



Course Addendum: Changes to 2020/21 Teaching In Response to Covid-19

Whilst we hope to deliver as much activity on-campus as possible, the government's guidance and social distancing measures will inform how much teaching we can deliver face-to-face in the 2020/21 academic year. Working to government guidelines we have adapted the delivery of our courses to a model of blending learning, which consists of a mix of online and on-campus activities. We are equipped to move between blended learning to fully online, or face-to-face, as the Covid-19 situation evolves.

The learning outcomes of your course remain the same but there are changes to its delivery, assessment and structure, as set out in the Changes section of this document. The subsequent pages of this document contain the original teaching and learning schedule of this course, for your reference.

24th July 2020

Course Details

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|-----------------|----------------------------------|
| Course Title(s) | <i>BA (Hons) Film Studies</i> |
| Course Code(s) | 3311 |
| Course Director | Ricardo Domizio |
| Shared Modules? | Yes with BA (Hons) Film Practice |

Changes to sequencing of modules:

| No change required | None required | |
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| Module code and name (please list by level) | S2→S1 | S1→S2 |
| All modules | No change required | No change required |

Changes to the mode of delivery and course composition

| Module code and name | Changes to delivery mode | Changes to contact hours |
|----------------------|--|--|
| All modules | <p>The course is moving towards a blended learning approach – where we mix onsite and online delivery.</p> <p>Students will be expected to be on campus for around 1 day a week. Previously on-campus contact was about 24% of degree – it will now be about 15/16% of the degree. This figure may flex up/down depending on lab space and advice from government.</p> <p>On campus delivery will focus on</p> | No changes to contact hours planned at this point. |

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| | activities which utilise our specialist facilities and resources such as film screenings and seminar spaces | |
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Additional information

| Any additional information |
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| <p>Students will be required to have access to a laptop with Wifi facilities in order to complete their studies. The university is putting a laptop purchasing scheme in order to enable this.</p> <p>Resit assessments for both semester 1 and semester 2 are geared towards completion of work in an off-campus environment. In a scenario where we lose access to campus and facilities, we will switch between the original and resit assessment.</p> <p>Where students are unable to attend any on-campus activities (for shielding, or any other accepted reason), the default offer will be the resit assessment as the first opportunity.</p> <p>For further information please contact the Course Director: Ricardo Domizio domizior@lsbu.ac.uk</p> |

Original Course Specification

For reference, the following pages contain the original teaching and learning schedule of this course, prior to the changes implemented in response to Covid-19.

| A. Course Information | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|------------------------|----------------|------|--------------|---------------|----------------|-----------|---------|-----------|------|--|--|--|--|-----------|--|--|--|--|--|--|--|
| Final award title(s) | BA (Hons) Film Studies | | | | | | | | | | | | | | | | | | | | | | |
| Intermediate exit award title(s) | CertHE Film Studies DipHE Film Studies | | | | | | | | | | | | | | | | | | | | | | |
| UCAS Code | | Course Code(s) | 3311 | | | | | | | | | | | | | | | | | | | | |
| | London South Bank University | | | | | | | | | | | | | | | | | | | | | | |
| School | <input type="checkbox"/> ASC <input checked="" type="checkbox"/> ACI <input type="checkbox"/> BEA <input type="checkbox"/> BUS <input type="checkbox"/> ENG <input type="checkbox"/> HSC <input type="checkbox"/> LSS | | | | | | | | | | | | | | | | | | | | | | |
| Division | Film and Media | | | | | | | | | | | | | | | | | | | | | | |
| Course Director | Ricardo Domizio | | | | | | | | | | | | | | | | | | | | | | |
| Delivery site(s) for course(s) | <input checked="" type="checkbox"/> Southwark <input type="checkbox"/> Havering <input type="checkbox"/> Other: please specify | | | | | | | | | | | | | | | | | | | | | | |
| Mode(s) of delivery | <input checked="" type="checkbox"/> Full time <input type="checkbox"/> Part time <input type="checkbox"/> other please specify | | | | | | | | | | | | | | | | | | | | | | |
| Length of course/start and finish dates | <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 25%;">Mode</th> <th style="width: 25%;">Length years</th> <th style="width: 25%;">Start - month</th> <th style="width: 25%;">Finish - month</th> </tr> </thead> <tbody> <tr> <td>Full time</td> <td>3 Years</td> <td>September</td> <td>July</td> </tr> <tr> <td>Full time with placement/ sandwich year</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Part time</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Part time with Placement/ sandwich year</td> <td></td> <td></td> <td></td> </tr> </tbody> </table> | | | Mode | Length years | Start - month | Finish - month | Full time | 3 Years | September | July | Full time with placement/ sandwich year | | | | Part time | | | | Part time with Placement/ sandwich year | | | |
| Mode | Length years | Start - month | Finish - month | | | | | | | | | | | | | | | | | | | | |
| Full time | 3 Years | September | July | | | | | | | | | | | | | | | | | | | | |
| Full time with placement/ sandwich year | | | | | | | | | | | | | | | | | | | | | | | |
| Part time | | | | | | | | | | | | | | | | | | | | | | | |
| Part time with Placement/ sandwich year | | | | | | | | | | | | | | | | | | | | | | | |
| Is this course generally suitable for students on a Tier 4 visa? | <p>Please complete the International Office questionnaire</p> <p>Yes</p> <p>Students are advised that the structure/nature of the course is suitable for those on a Tier 4 visa but other factors will be taken into account before a CAS number is allocated.</p> | | | | | | | | | | | | | | | | | | | | | | |
| Approval dates: | Course(s) validated / Subject to validation | 2004, 2016 | | | | | | | | | | | | | | | | | | | | | |
| | Course specification last updated and signed off | 2009, 2018, 27/09/2019 | | | | | | | | | | | | | | | | | | | | | |
| Professional, Statutory & Regulatory Body accreditation | N/A | | | | | | | | | | | | | | | | | | | | | | |

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|--------------------------|----------|--|
| Reference points: | Internal | Corporate Strategy 2015-2020 Academic Quality and Enhancement Manual School Strategy LSBU Academic Regulations |
| | External | QAA Quality Code for Higher Education 2013 Framework for Higher Education Qualifications Subject Benchmark Statements (Dated) PSRB Competitions and Markets Authority SEEC Level Descriptors 2016 |

B. Course Aims and Features

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| Distinctive features of course | <p>The Film Studies course aims to produce confident and flexible graduates who are knowledgeable in film history, intellectually enquiring, and digitally literate, with an innovative and self-reflexive approach to their filmmaking and industry practice. In an employment environment, which is increasingly competitive, the course equips graduates with the autonomy and confidence to adapt to the changing technical and conceptual demands of careers within the media and communications industries and beyond. The combination of aptitudes, intellectual and practical skills developed on the course helps students to meet the challenges of a competitive jobs market or postgraduate study. At every stage of the degree students are mentored and supported by research-active academic staff and industry professionals with experience in film festivals, curation, film journalism and screenwriting, as well as the rich theoretical and historical field of film in the academy. We encourage students to develop their skills and networks through taking full advantage of external placements, internships and interdisciplinary opportunities across the University.</p> <p>The programme is designed to enable students to develop skills, knowledge and understanding in film history and theory, British, European, and World cinema, as well as cultivating a set of practical skills from filmmaking to film pitching and film curation. Within these broad aims the course trains students in conceptual thought, critical interrogation of cultural objects, and a range of transferable skills such as project management and high-level communication skills. In all its endeavours it encourages students in the development of an enquiring mind and innovative work. The utility of the degree to students will stem from a fully immersed engagement with digital production technologies combined with writing and production skills, ensuring graduates of this programme are employable across a range of communication industries in the public, private and voluntary sectors.</p> <p>Film Studies students will graduate with skills in evaluation, analysis and critical interrogation, along with a portfolio of practical projects including short films, production dossiers, journalistic reviews, and research-based reports on the film industry, which will provide them with a strong foothold in the workplace. LSBU's dynamic central London location also provides a wealth of opportunities for students to engage with practitioners, exhibitors and film culture in one of the world's preeminent filmmaking capitals.</p> <p>Practical skills: Practice teaching and learning centres around the production of short films and collaborative opportunities in the discipline are nurtured and supported. Film Studies students will make use of the edit suites, the cinema in the</p> |
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Elephant Facility (and its replacement), and potentially the sound studios, the film studio, and the green screen facilities. The practice modules encourage students to innovate and experiment, while providing a critical and analytical framework and the curriculum recognises the importance of evolving mobile platforms and the Internet as a creative destination for content.

We provide access to Inside the Edit, Lynda.com and other online tutorials in order to encourage students to continually consolidate and refresh their skills, something that is of high importance in the Film industry where software and technology changes so rapidly. In order to support and encourage life-long learning, students will also be invited to participate in industry meet ups, email lists, and industry conferences. Networking will be encouraged and supported as the Film industry relies on freelancers and on sharing staff for larger projects, where necessary. An understanding of the aesthetics of film and the industry practices will be consolidated through critique, screenings, and visits to e.g. Warner Brother's studios (<https://www.wbstudiotour.co.uk>), and Pinewood Studios (<http://www.pinewoodgroup.com/our-studios/uk/pinewood-studios>).

Professional and Transferrable Skills:

The development of professional and transferrable skills is embedded in every module of the course. Film Studies students have a clearly defined professional practice pathway integrated into their course, focused on the area of film writing, which includes scriptwriting, film reviewing and curation, and compiling business cases for industry ventures such as film productions and film festivals.

The course considers the UK's national Graduate Attributes Framework which foregrounds the importance of transferable skills. We will therefore support the building and consolidation of professional practice and employability skills, which will be embedded throughout the course and exercised through student briefs. London South Bank University supports the development of entrepreneurialism, self-study, self-reliance, and project management skills, as all these all underpin life-long learning. We facilitate this through links with the Clarence Centre for Enterprise as well as via networks of small, medium, and large businesses across London. Our Employability Team works also with students to provide training, CV tutorials, and connections with companies for potential work experience placements. The course aims to develop a student's personal skills, such as emotional intelligence (for example through group work, and networking).

Intellectual skills development:

The Film Studies course has intellectual and cognitive skills development running through the heart of every module, including the more practice and industry orientated modules, which typically will involve a significant element of critical interrogation and reflection. Students will gain an historical and conceptual understanding of their subject, and engage with complex theorisation of their field drawn from the latest scholarship. They will benefit from a training that encourages the development of advanced research skills, and an autonomous and enquiring mind, backed up by an understanding of conceptual frameworks. Students will graduate with an informed personal position on film from both a conceptual and practical perspective.

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| | <p>Research skills are an essential part of the Film Studies course and the teaching of these skills has the aim of developing an appreciation of the importance of research in acquiring subject knowledge, developing understanding, and in the practice of scholarship itself, including the development of independent learning skills. The basic skills necessary for undergraduate research are introduced at Level 4 to ensure students can locate and select relevant material from a variety of sources as a necessary step in understanding key debates in the subject. They are also taught how to incorporate research into their assessed work through proper citation and referencing. At Level 5 students' research skills are developed and progressed to include evaluation and comparison of selected materials, and at Level 6 students are taught to develop higher level research skills involving deeper interrogation and critical analysis of material.</p> |
| <p>Course Aims</p> | <p>The Film Studies course aims to:</p> <ul style="list-style-type: none"> • Enable students to develop a thorough understanding of the significance and impact of film in a range of critical and industrial contexts. • Develop students' critical and analytical skills by advancing their knowledge of relevant theoretical tools, critical approaches and debates in the subject. • Provide students with a technical and critical vocabulary with which to understand the context of the film industry, and offer professional experience of film culture through work placement, shadowing and industry engagement. • Inculcate enthusiasm for the subject by introducing students to the rich cinematic legacy drawn from different periods and regions • Equip students with a set of transferable skills that will have utility in a wide range of careers including, but not limited to, the media and cultural industries sector. • Meet the needs of postgraduate study by providing students with research skills and high-level academic and practical capabilities • Provide students, through critical practice, with an opportunity to develop key production skills in filmmaking and film-writing. |
| <p>Course Learning Outcomes</p> | <p>a) Students will have knowledge and understanding of:</p> <p>A1 The aesthetic and formal evolution of film in relation to cultural, social, and political meanings in a variety of contexts.</p> <p>A2 Academic theories relevant to the critique of, production, circulation and reception of film.</p> <p>A3 The key parameters of film studies as a discipline, and how it relates to other disciplines.</p> <p>A4 Past, present and future film industry trends, with consideration of how current dynamics impact on delivery methods, platforms, consumption and employment.</p> |

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| | <p>A5 Film production processes, and how different professional practices and roles interact within the industry.</p> <p>b) Students will develop their intellectual skills such that they are able to:</p> <p>B1 Understand, interpret and apply theories, concepts and other critical material to the study of film and other forms of media communication</p> <p>B2 Evaluate their own critical and, where appropriate, practical work, and that of their peers with reflexivity and consideration</p> <p>B3 Analyse a range of primary and secondary sources using methods appropriate to the programme e.g. textual analysis; film-theorization; historical contextualization, audience analysis.</p> <p>B4 Think creatively, adopting research skills and problem solving in both intellectual and/or practical contexts, and thereby developing distinctive skills as a researcher and critical practitioner.</p> <p>B5 Critically analyse concepts and theories of filmmaking leading to strategic thinking in relation to their writing and/or within the broader context of the media industries.</p> <p>c) Students will acquire and develop practical skills such that they are able to:</p> <p>C1 Produce work that demonstrates competence in a full range of forms, techniques and professional practices as they relate to film studies, with specific skills in student's chosen pathway.</p> <p>C2 Produce practice work that is informed by, and contextualised within relevant theoretical issues and debates, and which demonstrate an understanding of forms, structures and audiences.</p> <p>C3 Work confidently in a team, demonstrating skills in time management, leadership, communication, personal organisation and self-reflection</p> <p>C4 Confidently employ forms, conventions and languages to develop and realise a distinctive writing practice and/or oral presentation technique</p> <p>C5 Identify appropriate practices within a professional and ethical framework, and understand the continuing need for professional development.</p> <p>d) Students will acquire and develop transferrable skills such that they are able to:</p> <p>D1 Demonstrate employability through a reflective understanding of how knowledge and skills developed in academic study and practical work translate into the professional context. Apply entrepreneurial skills in dealing with audiences, clients and consumers.</p> |
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| | <p>D2 Demonstrate critical learning skills: the ability to function as an effective self-directed learner, using the range of resources and skills available responsibly and ethically; the ability to relate their studies to career and personal development</p> <p>D3 Demonstrate the appropriate communication skills dependent on the audience, context and setting.</p> <p>D4 Demonstrate the ability to work effectively as part of a team and apply this to processes of writing and production. Demonstrate at different times, the ability to listen, contribute and lead effectively.</p> <p>D5 Demonstrate IT skills and other technical competencies appropriate to the context of the Film Studies programme</p> |
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C. Teaching and Learning Strategy

- Acquisition of A1-5 takes place through a combination of lectures, screenings, seminars, group work, project tutorials and workshops.
- Students can develop their knowledge and understanding through:
 -
 - Reflective and critically engaged writing (essays, textual analyses, reports, production blogs, etc.)
 - Group presentations
 - Exploration of case studies in cinema
 - Critical review and feedback sessions on work-in-progress
 - Production and discussion of film projects
 - Visits to studios, cinemas, the BFI Mediatheque and other cultural and commercial film spaces
 - Guest speakers from a diverse range of film and media organisations
- In addition, personal tutorials support student learning at all levels, as does feedback on student performance in class and on coursework throughout the programme. Learning support is also provided through the University Virtual Learning Environment (VLE) - Moodle.
- Acquisition of B1-5 is developed through lectures, screenings, individual and group tutorials, seminar work and assignments based on subject theory and analysing case studies. Additionally, set briefs for practice work encourage students to explore theoretical frameworks in relation to their work.
- Students can expect, as part of the teaching and learning strategy, to be tutor-led and pro-active participants in the development of intellectual skills through discussion and subject reporting.
- The more detailed intellectual skills outlined in B3-B5 are developed and encouraged through tutorial discussion, independent research and study, and coursework projects. Students are expected to develop their independent study for both practice and written coursework, culminating in the L6 Dissertation or Critical Film Practice
- Acquisition of C1-5 is developed through hands-on practical sessions, critical feedback and review, technical exercises (filmmaking, report-writing), and exposure to professional practice. Practice modules will provide students with an opportunity to undertake research for production, explore new technical skills, and build a portfolio. Regular visits by media professionals, personal tutorials and verbal and written feedback on performance and assessments support student learning at all levels of the programme.

- Acquisition of D1-5 takes place through a range of learning opportunities. Communication skills are developed within a range of contexts, from formal and informal presentations, writing (reflective writing, professional/journalistic writing, academic writing), class discussion and group work. Practical briefs are set with scope for independent interpretation and creative exploration at L5 and L6. Practice modules give students the opportunity to engage in critical practice and collaborative working.

D. Assessment

- For Knowledge and Understanding a variety of assessment methods are used to test learning outcomes: practical productions, oral presentations and pitches, written coursework, and reflective and reflexive exercises.
- Most modules test learning outcomes through two weighted assessment methods and assessment is both formative and summative.
- For Intellectual Skills a variety of assessment methods are used to test learning outcomes, including: essays, extract analyses, group presentations, practical and research projects and critical evaluations. Most modules test learning outcomes through two weighted assessment methods and assessment is both formative and summative. As students' progress through the programme, assessment methods reflect the expectation that students will exhibit greater autonomy in their learning, will refine their intellectual skills and will approach their work in a more critical and analytical way.
- A variety of assessment methods are used to assess Practical Skills, including: practical film production projects, screenings, oral presentations and pitches, supporting documentation (e.g. scripts, film journalism, case studies, etc.), research files and blogs.
- Most modules test learning outcomes through two weighted assessments or portfolio, and assessment is both formative and summative. Self-reflection is a key element of assessment of practical skills and knowledge.
- For Transferrable skills student performance is tested through oral presentations, individual and group projects and related documentation. Most modules test learning outcomes through two weighted assessment methods and assessment is both formative and summative.

Formative Assessment

These apply to learning through practice, in seminars and tutorials, and at the completion of particular projects or certain stages in the course. They are designed to monitor and reflect on progress, identifying areas of interest and achievement and, if necessary, concern, as well as focusing on objectives for future development.

Marks but more generally feedback are useful in indicating the student's progression

These will take a variety of forms including:

- i) formal individual/group tutorials
- ii) group critique in seminars and/or after group presentations
- iii) peer group critique
- iv) pitches and presentations (to staff/students and/or industry professionals)
- v) mid and end of module reviews

They will be formally monitored and documented (through tutorial records), indicating broad areas of achievement, using the same criteria as those applied to summative assessment.

E. Academic Regulations

The University's Academic Regulations apply for this course. Any course specific protocols will be identified here.

F. Entry Requirements

In order to be considered for entry to the course BA (Hons) Film Studies applicants will be required to have the following qualifications:

- A minimum of 106 UCAS points
- A Level: BCC or equivalent combination of A/AS Levels, preferably in English/Humanities or media studies subjects, or
- BTEC National Diploma: Level 3 Qualification or a combination of A Level and Level 3 BTEC qualifications, or
- Access to HE Diploma: a pass with a minimum of 21 Level 3 credits at Merit
- Plus GCSE level: five at grade C or above, including English and Mathematics, or equivalent (e.g. Level 2 Functional Skills qualification)

Entry requirements for international students

- We welcome students with qualifications from around the world, including:
 - Arbutur, Baccalaureate, International Baccalaureate or equivalent, plus an appropriate English Language Certificate
 - English Language: IELTS score of 6.0, Cambridge Proficiency or Advanced Grade C qualification
- Access students and mature applicants, with relevant work experience, are encouraged to apply. Applicants must be able to demonstrate an active interest in an aspect of film studies and may be required to submit written or practical work in order to secure a place on the course.

G. Course structure(s)

Course overview

BA (Hons) Film Studies – Full time

| | Semester 1 | | Semester 2 | |
|---------|--|----|--|----|
| Level 4 | The Rise of Cinema: History and Diversity (compulsory) | 20 | World Cinema: Origins and Forms (compulsory) | 20 |
| | Reading the Screen: Analysis and Design (compulsory) | 20 | Reading the Screen: Theory and Aesthetics (compulsory) | 20 |
| | The Film Auteur: Vision and Style (compulsory) | 20 | Filmmaking and Innovation (compulsory) | 20 |

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| Level 5 | Projecting Britain: from the Sixties to the New Millennium (compulsory) | 20 | European Realisms: Italy and France (compulsory) | 20 |
| | Documentary Modes: Theory/Practice (compulsory) | 20 | American Cinema: Hollywood and Independents (compulsory) | 20 |
| | Visions of the City (Option) | 20 | Critiquing Gender in the Movies (compulsory) | 20 |
| | Screenwriting (Option) | 20 | | 20 |
| | Professional Employability (Option) | 20 | | |
| Level 6 | Film and Revolution in the Developing World (compulsory) | 20 | Contemporary Cinema and Digital Futures (compulsory) | 20 |
| | Film Reviewing and Curating (compulsory) | 20 | British Film Industry Now! (compulsory) | 20 |
| | Dissertation (S1 & 2) (Option) | | | 40 |
| | Critical Film Practice (Option) | | | 40 |

Options are offered depending on minimum cohort size

Placements information:

Students can undertake placements on the Level 5 Professional Employability Module

H. Course Modules

| Module Code | Module Title | Level | Semester | Credit value | Assessment |
|-------------|---|-------|----------|--------------|--|
| FAM_4_TRC | The Rise of Cinema: History and Diversity | L4 | S1 | 20 | 1 x Essay Plan 1 x Essay |
| FAM_4_RTS | Reading the Screen: Analysis and Design | L4 | S1 | 20 | 1 x Extract Analysis 1 x Group Presentation |
| FAM_4_TFA | The Film Auteur: Vision and Style | L4 | S1 | 20 | 1 x Extract Analysis 1 x Essay |
| FAM_4_WCO | World Cinema: Origins and Forms | L4 | S2 | 20 | 1 x Research Poster |
| FAM_4_RST | Reading the Screen: Theory and Aesthetics | L4 | S2 | 20 | 1 x Group Presentation 1 x Essay |
| FAM_4_FMI | Filmmaking and Innovation | L4 | S2 | 20 | 1 x Group Film 1 x Critical Reflection |

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| FAM_5_PRB | Projecting Britain: from the Sixties to the New Millennium | L5 | S1 | 20 | 1 x Group Presentation + Critical Reflection 1 x Essay |
| AME_5_DTP | Documentary Modes: Theory/Practice | L5 | S1 | 20 | 1 x Group Film 1 x Critical Reflection |
| FAM_5_VOC | Visions of the City (Option) | L5 | S1 | 20 | 1 x Group Presentation + Critical Reflection 1 x Film Review |
| FAM_5_SCW | Screenwriting (Option) | L5 | S1 | 20 | 1 x Short Screenplay 1 x Critical Reflection |
| FAM_5_ERI | European Realisms: Italy and France | L5 | S2 | 20 | 1 x Extract Analysis 1 x Essay |
| AME-5_AHI | American Cinema: Hollywood and Independents (Option) | L5 | S2 | 20 | 1 x Extended Essay |
| FAM_5_CGM | Critiquing Gender in the Movies (Option) | L5 | S2 | 20 | 1 x Extract Analysis 1 x Essay |
| FAM_5_PEM | Professional Employability (Option) | L5 | S1 | 20 | 1 x Powerpoint presentation |
| FAM_6_FRD | Film and Revolution in the Developing World | L6 | S1 | 20 | 1 x Extract Analysis 1 x Essay |
| FAM_6_BFI | The British Film Industry Now! | L6 | S2 | 20 | 1 x Industry Report 1 x Group Film Project |
| FAM_6_CCD | Contemporary Cinema and Digital Futures | L6 | S2 | 20 | 1 x Extract Analysis 1 x Essay |
| FAM_6_CCD | Film Reviewing and Curating | L6 | S1 | 20 | 1 x Curatorial Project 1 x Film Blog |
| AME_6_DFL | Dissertation (Option) | S1 & 2 L6 | | 40 | 1 x Proposal Dissertation |
| FAM_6_CFP | Critical Film Practice (Option) | S1 & 2 L6 | | 40 | 1 x Film 1 x Extended Critical Reflection |

I. Timetable information

- Teaching consists of 3 modules per semester and which usually requires students to attend university two or three days a week
- Students can normally expect to receive a confirmed timetable for study commitments 2 weeks before the start of the semester
- Wednesday is a teaching-free afternoon set aside for e.g. sporting/cultural activities.
- Prospective students will be kept informed of any changes.

J. Costs and financial support

Course related costs

- Tuition fees do not cover the cost of additional expenses such as books or other learning materials, certain class visits, etc. The use of specialist film and video production equipment and facilities is included in the cost of tuition fees.

Tuition fees/financial support/accommodation and living costs

- Information on tuition fees/financial support can be found by clicking on the following link - <http://www.lsbu.ac.uk/courses/undergraduate/fees-and-funding> or
- <http://www.lsbu.ac.uk/courses/postgraduate/fees-and-funding>
- Information on living costs and accommodation can be found by clicking the following link- <https://my.lsbu.ac.uk/my/portal/Student-Life-Centre/International-Students/Starting-at->

List of Appendices

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- Appendix C: Personal Development Planning (postgraduate courses)
- Appendix D: Terminology

Appendix A: Curriculum Map

This map provides a design aid to help course teams identify where course outcomes are being developed, taught and assessed within the course. It also provides a checklist for quality assurance purposes and may be used in validation, accreditation and external examining processes. Making the learning outcomes explicit will also help students to monitor their own learning and development as the course progresses.

| Level | Title | Code | A1 | A2 | A3 | A4 | A5 | B1 | B2 | B3 | B4 | B5 | C1 | C2 | C3 | C4 | C5 | D1 | D2 | D3 | D4 | D5 |
|-------|--|------|----|-----|----|----|---------|---------|----|---------|---------|---------|---------|---------|---------|---------|---------|---------|----|---------|----|---------|
| L4 | The Rise of Cinema: History and Diversity | | TA | TA | DT | TA | | TA | | DT A | DT A | | DT A | | D | DA | | | DT | DA | D | |
| L4 | Reading the Screen: Analysis and Design | | TA | | T | | DT | DT A | | DT A | DT A | | DT A | | DT A | DA | | | DT | DT A | DA | |
| L4 | The Film Auteur: Vision and Style | | TA | TA | T | | TA | TA | | DT A | DT A | | DT A | | D | DA | | | DT | DA | D | |
| L4 | World Cinema: Origins and Forms | | TA | TA | T | TA | | TA | | DT A | DT A | | DT A | | D | DA | | | DT | DA | D | |
| L4 | Reading the Screen: Theory and Aesthetics | | TA | TA | TA | | | DT A | D | DT A | DT A | | DT A | | DT A | DA | | | DT | DT A | DA | |
| L4 | Filmmaking and Innovation | | | | | TA | DT A | | DA | | DA | DT A | DT A | DT A | DA | DA | DT A | D | D | DA | DA | DT A |
| L5 | Projecting Britain: from the Sixties to the New Millennium | | TA | TA | T | T | | DT A | DA | DT A | DT A | | DA | | DA | DA | | | D | DA | DA | |
| L5 | Documentary Modes: Theory/Practice | | | DTA | T | TA | DT A | TA | DA | | DA | DT A | DT A | DT A | DA | DA | DA | D | D | DA | DA | DT A |
| L5 | Visions of the City | | TA | TA | T | | | DT A | DA | DT A | DT A | | DA | | DA | DA | | | D | DA | DA | |
| L5 | Screenwriting | | D | D | TA | TA | | TA | TA | TA | TA | D | TA | D | | D | D | D | D | TA | | D |
| L5 | European Realisms: Italy and France | | TA | TA | TA | D | | DT A | | DT A | DT A | | DA | | D | DA | | | D | DA | D | |
| L5 | American Cinema: Hollywood and Independents | | TA | TA | T | | | DT A | | DT A | DT A | | DA | | D | DA | | | D | DA | D | |
| L5 | Critiquing Gender in the Movies | | TA | TA | TA | | | DT A | | DT A | DT A | | DA | | D | DA | | | D | DA | D | |
| L5 | Professional Employability | | | | | T | | TA | TA | TA | TA | | TA | D | D | T | TA | TA | TA | TA | TA | TA |
| L6 | Film and Revolution in the Developing World | | TA | TA | T | | | DT A | | DT A | DT A | | DA | | D | DA | | | D | DA | D | |
| L6 | British Film Industry Now! | | T | | DT | TA | TA | TA | DA | | DT A | | DA | DA | DA | DT A | DT A | DT A | D | DA | DA | DA |

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| L6 | Contemporary Cinema and Digital Futures | | TA | TA | TA | | | DT A | | DT A | DT A | | DA | | D | DA | | | D | DA | D | |
| L6 | Film Reviewing and Curating | | TA | | T | TA | | DT A | | | DA | | | TA | D | DA | DA | A | D | DA | | TA |
| 6 | Dissertation | | | | | | | DA | DA | DA | DT A | | DT A | | | DA | | | DT A | DA | | |
| 6 | Critical Film Practice | | | DTA | T | | DT A | DT A | DA | DA | DA | DT A | DT A | DT A | DA | DT A | DT A | DT | D | DA | DA | DT A |

Students taking the Dissertation option will further develop their understanding of the relationship between academic theories and the contemporary practice of film. They will enhance a particular set of more academically focused research skills. Students taking the Critical Film Practice Pathway will further develop their Industry research skills and professional profile.

Appendix B: Embedding the Educational Framework for Undergraduate Courses

The Educational Framework at London South Bank University is a set of principles for curriculum design and the wider student experience that articulate our commitment to the

highest standards of academic knowledge and understanding applied to the challenges of the wider world.

The Educational Framework reflects our status as University of the Year for Graduate Employment awarded by *The Times and The Sunday Times Good University Guide 2018* and builds on our 125-year history as a civic university committed to fostering social mobility through employability and enterprise, enabling our students to translate academic achievement into career success.

There are four key characteristics of LSBU's distinctive approach to the undergraduate curriculum and student experience:

- Develop students' professional and vocational skills through application in industry-standard facilities
- Develop our students' graduate attributes, self-awareness and behaviours aligned to our EPIIC values
- Integrate opportunities for students to develop their confidence, skills and networks into the curriculum
- Foster close relationships with employers, industry, and Professional, Statutory and Regulatory Bodies that underpin our provision (including the opportunity for placements, internships and professional opportunities)

The dimensions of the Educational Framework for curriculum design are:

- **informed by employer and industry** needs as well as professional, statutory and regulatory body requirements
- **embedded learning development** for all students to scaffold their learning through the curriculum taking into account the specific writing and thinking requirements of the discipline/profession
- **high impact pedagogies** that enable the development of student professional and vocational learning through application in industry-standard or authentic workplace contexts
- **inclusive teaching, learning and assessment** that enables all students to access and engage the course
- **assessment for learning** that provides timely and formative feedback

All courses should be designed to support these five dimensions of the Educational Framework. Successful embedding of the Educational Framework requires a systematic approach to course design and delivery that conceptualises the student experience of the curriculum as a whole rather than at modular level and promotes the progressive development of understanding over the entire course. It also builds on a well-established evidence base across the sector for the pedagogic and assessment experiences that contribute to high quality learning.

This appendix to the course specification document enables course teams to evidence how their courses meet minimum expectations, at what level where appropriate, as the basis for embedding the Educational Framework in all undergraduate provision at LSBU.

| Dimension of the Educational Framework | Minimum expectations and rationale | How this is achieved in the course |
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| Curricula informed by employer and industry need | <p><u>Outcomes focus and professional/employer links</u></p> <p>All LSBU courses will evidence the involvement of external stakeholders in the curriculum design process as well as plan for the participation of employers and/or alumni through guest lectures or Q&A sessions, employer panels, employer-generated case studies or other input of expertise into the delivery of the course provide students with access to current workplace examples and role models. Students should have access to employers and/or alumni in at least one module at level 4.</p> | <p>At L4 students are introduced to professional and industrial contexts in filmmaking through the Filmmaking and Innovation module.</p> <p>At L5 students are given the opportunity to engage with professional and industrial bodies in work-based contexts on a Professional Employability module. They are also given the opportunity to develop scriptwriting skills and practical documentary-making skills in other modules.</p> <p>At L6 The Film Reviewing and Curation module and the British Cinema Now! module are both led by experienced industry professionals who guide students through live work-based assignments such as curating projects and film-project development. Outside speakers from various sectors of the film industry are invited in to provide current contexts and perspectives.</p> |
| Embedded learning development | <p><u>Support for transition and academic preparedness</u></p> <p>At least two modules at level 4 should include embedded learning development in the curriculum to support student understanding of, and familiarity with, disciplinary ways of thinking and practising (e.g. analytical thinking, academic writing, critical reading, reflection). Where possible, learning development will be normally integrated into content modules rather than as standalone modules. Other level 4 modules should reference and reinforce</p> | <p>At L4 The Rise of Cinema module and the Reading the Screen: Analysis and Design module both include embedded learning development essential in the academic study of film. These modules introduce essay-writing skills and analytical skills respectively in a scaffolded structure to develop the cognitive and practical skills necessary in the study of texts and media. All other L4</p> |

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| | the learning development to aid in the transfer of learning. | modules reinforce and augment these basic skills. |
| High impact pedagogies | <p><u>Group-based learning experiences</u> The capacity to work effectively in teams enhances learning through working with peers and develops student outcomes, including communication, networking and respect for diversity of perspectives relevant to professionalism and inclusivity. At least one module at level 4 should include an opportunity for group working. Group-based learning can also be linked to assessment at level 4 if appropriate. Consideration should be given to how students are allocated to groups to foster experience of diverse perspectives and values.</p> | <p>All Levels of study involve groupwork and peer learning in seminar situations and in assessment schemes. Students are supported and encouraged to develop self-supportive networks that respect diversity. The expectations are scaffolded level by level, so that group presentations and submissions show increasing orders of research, depth, and professionalism, for instance in the inclusion of production logsheets and individual critical-reflective statements.</p> |
| Inclusive teaching, learning and assessment | <p><u>Accessible materials, resources and activities</u> All course materials and resources, including course guides, PowerPoint presentations, handouts and Moodle should be provided in an accessible format. For example, font type and size, layout and colour as well as captioning or transcripts for audio-visual materials. Consideration should also be given to accessibility and the availability of alternative formats for reading lists.</p> | <p>All learning materials are posted on the VLE (Moodle) before the class to foster preparation and engagement. These include classroom material/content such as lecture notes, core readings, seminar handouts and optional reading lists.</p> |
| Assessment for learning | <p><u>Assessment and feedback to support attainment, progression and retention</u> Assessment is recognised as a critical point for at risk students as well as integral to the learning of all students. Formative feedback is essential during transition into university. All first semester modules at level 4 should include a formative or low-stakes summative assessment (e.g. low weighted in final outcome for the module) to provide an early opportunity for students to check progress and receive prompt and useable feedback that can feed-forward into future learning and assessment. Assessment and feedback communicates high expectations and develops a commitment to excellence.</p> | <p>All summative assessment is followed up by rigorous marking and improvement-based written feedback. Maximum accessibility and usability is promoted by posting feedback on Moodle VLE. At L4, all modules employ low-stakes summative assessment, delivering initial commentary and advice on improvements relative to level of study.</p> |

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| <p>High impact pedagogies</p> | <p><u>Research and enquiry experiences</u> Opportunities for students to undertake small-scale independent enquiry enable students to understand how knowledge is generated and tested in the discipline as well as prepare them to engage in enquiry as a highly sought after outcome of university study. In preparation for an undergraduate dissertation at level 6, courses should provide opportunities for students to develop research skills at level 4 and 5 and should engage with open-ended problems with appropriate support. Research opportunities should build student autonomy and are likely to encourage creativity and problem-solving. Dissemination of student research outcomes, for example via posters, presentations and reports with peer review, should also be considered.</p> | <p>Opportunities to engage in research and embed enquiry into meaningful academic output exist at all levels and in all modules. At L4 students are introduced to the basics of research and synthesis into theses and problem-solving responses. Student autonomy is fostered through individual research and assessment briefs and creativity is emphasised in textual analysis and encouraged in students' own argumentation.</p> |
| <p>Curricula informed by employer and industry need / Assessment for learning</p> | <p><u>Authentic learning and assessment tasks</u> Live briefs, projects or equivalent authentic workplace learning experiences and/or assessments enable students, for example, to engage with external clients, develop their understanding through situated and experiential learning in real or simulated workplace contexts and deliver outputs to an agreed specification and deadline. Engagement with live briefs creates the opportunity for the development of student outcomes including excellence, professionalism, integrity and creativity. A live brief is likely to develop research and enquiry skills and can be linked to assessment if appropriate.</p> | <p>Live briefs and simulated workplace projects are presented to students at all levels in either practical video assessments, group presentations, blog and website design, curatorial projects, production development assignments, and employability engagements. Creativity within industry and safety limits is encouraged at all levels. Professionalism and industrial know-how is transferred by outside speakers from various sectors of the film industry.</p> |
| <p>Inclusive teaching, learning and assessment</p> | <p><u>Course content and teaching methods acknowledge the diversity of the student cohort</u> An inclusive curriculum incorporates images, examples, case studies and other resources from a broad range of cultural and social views reflecting diversity of the student cohort in terms of, for example, gender, ethnicity, sexuality, religious belief, socio-economic background etc. This commitment to</p> | <p>The curriculum encourages an awareness of the diversity of film form and the problem of social representation in media texts. Knowledge of the unrecognised social history is introduced at L4 for example in the study of black American cinema, and diversity in gender and sexuality is studied in depth at L5 in for example the</p> |

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| | <p>inclusivity enables students to recognise themselves and their experiences in the curriculum as well as foster understanding of other viewpoints and identities.</p> | <p>Critiquing Gender and Sexuality module. The history of colonialism and its contestation is explored at L6 in the module Film and Revolution in the Developing World. Issues of social identity and representations are explored in seminar activity and students are encouraged to develop an enquiring but respectful attitude to social difference within texts and in real-life settings.</p> |
| <p>Curricula informed by employer and industry need</p> | <p><u>Work-based learning</u> Opportunities for learning that is relevant to future employment or undertaken in a workplace setting are fundamental to developing student applied knowledge as well as developing work-relevant student outcomes such as networking, professionalism and integrity. Work-based learning can take the form of work experience, internships or placements as well as, for example, case studies, simulations and role-play in industry-standards settings as relevant to the course. Work-based learning can be linked to assessment if appropriate.</p> | <p>Opportunities for work-based learning takes place at L5 in the Professional Employability module which offers the chance to engage with real-world companies, bodies and institutions in short-term collaborations, case studies or simulated projects. Networking skills and opportunities are accessible in contacts with outside industry professionals who are invited to present classroom talks and to field questions from students.</p> |
| <p>Embedded learning development</p> | <p><u>Writing in the disciplines: Alternative formats</u> The development of student awareness, understanding and mastery of the specific thinking and communication practices in the discipline is fundamental to applied subject knowledge. This involves explicitly defining the features of disciplinary thinking and practices, finding opportunities to scaffold student attempts to adopt these ways of thinking and practising and providing opportunities to receive formative feedback on this. A writing in the disciplines approach recognises that writing is not a discrete representation of knowledge but integral to the process of knowing and understanding in the discipline. It is expected that assessment utilises formats that are recognisable and applicable to</p> | <p>Academic and professional writing is developed and supported in a scaffolded way at all levels. These include assessment formats based on the essay, extract analysis, group powerpoint presentation, logsheets and reports, risk assessments, film project dossiers, festival and curatorial projects, scripts, blogs and reviews. Formative, in-class exercises and assessments are undertaken in seminars to prepare for summative assessments.</p> |

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| | those working in the profession. For example, project report, presentation, poster, lab or field report, journal or professional article, position paper, case report, handbook, exhibition guide. | |
| High impact pedagogies | <p><u>Multi-disciplinary, interdisciplinary or interprofessional group-based learning experiences</u></p> <p>Building on experience of group working at level 4, at level 5 students should be provided with the opportunity to work and manage more complex tasks in groups that work across traditional disciplinary and professional boundaries and reflecting interprofessional work-place settings. Learning in multi- or interdisciplinary groups creates the opportunity for the development of student outcomes including inclusivity, communication and networking.</p> | Building on experience of group working at level 4, at level 5 students are provided with the opportunity to work and manage more complex tasks with the expectation of greater depth of research and synthesis of knowledge into position taking and argumentation. Students are encouraged to develop skills in oral and visual communication. Additionally, at L5, students have the opportunity to work with peers from Film Practice, creating the opportunity for the development of student outcomes including inclusivity, communication and networking. |
| Assessment for learning | <p><u>Variation of assessment</u></p> <p>An inclusive approach to curriculum recognises diversity and seeks to create a learning environment that enables equal opportunities for learning for all students and does not give those with a particular prior qualification (e.g. A-level or BTEC) an advantage or disadvantage. An holistic assessment strategy should provide opportunities for all students to be able to demonstrate achievement of learning outcomes in different ways throughout the course. This may be by offering alternate assessment tasks at the same assessment point, for example either a written or oral assessment, or by offering a range of different assessment tasks across the curriculum.</p> | Variation of assessment is used to foster a comprehensive set of intellectual, practical and transferable skills, and to achieve a balance of task formats in order to attain fairness and diversity in achievement of the learning outcomes. Examples of variation of assessment are: essays, extract analyses, group powerpoint presentations, logsheets and reports, risk assessments, film project dossiers, festival and curatorial projects, scripts, blogs and reviews. |
| Curricula informed by employer and industry need | <p><u>Career management skills</u></p> <p>Courses should provide support for the development of career management skills that enable student to be familiar with and understand relevant industries or</p> | Career management skills are fostered in Personal Development planning, and in the Industry-facing modules - Scriptwriting, Professional |

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| | professions, be able to build on work-related learning opportunities, understand the role of self-appraisal and planning for lifelong learning in career development, develop resilience and manage the career building process. This should be designed to inform the development of excellence and professionalism . | Employability, Film Reviewing and Curation, The British Film Industry Now! Final Year students are provided with a one-to-one 'Exit tutorial' where a career strategy is explored with the student, including advice on networking, CVs, and further study where appropriate. |
| Curricula informed by employer and industry need / Assessment for learning / High impact pedagogies | <u>Capstone project/dissertation</u> The level 6 project or dissertation is a critical point for the integration and synthesis of knowledge and skills from across the course. It also provides an important transition into employment if the assessment is authentic, industry-facing or client-driven. It is recommended that this is a capstone experience, bringing together all learning across the course and creates the opportunity for the development of student outcomes including professionalism, integrity and creativity . | The final year project is either a dissertation or a practical film project with an accompanying extended theorisation/critical reflection. It embeds high-level skills and aptitudes aligned to student career ambitions within either academia / teaching or industrial media contexts. |

Appendix C: Terminology

[Please provide a selection of definitions according to your own course and context to help prospective students who may not be familiar with terms used in higher education. Some examples are listed below]

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| awarding body | a UK higher education provider (typically a university) with the power to award higher education qualifications such as degrees |
| bursary | a financial award made to students to support their studies; sometimes used interchangeably with 'scholarship' |
| collaborative provision | a formal arrangement between a degree-awarding body and a partner organisation, allowing for the latter to provide higher education on behalf of the former |
| compulsory module | a module that students are required to take |

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| contact hours | the time allocated to direct contact between a student and a member of staff through, for example, timetabled lectures, seminars and tutorials |
| coursework | student work that contributes towards the final result but is not assessed by written examination |
| current students | students enrolled on a course who have not yet completed their studies or been awarded their qualification |
| delivery organisation | an organisation that delivers learning opportunities on behalf of a degree-awarding body |
| distance-learning course | a course of study that does not involve face-to-face contact between students and tutors |
| extracurricular | activities undertaken by students outside their studies |
| feedback (on assessment) | advice to students following their completion of a piece of assessed or examined work |
| formative assessment | a type of assessment designed to help students learn more effectively, to progress in their studies and to prepare for summative assessment; formative assessment does not contribute to the final mark, grade or class of degree awarded to students |

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| higher education provider | organisations that deliver higher education |
| independent learning | learning that occurs outside the classroom that might include preparation for scheduled sessions, follow-up work, wider reading or practice, completion of assessment tasks, or revision |
| intensity of study | the time taken to complete a part-time course compared to the equivalent full-time version: for example, half-time study would equate to 0.5 intensity of study |
| lecture | a presentation or talk on a particular topic; in general lectures involve larger groups of students than seminars and tutorials |
| learning zone | a flexible student space that supports independent and social learning |
| material information | information students need to make an informed decision, such as about what and where to study |
| mode of study | different ways of studying, such as full-time, part-time, e-learning or work-based learning |
| modular course | a course delivered using modules |
| module | a self-contained, formally structured unit of study, with a coherent and explicit set of learning outcomes and assessment criteria; some providers use the word 'course' or 'course unit' to refer to individual modules |
| national teaching fellowship | a national award for individuals who have made an outstanding impact on student learning and the teaching profession |
| navigability (of websites) | the ease with which users can obtain the information they require from a website |
| optional module | a module or course unit that students choose to take |
| performance (examinations) | a type of examination used in performance-based subjects such as drama and music |
| professional body | an organisation that oversees the activities of a particular profession and represents the interests of its members |
| prospective student | those applying or considering applying for any programme, at any level and employing any mode of study, with a higher education provider |

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| regulated course | a course that is regulated by a regulatory body |
| regulatory body | an organisation recognised by government as being responsible for the regulation or approval of a particular range of issues and activities |
| scholarship | a type of bursary that recognises academic achievement and potential, and which is sometimes used interchangeably with 'bursary' |
| semester | either of the parts of an academic year that is divided into two for purposes of teaching and assessment (in contrast to division into terms) |
| seminar | seminars generally involve smaller numbers than lectures and enable students to engage in discussion of a particular topic and/or to explore it in more detail than might be covered in a lecture |
| summative assessment | formal assessment of students' work, contributing to the final result |
| term | any of the parts of an academic year that is divided into three or more for purposes of teaching and assessment (in contrast to division into semesters) |
| total study time | the total time required to study a module, unit or course, including all class contact, independent learning, revision and assessment |
| tutorial | one-to-one or small group supervision, feedback or detailed discussion on a particular topic or project |
| work/study placement | a planned period of experience outside the institution (for example, in a workplace or at another higher education institution) to help students develop particular skills, knowledge or understanding as part of their course |
| workload | see 'total study time' |
| written examination | a question or set of questions relating to a particular area of study to which candidates write answers usually (but not always) under timed conditions |

