LSBU
EST 1892

Course Specification

A. Course Information			
Final award title(s)	BA (Hons) Film and Television Practice		
Intermediate exit award title(s)	CertHE Film and Television Practice DipHE Film and Television Practice		
UCAS Code		**Course Code(s)**	5774
	London South Bank University		
School	☐ ASC ☒ ACI ☐ BEA ☐ BUS ☐ ENG ☐ HSC ☐ LSS		
Division	Film		
Course Director	Matthew Hawkins		
Delivery site(s) for course(s)	☒ Southwark ☐ Havering ☐ Other: please specify		
Mode(s) of delivery	☒Full time ☐Part time ☐other please specify		

Length of course/start and finish dates				
	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 Visa Sponsored Students?	Please complete the International Office questionnaire Yes Students are advised that the structure/nature of the course is suitable for Visa Sponsored Students but other factors will be taken into account before a CAS number is allocated.	
Approval dates:	Course(s) validated / Subject to validation	August 2021
	Course Review date	August 2026
	Course specification last updated and signed off	September 2022

Professional, Statutory & Regulatory Body accreditation	ScreenSkills Select Accredited Course	
Reference points:	Internal	Corporate Strategy 2020 - 2025 School Strategy LSBU Academic Regulations
	External	QAA Quality Code for Higher Education 2018 Framework for Higher Education Qualifications Subject Benchmark Statements Communication, Media, Film and Cultural Studies (2019) PSRB Competitions and Markets Authority SEEC Level Descriptors 2021 ScreenSkills Select

B. Course Aims and Features

Distinctive features of course	The course is delivered by filmmakers and academics whose professional success and industry experience allows them to support students in their ambitions to become confident, creative and employable graduates. The course offers three industry focused specialisms of study so that students can pursue the aspects of film and television that interest them most. This means that they will leave the course with specialist skills in their chosen area, skills that will be readily identifiable to prospective employers. Included amongst these skillsets will be those that pertain to the operation of high-end Arri cameras, to professional editing and grading workflows, and to the roles of writer, director and producer, both in the context of film and television and in the wider realm of contemporary media production and delivery. This latter ambition is developed in modules including Professional Employability and Collaborative Practices, which sees students working together on projects that are multi-disciplinary, in keeping with the contemporary space and workflows of convergent media. The balance of practice to theory is approximately 70% practice, 30% theory. The practice-based modules are not only designed to give students the necessary opportunities to learn by doing, and to learn from professional practitioners, but to also apply the conceptual underpinnings of the course in their practice, as discussed in more detail in the course rationale. Theoretical modules and learning outcomes are designed to help students become better and more confident thinkers, and by extension, more intelligent and creative practitioners. We encourage students to apply the range of skills developed, and to foster networks of opportunity and support, by taking full advantage of internships and interdisciplinary opportunities across the University. Given the three specialisms of study on offer, and the collaborative nature of film and television practice, we aim to produce students confident in their ability to collaborate with others in an open and professional manner. Students will realise the true value of the degree through their immersive engagement with digital production technologies in the collaborative environment — and by marrying these with a critical and reflective approach both to their own learning and to established conventions of practice — thereby ensuring that they become employable across a range

of communications industries in the public and private sector. Although students will, through the very structure of the course, be encouraged to think about their own areas of strength and expertise, the flexibility and openness of the degree programme will provide many opportunities to explore their own expressive potential. Students will also be able to be strategic by graduating with a solid understanding of current trends in the creative industries, evidenced in the course through discussion and written explanation.

Teaching and learning happen through written and practical project work, lecture, workshops, seminars, supported by visits to industry events and through contact with invited industry speakers. Our research work also draws on these sources for partnerships, knowledge development, and applied research opportunities. This will benefit students through proximity and research-informed teaching.

The course encourages students to innovate and experiment, while providing a critical and analytical framework where learning is practice-led and collaborative opportunities in the discipline are nurtured and supported. The curriculum recognises the importance of evolving online and streaming platforms as a creative destination for content. Film and Television Practice students will graduate with a portfolio that showcases their skills in their chosen specialism and across several platforms, which will in turn provide them with a strong basis for approaching employers. LSBU's dynamic central London location also provides a wealth of opportunities for students to engage with practitioners in one of the world's preeminent media production capitals. The course is an accredited Screenskills Select degree, and the modules and award structure reflect the commitment to achieving professional standards as detailed by the industry, alongside academic and theoretical perspectives designed to produce reflective practitioners.

Practical skills:
The development of practical skills centres on the production of short films and television with increasing expectations of professional production values and intellectual complexity over the course of the degree. We run regular feedback and review sessions and we do not rush level 4 students into their main productions, concentrating on small projects and interactive exercises. Practical skills are taught progressively, with Level 4 acting as an introduction to the range of basic practical skills. At Level 5 contact with industry through placements is essential for students to both understand real-world practice in the workplace and gain experience in this. We know that work placements on set are important, as are networking relationships with line producers and production companies. On the Professional Employability module industry speakers are brought in weekly to address a range of job types and opportunities. The Employability Unit further augments these sessions with general advice and instruction about preparing yourself for work and presenting yourself in the best light when job opportunities arise. At Level 6, the Final Film module is designed to facilitate students' understanding of how they might distribute their film to their intended audience and use this experience to position themselves as professional practitioners ready for the world of work.

The degree makes full use of edit and colour-grading suites, sound studios, film and television studios, green screen facilities, and on-site cinemas.

Students can collaborate with actors from the Acting and Performance degree, and with students from a wide range of disciplines including Animation, Photography, Media Production, Game Design and Sound Design, as well as MA students in the Division of Film. To encourage use of our key facilities we timetable independent study time for students. We also provide access to Inside the Edit, Lynda.com, Editstock and other online tutorials to encourage students to continually consolidate and refresh their skills, something that is of high importance in the film and television industries where software and technology changes rapidly. An understanding of the aesthetics of film and television practices will be consolidated through critique, screenings, and visits to, for example, 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. In addition, students' competencies in professional practice are gradually developed through visits from industry professionals, attendance at industry meet ups, work placements and internal projects for London South Bank start-up companies as well as the South Bank Collective, a professional production company run by students. In this way we will encourage Film and Television students to be seen as a source of expertise and talent for all courses within the School of Arts and the Creative Industries.

The course takes into account 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. In order to evidence these transferrable skills students will be encouraged to manage increasingly complex projects over the three years, and to work in a team towards a common goal. London South Bank University supports the development of entrepreneurialism, self-study, self-reliance, and project management skills as all these attributes assist life-long learning. This is facilitated through links with the Clarence Centre Enterprise Unit as well as via networks of small, medium, and large businesses across London. Our employability unit works with students to provide training, CV tutorials, and connections with companies for potential work experience placements. The course also aims to develop a student's personal skills, such as emotional intelligence (for example through group work, and networking).

The ability to problem-solve is seen as a critical element of working in the film and television industries. The Film and Television Practice degree links practice and theory to produce graduates who are able to review the 'bigger picture' and problem solve using analytical skills. Students will be encouraged to maintain portfolios, showreels, blogs, and field notes to both exercise and document their developing understanding of the film and television business and related fields. Practical projects will offer opportunities to evidence students' digital literacy and proficiency in the discipline area.

Intellectual skills development:
The Film and Television Practice course has intellectual and cognitive skills development running through the heart of every module. 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 an autonomous and enquiring mind supported by an understanding of conceptual frameworks. A wider view of the creative industries and how they relate to each other is given at Level 5 in the Collaborative Practices and Professional Employability modules. At Level 5, students are introduced to another mode of intellectual work in the form of the video essay, which is available as an alternative to a written essay for those students who choose it. No less demanding, the video essay combines creative and intellectual analysis and can also be undertaken as a mode of assessment in the Level 6 Research Project. Level 6 students undertake a Research Project that will provide an opportunity to read within their discipline, to critically interrogate previous research, to identify a research question and develop methods for answering such questions. The aim of the final Research Project is to give students an opportunity to demonstrate their intellectual development and extend their understanding of a topic that may (or may not) be related to their final practical work.
Course Aims	The Film and Television Practice course aims to: • Enable students to develop skills, knowledge and understanding in the practice of short film and television production across genres and formats. • Enable students to originate and develop practical ideas, by drawing from established practices and conventions on the one hand, while also exploring new expressive modes on the other, with sensitivity to the ways that audiences arise differently in response to the new and the familiar. • Provide opportunities for students to learn about the politics of representation in existing film and television practice and to develop the critical bearing needed to realise and defend their own ethically and ideologically framed representations. • 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. • Equip students with a range of practical production skills including in writing/directing/producing practices, editing, and cinematography, but also with an appreciation of how each of these areas of production works differently in different areas of media practice. • Establish a questioning and intellectually challenging basis for the study of theory and practice of film and television. • Recognise issues relating to employment and self-employment in relation to current, and changing, industry/professional needs. • Provide students with the opportunity to gain professional experience of film and television practice within the industry, through work placements, shadowing and industry engagement.

a. Students will have knowledge and understanding of:

A1 Conceptual frameworks and theories relevant to the critique, production, circulation and reception of film and television.

A2 Past, present and future film and television industry trends, with consideration of how these trends impact on delivery methods, platforms, consumption and employment.

A3 Complex film and television production processes and matters of collaborative authorship, including the way that different professional roles intersect with one another and with technological and creative workflows.

A4 The formal parameters of audio-visual and moving image communications, whether in narrative, informational, conceptual, or experiential filmmaking contexts.

b. Students will develop their intellectual skills such that they are able to:

B1 Creatively interpret and apply theories, concepts and other critical material to processes and practices of film, television, and other forms of media communication.

B2 Evaluate their own critical and practical work, and that of their peers with reflexivity and consideration.

B3 Exercise critical judgement in the selection and use of various tools, applications and techniques in film and television production.

B4 Think creatively, researching and problem solving in both practical and intellectual contexts, and thereby developing distinctive skills as a critical practitioner.

B5 Critically analyse concepts and theories of filmmaking leading to strategic thinking in relation to practices in the field and within the broader context of the media industries.

B6 Understand the function and responsibilities of filmmakers and media producers within the wider creative industries, incorporating more diverse and sustainable practice.

c. Students will acquire and develop practical skills such that they are able to:

C1 Produce work that demonstrates competence in a full range of forms, techniques and professional practices as they relate to film and television production, with specific skills in students' chosen specialism.

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.

C3 Work confidently in a team, demonstrating skills in time management, leadership, communication, personal organisation, and self-reflection.

C4 Confidently employ forms, conventions, languages, techniques, and practices to initiate, develop and realise distinctive film and television work.

C5 Identify appropriate practices within a professional and ethical framework and understand the continuing need for professional development.

C6 Operate within a variety of work environments utilising entrepreneurial and freelance skills, with an awareness of professional diversity frameworks.

d. Students will acquire and develop transferrable skills such that they are able to:

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 and in accordance with professional diversity frameworks.

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 to relate their studies to career and personal development opportunities.

D3 Demonstrate the appropriate communication skills dependent on the audience, context and setting.

D4 Demonstrate the ability to work effectively as part of a team and apply this to processes of film and television production. Demonstrate at various times, the ability to listen, contribute and lead effectively.

D5 Demonstrate IT skills, BAFTA Albert sustainable skills and other technical competencies appropriate to the context of the Film and Television Practice course.

C. Teaching and Learning Strategy

- Acquisition of A1-4 takes place through a combination of lectures, seminars, group work, project tutorials and workshops.
- Students have the opportunity to develop their knowledge and understanding through:

- Visits to studios, cinemas, the BFI Mediatheque and other cultural and commercial film and television spaces
- Guest speakers from a diverse range of film and media organisations
- Group presentations and pitches
- Critical review and feedback sessions on work-in-progress
- Production and discussion of practical film and television projects
- Reflective and critically engaged writing (essays, textual analyses, reports, etc)
- Acquisition of B1-6 is developed through lectures, individual and group tutorials, seminar work and assignments based on subject theory and analysing case studies. Additionally, briefs set for practical work encourage students to explore theoretical frameworks in relation to their work.
- A central tenet of the teaching and learning strategy requires students to be pro-active participants in the development of intellectual skills through discussion and project development.
- 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 practical and written coursework, culminating in the L6 Research Project and Final Film modules
- Visits from and to industry experts, such as directors, cinematographers, editors, screenwriters, sound designers and producers
- 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 C1-6 is developed through hands-on practical sessions, critical feedback and review, technical exercises, and exposure to professional practice (e.g., Arri camera and editing and postproduction). Practice modules will provide students with an opportunity to undertake research for production, explore new technical skills before embarking on major assessed coursework at L6. The specific specialisms will allow students to specialise in their practical work, so that their portfolios are relevant to the needs of their specialism and those of the creative industries. 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 and academic writing), class discussion and group projects. Practical briefs are set with scope for independent interpretation and creative exploration, with greater autonomy at L5 and L6. Practice modules give students the opportunity to explore professional working practices, including dealing with clients, defining audiences, and working collaboratively in all the film production phases. The teaching and learning strategy also develops convergent media practices while recognising the identifiable practice of the student's specialism and professional development.

D. Assessment

A variety of assessment methods are used to test learning outcomes: practical productions, oral presentations, pitches, written coursework, reflective and reflexive exercises, essays, practical and research projects, and critical evaluations.

Most modules test learning outcomes through two weighted assessment methods or a portfolio, and assessment is both formative and summative.

Most modules test learning outcomes through two weighted assessment methods or portfolio, 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., storyboards, proposals, production paperwork, etc.), research files and production blogs.

Self-reflection is a key element of assessment of practical skills and knowledge.
Student performance is tested through formal pitching and oral presentations; individual and group practical projects, reflective logs, and production of project documentation including supporting pre-production material.

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 or seminar 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 and Television Practice applicants will be required to have the following qualifications:

A minimum of 104 UCAS points
A Level: BCC or equivalent combination of A/AS Levels, preferably in English/Humanities or media studies subjects, or
BTEC National Diploma MMM: 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:
Arbitur, 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. All applicants must be able to demonstrate an active interest in an aspect of film and television practice and will be required to submit a portfolio. Applicants may be invited to attend an interview to secure a place on this course.

G. Course structure(s)

Course overview

BA (Hons) Film and Television Practice – **Full time**

	Semester 1		Semester 2	
Level 4	Fundamentals of Film and Television (compulsory)	20	Documentary Practice (compulsory)	20
	Physical Filmmaking (compulsory)	20	Editing and Montage (compulsory)	20
	Approaches to Film and Television (compulsory)	20	Sound for Film and Television (compulsory)	20
Level 5	Lighting & Electrical OR Screenwriting OR Editing Drama (optional)	20	Director of Photography OR Directing & Producing OR Post-Production optional)	20
	Professional Employability (compulsory)	20	Screen Analysis (compulsory)	20
	Production Practices (compulsory)	20	Sound On Film OR Collaborative Practices (optional)	20
Level 6	Camera Department OR Pre-Production OR Editing and Visual Effects (optional)	20	Final Film (compulsory)	40
	Research Project (compulsory) 40			
	Brief Led Practice OR Film Reviewing and Curating (optional)	20		

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**
	Fundamentals of Film and Television	L4	1	20	Short Film and a Reflective Statement (100%)
FAM_4_PFM	Physical Filmmaking	L4	1	20	Film Portfolio (50%), and Film Portfolio with Reflective Statement (50%)
	Approaches to Film and Television	L4	2	20	Research poster (50%) and Short Essay (50%)
AME_4_DPR	Documentary Practice	L4	2	20	Pre-production Portfolio (40%) and Short Film (60%)
AME_4_EMN	Editing and Montage	L4	2	20	Short film and Reflective Statement (100%)
	Sound for Film and Television	L4	1	20	Short Film Sound Mix (100%)
FAM_5_LAE	Lighting & Electrical	L5	1	20	Portfolio (100%)
	Screen Analysis	L5	1	20	Written Essay (100%) OR Video Essay (100%)
FAM_5_SCW	Screenwriting	L5	1	20	Portfolio (100%)
FAM_5_EDR	Editing Drama	L5	1	20	Film and Reflective Statement (100%)
	Production Practices	L5	2	20	Portfolio (70%) and Report (30%)
FAM_5_DOP	Director of Photography	L5	2	20	Portfolio (100%)
FAM_5_DAP	Directing & Producing	L5	2	20	Portfolio (100%)
AME_5_CLP	Collaborative Practices	L5	2	20	Presentation (40%) and Portfolio (60%)
AME_5_SOF	Sound On Film	L5	2	20	Sound Design Sequence and Reflective Statement (100%)
	Post Production	L5	2	20	Portfolio (100%)
FAM_5_PEM	Professional Employability	L5	2	20	Project Report and Analysis plus presentation (100%)
	Pre-Production	L6	1	20	Portfolio (100%)
	Editing and Visual Effects	L6	1	20	Portfolio and Critical Reflection (100%)
FAM_6_CDP	Camera Department	L6	1	20	Portfolio (100%)

FAM_6_RPJ	Research Project	L6	1+2	40	Thesis (100%) OR Practice and Exegesis (100%)
FAM_6_FRC	Film Reviewing and Curating	L6	1	20	Film Blog (50%) and Festival proposal (50%)
	Brief Led Practice	L6	1	20	Film and reflective Statement (100%)
	Final Film	L6	2	40	Film Production plus Showreel (100%)

I. Timetable information
II.
- Teaching consists of 3 modules per semester which usually requires students to come into university three times 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 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-LSBU/#expenses

List of Appendices

Appendix A: Curriculum Map
Appendix B: 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	B1	B2	B3	B4	B5	B6	C1	C2	C3	C4	C5	C6	D1	D2	D3	D4	D5
L4	Physical Filmmaking	FAM_4_PFM	TA		D	TA	TA	D	D	T	TA		D	TA	D	TA	D				TA	D	D
L4	Fundamentals of Film and Television		TA	D	TA	TA	TA	D	D	TA	D		D	D	D	TA	TA			D	T	TA	T
L4	Approaches to Film and Television		TA	TA	D	TA	TA	TA	TA	TA		D		TA			D			D	D		
L4	Documentary Practice	AME_4_DPR	TA	TA	TA	TA	TA	D	D	TA	TA	D	TA	TA	TA	TA	D		TA	D	TA	TA	D
L4	Editing and Montage	AME_4_EMN	T	D	TA	TA	TA	D	D	TA	TA	D		D	D	TA	TA		T	D	T	TA	T
L4	Sound for Film and Television		D	TA	TA	TA	TA	D	TD	D	D			TA		TA	D	D		D		TA	TA
L5	Screenwriting	FAM_5_SCW	D	D	TA	TA		TA	TA	TA	TA	D	TA	D		TA				D	TA		
L5	Lighting and Electrical	FAM_5_LAE	D	TA	TA	D	D	D	D	D	D		TA	D	D	TA	D		D	T	D	D	TA
L5	Post Production		D		TA			TA		TA		TA	TDA		TDA				D	DA		TA	TA
L5	Screen Analysis		TA	TA	TA	TA	TA	D		TA	TA	TA		D			D				TA	TA	
L5	Directing and Producing	FAM_5_DAP	TA	D	TA	TA	TA	TA	TA	TA	D	D	TA	TA	DA	TA	TA	D	D	D	D	TA	D
L5	Director of Photography	FAM_5_DOP	D	TA	TA	TA	TA	TA	TA	TA	TA		TA	TA	TA	TA	TA	D	D	D	D	TA	TA
L5	Editing Drama	FAM_5_EDR	D	TD	TA			TA	TA	TA	D		TDA	TDA		TDA				TA			
L5	Professional Employability	FAM_5_PEM			T		TA	TA	TA	TA			TA	D	D	T	TA	TA	TA	TA	TA	TA	
L5	Production Processes		T	TA	TA	TA	TA	TA	TA	TA	D		TA	TA	A	TA				D	TA	TA	A
L5	Collaborative Practices	AME_5_COL	TA	TA	TA	TA	T	A	A	A	TA	TA	TA	D	TA		D	TA	TA	TA	TA	TA	TA
L5	Sound On Film	AME_5_SOF	D	D	TA	TA	TA	TA	TA	TA			TA	D	D	TA				D		D	TA
L6	Camera Department	FAM_6_CDP	D	TA	TA	TA	TA	TA	TA	TA	TA	D	TA	TA	TA	TA	TA	D	D	D	TA	TA	TA
L6	Editing and Visual Effects				TD	D	D	TA	TA	TA			TDA			TDA	D		D	TA			
L6	Pre-Production		TA	TA	TA	TA	T	T	T	TA	D		TA	TA	TA		TA		TA	TA	TA	TA	TA

Level	Module	Code																					
L6	Final Film		TA	TA	D	D	D	D	D	D	TA		TA	A	A	A	A		TA	TA	A	TA	A
L6	Brief Led Practice	FAM_6_BLP	T	T	D	TA	A	A	AD	AD	D		TA	A	A	TA	TA		TA	D	TA		
L6	Film Reviewing & Curating	FAM_6_FRC	TA		T	TA	DTA			DA		A		TA	D	DA	DA		A	D	DA		TA
L6	Research Project	FAM_6_RPJ	TA	TA	D	TA	TA	TA		TA	TA	TA	D	TA	D		D	D	A	TA	TA		

*For the Research Project the specialism the student elects to take will determine which programme outcomes are developed, taught or assessed.
Students taking the Research Paper 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 Case Study option will further develop their Industry research skills and professional profile

Appendix B: 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]

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
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

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 earning
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

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