverse opinions with respect and critical acumen. 	<p><i>Examples of learning, teaching and assessment methods used:</i></p> <ul style="list-style-type: none"> • Formally, this skill is developed through seminar group discussions, however it is assumed students will develop this skill informally on their own • In order to meet the terms of the assessments in every FLMS module, students are required to engage and develop their time management skills as independent workers/learners • Formally, this skill is developed through seminar group discussions, however it is assumed students will develop this skill informally on their own
<p><i>Transferable/key skills: Students will be able to:</i></p> <ul style="list-style-type: none"> • Acquire a range of transferable skills, graduate attributes and personal qualities which will enhance their confidence and independence both during and after their studies. 	<p><i>Examples of learning, teaching and assessment methods used:</i></p> <ul style="list-style-type: none"> • Embedded explicitly and implicitly across the entire FLMS programme.

14 Assessment Strategy

Film Studies emphasizes the essay as assessment form due to the specific skills it develops; to think critically about the course content, to apply existing ideas in new and original contexts, undertake research, to report accurately what another person said, to leave a clear and reproducible trail of thought, etc.

While a range of writing forms are assessed within all Film Studies modules, other forms of assessment are used in selected modules particularly at Level 4 to aid the transition of first year students into university level education. Student confidence and autonomy is progressively encouraged in preparation

for the level 6 independent study and the workplace; open questions are used wherein, for example, students choose their own films to study.

	FLMS1000	FLMS1001	FLMS1002	FLMS1003	FLMS2000	FLMS2001	FLMS2002	FLMS2004	FLMS3001	FLMS3002	FLMS3006	FLMS3007	FLMS3008	FLMS3009
Essays		X	X	X	X	X	X	X	X	X	X	X	X	X
Sequence Analysis	X				X	X	X							
Group Presentations	X													
Blog contributions							X							
Portfolio of Work								X				X		
In-class Tests				X										
Peer Evaluation	X			X										

Assessment criteria are made explicit in module handbooks, and are frequently discussed in seminar sessions and/or in one-on-one tutorials with students.

15 Programme structures and requirements

Refer to Appendix 1: Award Map

To further foster a culture of engagement and student progression the Film Studies has an explicit attendance policy, which requires students to attend a minimum of 75% of any module to be recognized as having taken the module.

16 QAA Academic Infrastructure

The aims and learning outcomes for Film Studies are appropriate and commensurate with those in other higher education establishments. Film Studies is fully compliant with the QAA benchmark statements covering: Communication, Media, Film and Cultural Studies (see heading 10 above). Details of how the Film Studies programme is mapped according to the MFCS benchmarks, please see Appendix 2: QAA MFCS Benchmark Map.

17 Support for students

- Film Studies students experience a wide variety of teaching and learning, for example through lectures, seminar group work, tutorials and use of multi-media.
- Students undertake a one week induction programme at the beginning of their first semester.
- Film Studies Course Student Handbook.
- UMS Student Handbook.
- Information for students is made available through Film Studies Blackboard pages, email and notice boards.

- All students have an academic/ personal tutor who offers guidance on academic and personal development.
- Once your place at University was confirmed you automatically became a member of the Students' Union, enabling you to take full advantage of the support and services on offer including 44 clubs and societies. The Students' Union is an independent charity, devoted to the educational interests and welfare of all students studying at the University it represents student views within the University. You can get involved by joining one of the many committees, or by becoming a Student Academic Representative (StAR).
- General support and referral to the University's Welfare and Support Services.
- Opportunities to develop information technology skills.
- Opportunities to take a general module in careers development.
- The University's Career Service provides additional training opportunities for career planning.
- Study skills support available within the subject area.
- Students are supported by Learning Support Services (Library, IT, Media and Print) and from the Equal Opportunities Centre.
- Writing support from the Royal Literary Fund Writers in Residence.
- Writing support for international and EU students from the Language Centre.
- Opportunities to study abroad for one semester (optional) and to study alongside visiting international students.
- Support and guidance readily available through one-to-one tutorials.
- Access to health, finance, learning support and disability guidance from Student Services.
- The University has an Equal Opportunities Policy, together with equality schemes and action plans promoting equality in relation to race, disability, gender, age and sexual orientation. Progress in implementation is monitored by the Equality and Diversity Committee.
- The [Disability and Dyslexia Service](#) within Student Services provides specialist support on a one to one basis.

18 Admissions Policy

Admissions Policy for the course

Film Studies seeks to recruit students who are enthusiastic about studying cinema. In most cases, students are admitted to the programme through traditional means immediately after completing their secondary school education and applying through UCAS, however in some circumstances, students may be admitted who do not come through the UCAS system. Film Studies is committed to the policies of widening participating, equality and diversity and inclusion.

Entry requirements

Film Studies does not require Film Studies or Media Studies A level as conditions of entry.

The University's standard entry requirements apply. The current UCAS Tariff requirements for entry to the course are published in the prospectus.

Accreditation of Prior Learning

Details of acceptable level 3 qualifications, policy in relation to mature students or applicants with few or no formal qualifications can be found in the prospectus or on the University webpages. Information on eligibility for accreditation of prior learning for the purposes of entry or advanced standing is also available from the University webpages or from the Registry Admissions Office (01905 855111).

Admissions procedures

Full-time applicants apply through UCAS (PW3F, PV31, WP65, P390, PW38, PL33)

Part-time applicants apply directly to University of Worcester (UW)

Admissions/selection criteria

Admission is largely determined by the enthusiasm for the subject students demonstrate in their personal statements. Students tend to be rejected for the programme who demonstrate a perceived misconception about the course itself, i.e. those students who it would appear would be better served by similar but different programmes at the University, like Digital Film Production, Media and Cultural Studies or Screenwriting.

Students with visual or hearing impairments

While Film Studies is a programme open to all students regardless of any hearing or visual impairment, due to the nature of the analytical work required (based almost entirely on discussion of audio/visual texts), it is highly recommended that such students contact the course leader directly to discuss any support they will need to succeed on the course. In some cases, due to the nature of the audio/visual text, the Film Studies programme, may not be appropriate for students with more severe impairments.

19 Methods for evaluating and improving the quality and standards of teaching and learning

The Film Studies Course Team is committed to informal and formal methods of Quality Assurance and Enhancement. It operates within the University and IHCA robust quality mechanisms. The Annual Evaluation process in which film Studies takes part utilises a range of evidence to produce an Annual Evaluation Report that is submitted to IHCA IQC for scrutiny. A follow-up meeting between the Film Studies Course Leader, the chair of IQC provides verbal feedback and detailed discussion of the action plan for the forthcoming year.

At regular intervals throughout the course, students are invited to feedback on their levels of satisfaction with their study experience and the extent to which their learning needs are being met. The mechanisms used for this include the following:

- **Module evaluation** - At any point during the module students have the opportunity to feedback to module tutors. At the end of the module students are asked to formally feedback comments (usually via a questionnaire). This feedback is anonymous and is intended to give the tutors an insight into how to make improvements in the future to that module or their individual 'teaching' style. The detail of comments is read only by the tutor, who then reports the students' views, in general terms to the Course Leader.
- **Course Representatives** - Students elect representatives for each year of the course. Their role is to gather students' opinions about the learning experience and the learning resources available and feed these back to tutors, external examiners and assessors, if required. The course representatives are members of the Course Management Committee.
- **Course Management Committee** - The committee comprises the student representatives, course tutors and ILS staff from the University of Worcester. Meetings take place once per semester (usually in week 10). An agenda will be issued in advance so that representatives can canvass opinion. The record of the meeting will be kept and will feed into the annual monitoring process, so that students' views are fed up through the University of Worcester to Academic Board.
- **Ad hoc surveys** - surveys are usually conducted at induction, at the end of each academic year and on completion of studies. Their purpose is to track students' level of satisfaction as they progress through the course.
- **Tutors and course leaders** - If students have specific issues relating to academic matters, they need to be raised, in the first instance with the relevant tutor and/or course leader.
- **Personal Tutor System** - The personal tutor is the student's main point of feedback for views on pastoral and personal development issues.

- **Complaints** - Full details of student complaints procedures can be found in the [university academic regulation](#).
- **Academic Appeals** - Full details of procedures to make an appeal can be found in the university academic regulations.

Regulation of assessment

Requirements to pass modules

- Modules are assessed using a variety of assessment activities which are detailed in the module specifications.
- The minimum pass mark is D- for each module.
- Students are required to submit all items of assessment in order to pass a module, and in some modules, a pass mark in each item of assessment may be required.
- Some modules have attendance requirements.
- Full details of the assessment requirements for a module, including the assessment criteria, are published in the module outline.

Submission of assessment items

- Students who submit course work late but within 5 days of the due date will have work marked, but the grade will be capped at D- unless an application for mitigating circumstances is accepted.
- Students who submit work later than 5 days but within 14 days of the due date will not have work marked unless they have submitted a valid claim of mitigating circumstances.
- Students who fail to submit an item of assessment lose their right to reassessment in that module, and will be required to retake the module.
- For full details of submission regulations see [Undergraduate Regulatory Framework](#).

Retrieval of failure

- Students are entitled to resit failed assessment items for any module that is awarded a fail grade, unless the failure was due to non-attendance or non-submission.
- Reassessment items that are passed are graded at D-.
- If a student is unsuccessful in the reassessment, they have the right to retake the module (or, in some circumstances, take an alternative module).

Requirements for Progression

- Students at Level 4 may be permitted to progress to Level 5 when they have passed at least 90 credits at Level 4.
- Students at Level 5 may be permitted to progress to Level 6 when they have passed at least 90 credits at Level 5.
- A student who fails 90 credits or more due to non-submission will be required to withdraw from the University.
- Students who pass less than 90 credits but have submitted all items of assessment will be required to retake modules.

Requirements for Awards

Award	Requirement
CertHE	Passed 120 credits at Level 4 or higher
DipHE	Passed a minimum of 240 credits with at least 105 credits at Level 5 or higher

Degree (non-honours)	Passed a minimum of 300 credits with at least 105 credits at Level 5 or higher and a minimum of 60 credits at Level 6
Degree with honours	Passed a minimum of 360 credits with at least 105 credits at Level 5 or higher and a minimum of 120 credits at Level 6

The honours classification will be determined by whichever of the following two methods results in the higher classification:

- Classification determined on the profile of the best grades from 45 credits attained at Level 5 and the best grades from 120 credits at Level 6. Level 5 and Level 6 grades count equally in the profile.
- Classification determined on the profile of the best grades from 120 credits attained at Level 6 only.

Institute-level Assessment Boards review and confirm results for modules, and the Board of Examiners considers students' mark profiles to make decisions about progression, awards and degree classifications as appropriate.

For further information on honours degree classification, see Section 17 of the [Undergraduate Regulatory Framework](#).

20 Indicators of quality and standards

The Film Studies Course Team is committed to informal and formal methods of Quality Assurance and Enhancement. IHCA has robust mechanisms quality assurance, which ensure that the course team and the IQC draw upon a wide range of information and evidence to determine the quality of the Film Studies provision.

As a small team who know their students, Film Studies staff are particularly responsive to informal feedback, 'gut feeling' and comments made to us on how a module is running. External Examiner's reports suggest that hiring dedicated specialists in Film Studies has made a significant contribution to quality enhancement and has affirmed the comparability of the provision with programmes at other universities, suggesting "at the top end of the range, students are producing articulate, engaging and sophisticated work that shows a good understanding of the theoretical approaches they are being taught" (External Examiner's Report, 2008/9).

The student experience on our programme is monitored through module evaluation, comments from student representatives at the Course Management Committee meetings and through the NSS. An additional informal method of student feedback, particularly at the experiential levels, is via Facebook where regular readings of student posts provide an additional indication of the student experience. Course Committee meetings have been held in Film Studies since 2007 wherein two student representatives from each level meet with the teaching staff on the course each semester. The introduction of the new format of Course Management Committees in 2010 offers new opportunities to involve the students in a range of dialogues and responsibilities to enhance the quality of the student experience.

The University underwent a QAA Institutional Audit in March 2011. The audit confirmed that confidence can be placed in the soundness of the institution's current and likely future management of the academic standards of its awards and the quality of the learning opportunities available to students. The audit team highlighted several aspects of good practice, including the student academic representative (StARs) initiative, the proactive approach which supports the student experience for disabled students, the comprehensiveness of the student online environment (SOLE), the wide range of opportunities afforded

to students to enhance their employability, the institution’s commitment to enhancement, and the inclusive approach to working with its collaborative partners.

Employability and graduate destinations

Gregory et al.^[1] identify the following ten skills as essential in developing Film Studies students’ future employability. Film Studies addresses all ten of these ‘transferable skills’ across our lectures, seminars and in the assessed work. The chart below demonstrates how we address the development of these skills:

Key transferable skills	Lectures	Seminars	Assessed work
Communication		X	X
Teamwork		X	(sometimes)
Leadership		X	X
Initiative		X	X
Creative Problem Solving		X	X
Flexibility/adaptability	X	X	X
Self-Awareness	X	X	X
Commitment/motivation	X	X	X
Interpersonal Skills	X	X	X
Numeracy	X	X	X

If you have any questions about how this course develops these skills, or how to improve your abilities in any of these areas, please contact the course leader.

The first cohort of students graduated in 2009 and are pursuing a range of employment and further training opportunities in areas which include: the service industry, the television and 3D animation industries and education.

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 s/he takes full advantage of the learning opportunities that are provided. More detailed information on the learning outcomes, content and teaching, learning and assessment methods of each module can be found in the module outlines and Section 3 of the course handbook. The accuracy of the information contained in this document is reviewed by the University and may be checked by the Quality Assurance Agency for Higher Education.

^[1] See Georgina Gregory, Ros Healy and Ewa Mazierska, 2007. *Careers in Media and Film: The Essential Guide*. London: Sage, pp. 26-27.

Appendices

LEVEL 4

Module Code	Module restrictions	Module Title	Credits (Number)	Status (Mandatory (M) or Optional(O))		Pre-requisites (Code of Module required)	Co-requisites (Code of Module required)	Excluded Combinations (Code of Module)
				Joint	Minor			
FLMS1000	Open	Introduction to Film	15	M	M	-	-	DFPR1000
FLMS1001	Open	National Cinema	15	O	O	-	-	-
FLMS1002	Open	Hollywood Cinema	15	O	O	-	-	-
FLMS1003	Closed	Studying Film	15	M	M	-	-	-
DFPR1009	Open	Introduction to Experimental Film	15	O	O	-	-	-
MECS1007	Closed	Introduction to Television	15	O	O	-	-	-

Joint and Minor Pathway Requirements at Level 4

Joint and Minor Honours students must take 30 credits from the two (2) Mandatory modules, i.e. FLMS1000 and FLMS1003, *plus* an Optional module to the value of 15 credits from those listed above.

In addition:

All Joint and Minor Films Studies students at Level 4, are permitted to choose modules to the value of 30 credits from other Open modules within the Undergraduate Regulatory Framework or further modules to the value of 30 credits from Film Studies as listed above (including those modules listed that are shared with another subject).

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LEVEL 5

Module Code	Module restrictions	Module Title	Credits (Number)	Status (Mandatory (M) or Optional(O))		Pre-requisites (Code of Module required)	Co-requisites (Code of Module required)	Excluded Combinations (Code of Module)
				Joint	Minor			
FLMS2000	Open	Film Genre	15	O	O	FLMS1000	FLMS2004	-
FLMS2001	Open	British Cinema	15	O	O	FLMS1000	-	-
FLMS2002	Open	Representation of gender, sexuality and 'race' in film	15	O	O	FLMS1000	-	-
FLMS2004	Open	Film Theory	15	M	M	FLMS1000	-	-
DFPR2004	Open	Writing for the Screen	15	O	O	-	-	CDME2013
DRAM2140	Open	From Stage to Screen	15	O	O	-	-	DRAM2045
MECS2013	Open	American Popular Television	15	O	O	-	-	-
UMSC2010	Open	Career and Personal Development	15	O	O	-	-	UMSC3010

Joint and Minor Pathway Requirements at Level 5

Joint Honours students must take 15 credits from the one (1) Mandatory module, i.e. FLMS2004 *plus* Optional modules to the value of 30 credits from those listed above.

In addition:

All Joint and Minor Films Studies students at Level 5, are permitted to choose modules to the value of 30 credits from other Open modules within the Undergraduate Regulatory Framework or further modules to the value of 30 credits from Film Studies as listed above (including those modules listed that are shared with another subject - subject to availability and also satisfying any prerequisites).

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LEVEL 6

Module Code	Module restrictions	Module Title	Credits (Number)	Status (Mandatory (M) or Optional(O))		Pre-requisites (Code of Module required)	Co-requisites (Code of Module required)	Excluded Combinations (Code of Module)
				Joint	Minor			
FLMS3001	Closed	Independent Study (taken in one semester)	30	O		FLMS2004	-	FLMS3002
FLMS3002	Closed	Independent Study (taken over two semesters)	30	O		FLMS2004	-	FLMS3001
FLMS3006	Open	Film & Folklore	15	O	O	Students will have normally undertaken FLMS2004	-	-
FLMS3007	Open	Film Reviewing	15	O	O	FLMS2004	-	-
FLMS3008	Open	Cult & Exploitation Film	15	O	O	FLMS2004	-	-
FLMS3009	Open	Underworld UK	15	O	O	-	-	-
ENGL3017	Open	Literature and Film	15	O	O	-	-	-
HIST3008	Closed	Hollywood Goes to War	15	O	O	-	-	-
MECS3004	Open	TV Times	15	O	O	-	-	-
UMSC3010	Open	Career and Personal Development	15	O	O	-	-	UMSC2010

Joint Pathway Requirements at Level 6

Joint Pathway students must take an Independent Study module (either FLMS3000/3001 or equivalent in their Joint subject).

Joint Pathway students who choose to take their Independent Study in Film Studies must take 30 credits from either FLMS3001 or FLMS3002, *plus* Optional modules to the value of 30 credits from those listed above (including those modules listed that are shared with another subject).

Joint pathway students who choose to place their Independent Study in their other joint subject must choose Optional modules to the value of 60 credits from those listed above (including those modules listed that are shared with another subject).

Minor Pathway Requirements at Level 6

Minor Pathway students must take Optional modules to the value of 30 credits from those listed above.

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Appendix 2: QAA MFCS Benchmark Map

	FLMS 1000	FLMS 1001	FLMS 1002	FLMS 1003	FLMS 2000	FLMS 2001	FLMS 2002	FLMS 2004	FLMS 3001/2	FLMS 3006	FLMS 3007	FLMS 3008	FLMS 3009
<u>Subject Knowledge and Understanding</u>													
4.1: Communications, Culture and Society													
Graduates of Film Studies will demonstrate knowledge and understanding drawn from the following:													
<ul style="list-style-type: none"> an understanding of the roles of communication systems, modes of representations and systems of meaning in the ordering of societies; 	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓
<ul style="list-style-type: none"> an awareness of the economic forces that frame the film industries, and the role of such industries in specific areas of contemporary political and cultural life; 	✓	✓	✓		✓	✓	✓	✓	✓		✓	✓	✓
<ul style="list-style-type: none"> a comparative understanding of the roles that cinema plays in different societies; 	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓
<ul style="list-style-type: none"> an understanding of the roles of cultural practices and cultural institutions in society; 	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
<ul style="list-style-type: none"> an understanding of particular kinds of film and genres, and they way in which they organise understandings, meanings and affects; 	✓	✓	✓	✓	✓			✓	✓	✓	✓	✓	✓
<ul style="list-style-type: none"> an understanding of the role of technology in terms of media production, content manipulation, distribution, access and use; 	✓	✓	✓	✓					✓		✓		
<ul style="list-style-type: none"> an understanding of new and emergent cinematic forms and their relation both to their social context and to earlier forms; 									✓	✓	✓	✓	
<ul style="list-style-type: none"> an understanding of the ways in which participatory access to the central sites of public culture and communication is distributed along axes of social division, such as disability, class, ethnicity, gender, nationality and sexuality; 					✓			✓	✓	✓	✓	✓	✓
<ul style="list-style-type: none"> an understanding of the dynamics of public and everyday discourses in the shaping of culture and society; 	✓			✓				✓		✓	✓	✓	✓

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- an understanding of the ways in which different social groups may make use of cultural texts and products in the construction of social and cultural realities, cultural maps and frames of reference.

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4.2 Histories

Graduates of Film Studies will demonstrate knowledge and understanding drawn from the following:

- an understanding of the development of cinema in a local, community, regional, national, international and global context;
- an understanding of the social cultural and political histories from which different film institutions, modes of communication, practices and structures have emerged;
- a historically informed knowledge of the contribution of world cinema to the shaping of the modern world;
- an understanding of the interconnectedness of texts and contexts, and of the shifting configurations of communicative, cultural and aesthetic practices and system;
- an understanding of the historical evolution of particular genres, aesthetic traditions and forms, and of their current characteristics and possible future developments;
- an understanding of the history of film technologies, and a recognition of the different ways in which the history of, and current developments in, world cinema can be understood in relation to cultural change;
- an understanding of the interrelationships of technological and social change;
- an understanding of the historical development of practices of cultural consumption (including subcultural forms and everyday lived practices);
- an awareness of the ways in which critical and cultural theories and concepts have developed within particular contexts.

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4.3 Processes and Practices

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Graduates of Film Studies will demonstrate knowledge and understanding drawn from the following:

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|--|---|---|---|---|---|---|---|---|---|---|---|---|---|
| • an understanding of the processes linking production, distribution, circulation, and consumption; | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| • an awareness of the processes of cultural and subcultural formations and their dynamics; | | | ✓ | | | | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| • an understanding of the processes, both verbal and non-verbal, whereby people manage communication face to face and in the context of real and virtual groups and/or communities; | ✓ | | | ✓ | | | | ✓ | ✓ | ✓ | ✓ | ✓ | |
| • an understanding of key production processes and professional practices relevant to the film industries, and of ways of conceptualising creativity and authorship; | ✓ | ✓ | ✓ | | ✓ | | | ✓ | | | | ✓ | ✓ |
| • an understanding of professional, technical and formal choices which realise, develop or challenge existing practices and traditions, and of the possibilities and constraints involved in production processes; | ✓ | ✓ | ✓ | | ✓ | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| • a knowledge of the legal, ethical and regulatory frameworks that affect film production, manipulation, distribution, circulation and consumption; | | | | | ✓ | | | ✓ | ✓ | | | ✓ | ✓ |
| • an understanding of how film, cultural and creative organizations operate, communicate and are managed; | | | | | ✓ | | | ✓ | ✓ | | | ✓ | ✓ |
| • an understanding of how creative industries, individuals, or collaborative project-oriented teams, are formed, operate, and complete their work; | | | | | | | | | | | | | |
| • an understanding of the material conditions of film and cultural consumption, and of the cultural contexts in which people appropriate, use and make sense of different forms of cinema; | ✓ | | | ✓ | | | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| • an awareness of how cinema might be understood within broader concepts of culture. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

4.4 Forms and Aesthetics

Graduates of Film Studies will demonstrate knowledge and understanding drawn from the following:

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• an understanding of the aesthetic and formal qualities at play, and their relation to meanings, in particular cultural forms;	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓
• an insight into the cultural and social ways in which aesthetic judgements are constructed and aesthetic processes experienced;	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓
• an understanding of the student's own creative processes and practice through engagement in one or more production practices;													
• an examination of the role that aesthetic and other pleasures and judgements may play in the production and maintenance of social relations;	✓				✓		✓	✓	✓	✓	✓	✓	✓
• an awareness of a range of works which generate different kinds of aesthetic pleasures;	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
• an understanding of the narrative processes, generic forms and modes of representation at work in film texts;	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
• an understanding of the ways in which film and its attendant technologies make possible different kinds of aesthetic effects and forms;	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
• an understanding of the audio, visual and verbal conventions through which sounds, images and words make meaning;	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
• an understanding of the ways in which people engage with film texts and practices and make meaning from them.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

4.5 Culture and Identity

Graduates of Film Studies will demonstrate knowledge and understanding drawn from the following:

- | | | | | | | | | | | | | | |
|---|---|---|---|--|---|---|---|---|---|---|---|---|---|
| • an appreciation of the complexity of the term 'culture' and an understanding of how it has developed; | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| • an understanding of the ways in which identities are constructed and contested through engagements with culture; | | | | | | | ✓ | ✓ | | ✓ | ✓ | | ✓ |
| • an understanding of how disability, class, ethnicity, gender, religion, nationality, sexuality and other social divisions play key roles in terms of both access to cinema and modes of representation within it; | | | | | | | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ |

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|--|---|---|---|---|---|---|---|---|---|---|---|---|---|
| <ul style="list-style-type: none"> an insight into the different modes of global, international, national and local cultural experience and their interaction in particular instances; | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| <ul style="list-style-type: none"> an understanding of the ways in which forms of media and cultural consumption are embedded in everyday life, and serve as ways of claiming and understanding identities; | ✓ | | | ✓ | ✓ | | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| <ul style="list-style-type: none"> an understanding of the relationship between discourse, culture and identity. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

Subject-Specific Skills

5.2 Skills of Intellectual Analysis

Graduates will demonstrate the ability to:

- | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| <ul style="list-style-type: none"> engage critically with major thinkers, debates and intellectual paradigms within the field and put them to productive use; | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| <ul style="list-style-type: none"> understand forms of communication, media and culture as they have emerged historically and appreciate the processes through which they have come into being, with reference to social, cultural and technological change; | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| <ul style="list-style-type: none"> examine such forms critically with appropriate reference to the social and cultural contexts and diversity of contemporary society, and have an understanding of the how different social groups variously make use of, and engage with, forms of cinema; | | | | | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| <ul style="list-style-type: none"> analyse closely, interpret and show the exercise of critical judgement in the understanding and, as appropriate, evaluation of world cinema; | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| <ul style="list-style-type: none"> develop substantive and detailed knowledge and understanding in one or more designated areas of film studies | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| <ul style="list-style-type: none"> consider and evaluate their own work in a reflexive manner, with reference to academic issues, debates and conventions. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

5.3 Research Skills

Graduates will demonstrate the ability to:

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• carry out forms of research for essays, projects, creative productions or dissertations involving sustained independent enquiry;	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
• formulate appropriate research questions and employ appropriate methods and resources for exploring those questions;	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
• evaluate and draw upon the range of sources and conceptual frameworks appropriate to research in the chosen area;	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
• draw on the strengths and understand the limits of the major quantitative and/or qualitative research methods, and be able to apply this knowledge critically in their own work;						✓	✓	✓	✓	✓	✓	✓	✓
• draw on research models enabled or underpinned by emergent technologies;										✓	✓	✓	✓
• draw and reflect upon the relevance and impact of their own cultural commitments and positioning to the practice of research;	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
• explore matters that may be new and emerging, drawing upon a variety of personal skills and upon a variety of academic and non-academic sources.										✓	✓	✓	✓

5.4 Media Production Skills

Graduates will demonstrate the ability to:

• produce work which demonstrates the effective manipulation of sound, image and/or the written word;	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
• demonstrate competences in film production;	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
• demonstrate the development of creative ideas and concepts based on secure research strategies;	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
• understand the importance of commissioning and funding structures of the creative industries and demonstrate a capacity to work within the constraints imposed by them;	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
• produce work showing capability in operational aspects of media production technologies, systems, techniques and professional practices;	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
• manage time, personnel and resources effectively by drawing on planning, organizational, project management and leadership skills;	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
• produce work which demonstrates an understanding of media forms and structures, audiences and specific communication registers;	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a

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|--|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| <ul style="list-style-type: none"> produce work which is informed by, and contextualised within, relevant theoretical issues and debates. | n/a | n/a | n/a | n/a | n/a | n/a | n/a | n/a | n/a | n/a | n/a | n/a | n/a | n/a |
|--|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|

5.5 Creative, Innovative and Imaginative Skills

Graduates will demonstrate the ability to:

- | | | | | | | | | | | | | | | |
|---|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| <ul style="list-style-type: none"> initiate, develop and realise distinctive and creative work within various forms of writing or of aural, visual, audio/visual, sound or other electronic media; | n/a | n/a | n/a | n/a | n/a | n/a | n/a | n/a | n/a | n/a | n/a | n/a | n/a | n/a |
| <ul style="list-style-type: none"> experiment, as appropriate, with forms, conventions, languages, techniques and practices; | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| <ul style="list-style-type: none"> employ production skills and practices to challenge existing forms and conventions and to innovate; | n/a | n/a | n/a | n/a | n/a | n/a | n/a | n/a | n/a | n/a | n/a | n/a | n/a | n/a |
| <ul style="list-style-type: none"> draw upon and bring together ideas from different sources of knowledge and from different academic disciplines; | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| <ul style="list-style-type: none"> be adaptable, creative and self-reflexive in producing output for a variety of audiences and in a variety of media forms. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

5.6 Skills of Social and Political Citizenship

Graduates will demonstrate the ability to:

- | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|--|---|---|---|---|---|---|---|---|
| <ul style="list-style-type: none"> critically appraise some of the widespread common sense understandings and misunderstandings of cinema, and the debates and disagreements to which these give rise; | ✓ | ✓ | ✓ | | ✓ | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| <ul style="list-style-type: none"> analyse how media and cultural policies are devised and implemented, and the ways in which citizens and cultural communities can play a part in shaping them; | | ✓ | | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| <ul style="list-style-type: none"> analyse the role in which community and participatory media forms may play in contributing to cultural debate and contesting social power; | | ✓ | | ✓ | | | | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| <ul style="list-style-type: none"> critically evaluate the contested nature of some objects of study within film studies, and the social and political implications of the judgements which are made; | ✓ | | | | | | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

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- show insight into the range of attitudes and values arising from the complexity and diversity of cinema and show capability to consider and respond to these.

