# University Centre Leeds

## Programme Specification

*All italicised guidance notes shown throughout the template must be deleted prior to submission of the documentation for the validation event.*

| 1 | **Awarding Institution/Body** | Luminet Education Group |
|---|---|---|
| 2 | **Delivery Location(s)** | Quarry Hill Campus |
| 3 | **Programme Externally Accredited by (e.g., PSRB)** | *Please include any external bodies (e.g., PSRBs) that have accredited the programme. Do not include any arrangements where accreditation is pending confirmation* |
| 4 | **Award Title(s)** | Foundation Degree Film & Screen Media |
| 5 | **UCAS Code** | F244 |
| 6 | **Apprenticeship** | N/A |
| 7 | **HECoS Code and Description** | *This relates to the subject groupings that are used to code provision and advice can be sought from HEDO* |
| 8 | **Mode of Attendance** | Full Time |
| 9 | **Relevant QAA Subject Benchmarking Group(s)** | Communication, Media, Film and Cultural Studies 2019 |
| 10 | **Relevant Additional External Reference Points** *(e.g., National Occupational Standards, PSRB Standards)* | National Occupational Standards: Media, Journalism, Medias, Media and Publishing |
| 11 | **Date of Approval/ Revision** | May 2023 (first intake Sept 223) |
| 12 | **Criteria for Admission to the Programme (select the appropriate Entry Criteria for the award and remove the others)** | |

### Foundation Degree Entry Criteria

| | Typical Offer | Minimum Offer |
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| **Level 3 qualifications such as: A Levels or BTEC L3 Diploma or Extended Diploma** | 64 UCAS tariff points from two A-levels (or equivalent qualifications), one of which must be in a relevant subject | 16 UCAS tariff points from one A-level (or an equivalent qualification), in a relevant subject |
| **IELTS:** | IELTS 6.0 with no less than 5.5 in any component. | |
| **International qualifications:** | International qualifications will be assessed against these criteria | |
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| Mature applicants: | University Centre Leeds welcomes applications from mature* applicants who may not have met the academic criteria, but who can demonstrate a wealth of experience in their chosen field. Candidates in this category and otherwise are likely to be interviewed to assess their suitability for the course and may be asked to provide a portfolio of evidence to support their application.<br><br>*2*1 years and over at the start of the course* |
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| RPL claims: | The course structure actively supports claims for Recognition of Prior Certified Learning (RPCL) or Recognition of Prior Experiential Learning (RPEL) |
| Portfolio: | A portfolio of work is desirable. |

## 13 Educational Aims of the Programme

- Provide a challenging high-quality vocational programme in three contemporary media production areas: filmmaking, client-based productions and experimental film processes.

- Develop graduates with a dynamic approach to practice that addresses the changing needs of contemporary media production.

- Explore film and screen media in a variety of contexts, focusing on diverse moving image practices.

- Offer a robust and vocationally relevant foundation degree that will allow students to develop their interests personally, professionally and contextualised by industry needs.

- Develop graduates who have the ability to reflect and learn from their workplace experiences in the media industries and relate this experience to relevant theory and practical projects.

- Develop graduates who have a balance between subject specific skills (expressive, creative, technical) and transferable skills (communication, teamwork, project management) which are key to being employable in the media industry.

- Develop graduates who have analytical and reflective understanding of media practice in the context of the workplace today and in relation to the wider social and cultural environment.

## 14 Learning Outcomes

**Knowledge and Understanding** *(insert additional rows as necessary)*

| K1 | Analyse theories or issues pertinent to film and screen media |
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| K2 | Analyse a range of specialist working practices in the film and screen industry |
| K3 | Evaluate ideas and concepts to facilitate the generation of knowledge |

**Cognitive/Intellectual Skills** *(insert additional rows as necessary)*

| C1 | Justify practice using media theory |
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| | C2 | Analyse media theory or practice using complex arguments |
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| | C3 | Analyse contemporary issues in film & screen media and apply to practice |
| | C4 | Effectively select and apply complex working methodologies |

**Practical/Professional Skills** *(insert additional rows as necessary)*

| | P1 | Use specialist production grammar to describe a range of moving image products |
|---|---|---|
| | P2 | Independently create moving image products with clear aesthetic decisions |
| | P3 | Experiment effectively using a range of specialist media tools and techniques |
| | P4 | Independently use film and media equipment to a professional standard |

**Key Transferable Skills** *(insert additional rows as necessary)*

| | T1 | Systematically reflect on own performance to inform future practice |
|---|---|---|
| | T2 | Effectively communicate complex ideas to a specialist audience |
| | T3 | Independently use a range of specialist software and technologies |
| | T4 | Effectively contribute to a team to deliver a product |

| 15 | **Key Learning & Teaching Strategy and Methods** |
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| | The Teaching and Learning strategy aims to provide learners with an academic and practical curriculum with a work-based knowledge that aims to focus individual and group skills development for their future careers. The curriculum applies relevant learning to contemporary film and screen media industry practices.<br><br>During semester one of level 4 students are introduced to three modules which provide them with the necessary skills for their development on the programme. Production Crewing has been designed for students to understand the basics of film production and crew role responsibilities. Creative Commercial Screen introduces the students to branding and client-based work and Interactive Narrative starts their journey into alternative ways in which we can reframe stories for audiences. All three of these modules have a healthy mix of technical workshops and tasks to complete to ensure students are gaining important foundation skills in the three strands that the programme offers. The key module in semester one is the Production Crewing module. This establishes a foundation of professional practices that the students can use as a framework for the entire programme. This module will have students all working together at some point on a variety of small projects and building peer relationships and support. Traditionally in film related programmes, students often arrive on a programme with pre-conceived ideas of what role they want to specialise in. At level 4, this module gives the students room to experience all key production roles in Directing, Producing, Camera Operating, Editing and Sound Recording. As students develop these skills and they can be directly applied to the other modules, Creative Commercial Screen and Interactive Narrative. In Creative Commercial Screen students will work in small groups or individually to create adverting and promotional content. These skills will be transferred into Level 5 when they progress onto Working in Visual Media. This module will then see students working for real life clients, responding to live briefs and negotiating their way through the |

module outcomes. The skills developed on Creative Commercial Screen will not only give the students creative and technical skills but will also develop their communication skills, collaborative practice and confidence in generating work for clients. All three modules consist of technical demonstrations followed by practical activities will consolidate the learning and develop skills and students will be given opportunities to review the practices of key specialists to extend and develop their own skills and processes. For specialist and additional skills to enrich the student experience guest speakers will be invited into sessions to run practical workshops.

In semester two of Level 4 the skills developed in semester one can be explored further when students engage with Short Form Fiction and Documentary: Representing the Real. These practice-based modules focus on students exploring individual interests in moving image fiction and non-fiction production. The modules are designed to promote collaborative and group work practices. These are vital skills for employment within the film and screen industries. Through group tutorials, one-to-one meetings and production crew meetings tutors provide their insightful guidance and professional working practices of production to support students deepen their practical understanding of the processes of moving image creation. Through these processes' students are also required to reflect on their performance and provide a developmental plan of how their moving image practice is moving forward. Again, these are key skills for a moving image professional and can be transferred to module delivered at level 5.

As students move into Level 5 the teaching strategies change somewhat. There is a strong current of experimentation and exploration running through the academic year. During Level 4 students were introduced to the fundamental techniques of filmmaking and moving image processes. During Level 5 they will be introduced to new working methodologies and learning to break some of the more formal approaches to filmmaking. There is a strong emphasis on workshops and small project work, especially on Alternative Screen Practice. Students will be challenged to think differently about how they present moving image to an audience. Through a series small portfolio pieces and reflective practice students move into the semester two module, Alternative Screen Practice with a solid methodological framework as a basis for as more considered piece of moving image. Developing students' experimental approaches to moving image are key transferable skills as they move into an extremely face-paced and competitive marketplace. These skills will also transfer into Working in Visual Media in semester two. With Production Project, 40-credit module students are given the space to explore more deeply the processes of creating a more professionally polished piece of work. At Level 5 students are expected to take more control over their project and develop their skills in negotiation with tutors when considering their production work.

Key academic skills will be delivered to support the students' transition into higher education from a range of educational backgrounds and experiences. This journey starts for Level 4 in semester two with their formal academic module Reading the Screen. This module provides the students with opportunities to develop a robust underpinning of appropriate academic skills such as researching, referencing, formal presentation skills and essay writing. This is built on at Level 5 with Film Studies where students will mature with their approaches to research methodologies and formal presentations of work. It is worth noting that academic skills are also developed on practice-based modules when reflections and presentations are required.

The lecture programme and skills-based delivery will impart the necessary principles and concepts to ensure student development remains the key focus of the programme team. Seminars will be a mixture of student and tutor led sessions considering practical examples of the principles and concepts introduced in the lecture programme. The practical modules are designed to encourage research, reflection and critical thinking skills to support the students' academic progression through higher

education. The practical skills in these modules are scaffolded to support students entering the programme from a range of experience in contexts within film and screen media production and discussion.

Additional academic support is offered in workshops. These additional, non-assessed sessions at level 4, will be supported by the Creative Arts Librarian and the Creative Arts Progress Coach, offered as ongoing support through level 4 and 5 and will support academic rigour and raise achievement throughout the foundation degree.  Group tutorials are used to deliver common themes such as lone working practices. Individual tutorials will take the form of individual support and feedback for student guidance.

The opportunities for eLearning within the University Centre are strong with a background in the use of VLEs such as the introduction of Google Drive, Blackboard and Chromebooks. The eLearning team support staff in the use of this and key to this are the positive comments from students throughout the University Centre about how it has enhanced their learning. The college also supports online learning by providing all HE students with Chromebooks to support the use of Google throughout their studies. The current HE students have welcomed the direct feedback, ability to update live documents and the opportunities that this has provided for off-site learning

The sequencing of the modules is designed to enhance the quality of the student learning experience and promote student retention and achievement by beginning with the fundamental academic and practical skills and building upon these and increasing the students' autonomy in research, design and development. Projects are sequenced to support the student to work with increasing levels of autonomy within their concept development and project work. Within the modules, there are embedded work related, personal development and academic skills to support the student. The teaching of these skills will be contained within modules to ensure student engagement, and to teach the transferrable skills in a way that is purposeful for the students' training.

Group work will allow students to develop their research, communication and teamwork skills through all practice-based modules. On the Film and Screen Media programme there is a strong emphasis to encourage and support students to work collaboratively with students from their cohort, with other disciplines within the Creative Arts department and beyond.

All Creative Arts undergraduates are encouraged to use the Creative Arts Network VLE and shared enrichment programmes to build their creative peer community. By regularly working together this will support the practical collaborations in modules on Level 4 and 5 namely, Short Form Fiction, Creative Commercial Screen, Alternative Screen Practice, Production Project. Following taught sessions these general principles will then be contextualised to the student's own specialisms through accompanying seminars and workshops.

Opportunities will be provided to work within film and screen industries using our links with working professionals and industry partners. The specialists may vary depending on availability and as the programme develops. These are planned at the start of each semester. In addition, students will be encouraged to independently find work experience and teaching staff have industry contacts which may be useful in this respect. There will be opportunity for students to gain relevant work experience in the college's own learning environments and use the department's industry contacts.

| 16 | Key Assessment Strategy and Methods |

This programme will use a variety of assessment methods; however, there is a strong emphasis on practical assessments to reflect the vocational nature of the programme. To prepare students for industry these occur in a range of contexts, from presenting creative ideas, working on project briefs set by employers, and exhibiting to an audience etc. This reflects the breadth of situations that they may encounter in professional life beyond the course.

Both formative and summative assessment methods shall be adopted within the programme. Formative assessment and feedback are embedded throughout the modules in response to learning activities within class, thus informing learning development. Such activities include, group discussions, direct and indirect questioning, creative technical development, peer feedback, deciphering set project briefs and meeting employer requirements/expectations, and research tasks for instance. Formative assessment is also on-going through all production modules on Level 4 and 5. Students will be allotted a personal tutor for their time at University Centre Leeds. This is a specific place for students to develop their individual learning plans to support them as autonomous film and screen practitioners. The Study Support Coach and subject Librarian will be utilised throughout the year to provide support, guidance, mentoring and training to individual and groups of learners. Dependent on the individual needs the Learning Coach will have the responsibility to support and monitor targets set by the personal tutors to support learner retention and achievement.

Summative assessments have been designed to reflect employability skills and occupationally related project briefs. The titles of the assessments have been created so they are easily understandable but clearly relate to the skills and tasks where there is an expectation to demonstrate the relevant vocational and employability skills. To reflect the practical nature there are portfolio assessments throughout the foundation degree which will collate practical responses to a client or live brief stimulus. Practical outcomes and portfolios will allow the students to demonstrate practical skills to an appropriate professional standard and build appropriate portfolios to enhance their future employability.

In Level 4 all students create work that covers the three strands of production the programme has to offer. Students will be assessed through a variety of portfolios, pre-production documentation, presentations and moving image pieces. All these skills are valuable to an emerging film and screen professional. These assessments will also be underpinned with contextual and contemporary practices which will help inform the students emerging practice.

In Level 5 the assessments from Level 4 are built on with further production modules in Alternative Screen Techniques and Film, Production Project and Working in Visual Media. As expected at Level 5 students will broaden their creative horizons and be more succinct with the practice-focused work. Various teaching and learning methods will be included such as lectures, seminars, tutorials, practical workshops, case studies, demonstrations, academic writing, employer engagement and guest speakers, peer reviews and debates. This will ensure that students can be assessed in a variety of ways to avoid an over reliance on a particular assessment method. The assessments reflect tasks that graduates would encounter in the industry as professional film and screen media practitioners.

Creative Commercial Screen at Level 4 and Working in Visual Media at Level 5 require students to engage with employers and other creatives through collaborative practice and employer engagement in creating advertising and promotional material. These assessments prepare them with the necessary management and communication skills for use beyond their studies and help to develop their professional network. Students will produce statements and reflections to contextualise their creative practice to build a critical relationship with their work and assessments are structured to allow the student to act with increasing autonomy.

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| 17 | **Programme Modules** | | | | | | |
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| | **Level 4** | | | | | | |
| | **Code** | **Title** | **Credits** | **Core/Option** | **Non-Compensatable** | **Compensatable** | **Variance** |
| | | Production Crewing | 20 | Core | N | Y | |
| | | Creative Commercial Screen | 20 | Core | N | Y | |
| | | Interactive Narrative | 20 | Core | N | Y | |
| | | Reading the Screen | 20 | Core | N | Y | |
| | | Short Form Fiction | 20 | Core | N | Y | |
| | | Documentary: Representing the Real | 20 | Core | N | Y | |
| | **Level 5** | | | | | | |
| | **Code** | **Title** | **Credits** | **Core/Option** | **Non-Compensatable** | **Compensatable** | **Variance** |
| | | Alternative Screen Techniques | 20 | Core | N | Y | |
| | | Alternative Screen Practice | 20 | Core | N | Y | |
| | | Production Project | 40 | Core | Y | N | |
| | | Film Studies | 20 | Core | N | Y | |
| | | Working in Visual Media | 20 | Core | N | Y | |

| 18 | **Programme Structure** |
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Students in both Level 4 and 5 will be taught over 2 15-week semesters. The first 13 weeks of each semester will be taught in practical workshops, lectures, and seminars. The final two weeks will be independent study. Students will have 10 contact hours per week consisting of 9 hours of module delivery, plus a further weekly 1 hour group tutorial. Students will receive 3 individual tutorials each year in addition to module supervision meetings.

Level 4:
Through level 4 students will be introduced to fiction and non-fiction film techniques, working on client-based briefs, experimental screen practices and developing academic skills in research and writing.

Semester one is designed to have an emphasis on practice-based disciplines. The module Production Crewing is designed for students to rotate through key production roles such as camera, director, producer, sound recordist and editor. The whole module is based on short film assignments with a reflection element to enhance student awareness of the requirements of the individual role. Students will also engage with Creative Commercial Screen. This module is designed for students to begin their journey of how film and screen professionals respond to client briefs. Through the exploration of traditional and modern advertising techniques students will create short form advertising pieces in response to a set brief. Lastly, they will be introduced to Interactive Narrative. This module provides skills in how moving image, original copy and images are used to create online narratives. Through the course of the module students will be encouraged to explore alternative approaches to viewing digital media online. In the first semester students will gain core foundation skills in the major areas of production such as sound, camera, film techniques and screen practices. Within these core skills-based modules students will be encouraged to not only develop technical skills but will also explore conceptual ideas that are made reality through the appropriate technical processes. All three modules provide students with foundation skills as they move toward semester 2.

Skills development continues into semester two when students engage with two production-based modules and their first academic module. Taking the skills developed in Production Crewing in semester one, those skills are applied to fiction and non-fiction productions. In Documentary: Representing the Real and Short Form Fiction students will apply production skills developed in semester one and create considered moving image pieces. During the Short Form Fiction module students will adopt a specific production role through the course of the module. However, for Documentary: Representing the Real students can choose to work alone on individual performative pieces or work in smaller production crews. This module also encourages students to take their studies away from the classroom and make links and connections with outside agencies and people. These two production modules encourage the development of wider skills in collaborative practice, communication and project management skills in level 4 learners. Finally, their academic module, Reading the Screen will begin the student journey into the historical and contemporary academic practices of analysing the screen for a deeper interpretation of moving image. This module will also develop the students critical thinking skills and ability to effectively communicate through presentations and academic writing structure.

All through level 4 these modules will provide the principles of the programme and students will be encouraged to think about contemporary media practices within a supportive setting. Students' creativity is developed within an industry-based context. The practical skills-based learning is coupled

with the exploratory realisation of theoretical understanding of the effects that moving image has on intended audiences.

A solid foundation of creative skills and academic underpinning are at the heart of the level 4 programme, where students will gain intrinsic technical and practical skills. It is through level 4 that students garner the ethos of the course and start to not only appreciate the theoretical discussions surrounding the effects of the screen but how to develop their own visual voice. Through self-development and a robust tutorial system all students will be encouraged to start to think about their career trajectory and where they want their studies to go as they progress onto level 5. Teaching and learning comprise of a wide variety of lectures, seminars, practical sessions and written work. This is further supported by tutorials and online resources / activities.

| Level 4 – Film & Screen Media | | | |
|---|---|---|---|
| Semester 1 | Production Crewing (20 Credits) | Interactive Narrative (20 Credits) | Reading the Screen (20 Credits) |
| Semester 2 | Short Form Fiction (20 Credits) | Documentary: Representing the Real (20 Credits) | Creative Commercial Screen (20 Credits) |

Level 5:
Builds upon the skills and knowledge gained during Level four, demonstrating more focus on the professional working practices that were starting to be developed on level four. The first semester introduces students to their first forty-credit module with production project. This year long module will assist student's core creative skills, whilst allowing increased autonomy to define their specialised area of film and screen practice. It is with the delivery of this module that students can combine the skills that they have been developing on the course so far and fully engage with the three core principles of film and screen media. It is encouraged that students expand their aspirations in fiction and nonfiction filmmaking, Interactive Narrative and Alternative Screen Practice.

Progressing from Interactive Narrative on level four students will explore the rich tapestry of Alternative Screen Techniques in semester one. This module sees students exploring new and exciting ways of engaging audiences with visual storytelling. Through the module they will freely experiment with new technologies such as 360° camera workflow, experimental lighting and camera techniques and alternative storytelling telling methods through visual experimentation to expand their creative ideas.

Finally, in semester one students will scaffold from the level 4 module Creative Commercial Screen to Working in Visual Media. This module is aimed at developing the students' ability to respond to creative client-based briefs. Through the course of the module students will use their creative insight and ability to relay short form narratives for a client. This key level five module will start to prepare students to the complexities of appropriate branding and engagement with building a network of clients in a professional context. This will allow them integral insight into marketing and promotion, particularly developing their communication, interpersonal and creative skills.

During semester two students will continue their journey from Alternative Screen Techniques to Alternative Screen Practice. This module while a continuation from semester one is also a module where students are encouraged to not only apply the skills developed in semester one but to also expand their skills in a fully developed and considered final piece. The module is designed for students to negotiate their own individual ideas and brief to explore new and interesting ways in delivering story content to an audience.

Level five is underpinned by an academic module Film Studies where students engage with key theories within film studies and develop a keen analytical approach to the discussions surrounding the art form. As with level four, teaching and learning comprises of a wide variety of lectures, seminars, practical sessions and written work, but here we have more emphasis on large-scale student-led projects. Again, all learning is further supported by tutorials and online resources / activities.

| Level 5 – Film & Screen Media | | | |
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| Semester 1 | Alternative Screen Techniques (20 Credits) | Film Studies (20 Credits) | Production Project (40 Credits) |
| Semester 2 | Alternative Screen Practice (20 Credits) | Working in Visual Media (20 Credits) | |

| 19 | **Apprenticeships** |
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| | N/A |

| 20 | **Support for Students and Their Learning** |
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| | The programme will be underpinned by developing practical skills and the students' own practice. The location of the new Quarry Hill Campus in the Cultural Quarter of Leeds provides opportunities for students with the surrounding businesses and an excellent professional network to enhance their career prospects. |

The department has fostered excellent links with Leeds cultural institutions to support professional practice, and to embed students into the creative community. Visiting lecturers enrich and support the breadth of techniques delivered and bring specialist industry experience to support students to engage with and understand the mechanics of a complex sector.

The Creative Arts Network VLE supports students in finding collaboration opportunities and promotes networking events that are arranged by the department for students from different disciplines to meet and interact with each other. Any risks associated with collaborative and showcase projects are mitigated through the department's industry contacts and partners such as Connected Campus and Film Buddy who contribute current professional practices.

At the University Centre there is a dedicated team that provide a range of support to students. This support includes welfare and student engagement, counselling and mental health, financial advice, and learning support for applications for DSA and one to one support for specific learning needs. There is a subject specific Academic Librarian who also delivers a range of study skills sessions for student groups and works within the HE library where there is an extensive range of learning resources. The department also has a dedicated Progress Coach who provides pastoral support for students one to one or with specific study skills requirements and who can monitor students considered to be at risk of not achieving by monitoring and supporting targets set by personal tutors.

Weekly tutorial slots and group tutorials provide support on broader support topics such as time management, stress management, mental health, loan working and wellbeing. All students have a personal tutor throughout their studies, this tutor supports the student pastorally and will also review their personal development plans throughout the programme. Students have a one-hour group tutorial each week, and three individual tutorials throughout the year. This is in addition to the tutorials undertaken as supervisor meetings within modules. The student coach at UCL provides extra support for learners who may need extra assistance with their studies.

A robust communications system functions to give students access to lecturers and management; this includes e-mail, Blackboard VLE with video calls and group/individual chat options. All students receive a device to support them in using these platforms at home and in the University Centre. This scheme supports their studies and all necessary information about the programme is provided by means of the student handbook, module handbooks and the VLE which they can access easily using their device. Additional to this, technical services provide a check out service, so students have access to a range of high-quality equipment such as MacBook's, laptops, iPads and pens, course specific equipment and bookable rooms and studios. Equipment can be loaned and used out of opening hours to aid the students to further their technical skills and become more autonomous when working on projects.

Practice-based learning includes group work and individual elements presenting to the group for constructive feedback. Through key collaborative modules, students have the opportunity to work in different groups, in some cases rotating skills to vary engagement within the team, encouraging an active development of mutual practical, academic and personal support. This is especially presented early in the programme, through the Production Crewing module, to give students an immediate entry into working closely with their peers in a mutually interdependent creative process. The team-building aspects of this and other crew production modules provide an opportunity for tutors to oversee group development and mutual support.

The film programme continually promotes autonomous study, and this is supported through our robust tutorial system. Throughout the programme, students are supported by a personal tutor to give pastoral support. Students have designated tutorial slots throughout the semester for pastoral support and are allotted a personal tutor to support them through the year. This tutor will support them throughout their studies to ensure personalised pastoral support and individual targets for personal and professional development are set. Tutorials are recorded on Promonitor, which is accessible by students and other teaching staff so that attendance and performance are closely monitored, and that the students and staff can provide additional support for students if necessary.

The studios are open from 9am-9pm and students are encouraged to use them out of programme hours to utilise available resources and continue project work. The department technicians are available to support students in the studios with technical skills for individual projects and when

| | working on group projects. Technicians support students both in practical workshop sessions and can be booked to support students when working independently to produce practical work. |
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| 21 | **Distinctive Features**

Film and Screen Media is a practice-based programme that places the students' filmmaking practice at the forefront of their studies. The course is driven by three strands of contemporary film and media industry practice. Filmmaking, Alternative Screen Practice and client-based work. The course is driven by the reality of being an independent filmmaker and freelancer in the real world and is therefore driven by real industry opportunities. The programme has strong links with Screen Yorkshire's Connected Campus and Film Buddy who offer students a variety of work experience and future employment opportunities. These strong links also allow for guest speakers to enhance and enrich the student experience.

Course community is at the centre of the student experience on Film and Screen Media. The timetable is designed so that all levels can intermingle during allocated breaks and lunchtimes where possible. This helps students to make friends across all levels and start collaborative conversations regarding projects outside of session time. This has resulted in students working on the recording of theatre shows and music videos for local bands. Building these relationships has also helped when the programme receives requests for creating moving products for outside stakeholders. One project was for Phoenix Dance Company based in Leeds where levels 4, 5 and 6 were involved in created a series of dance video productions. The sense of togetherness and working across levels on non-curriculum-based projects solidify the team energy and spirit of the programme, bringing it to life with student energy and passion for their subject. This is also built with the student staff relationship. All students matter to the course team and staff involved with the programme. A key area for the programme's distinctive features is this approach to the higher education experience for the students. There is a sense of genuine enjoyment from the course team when discussing student projects and where they want to take their project work. This has been a recurring theme in the External Examiner report for the programme. The variety and range of different approaches students take to their work is fresh and exciting for their developing filmmaking. Students always have staff available for a conversation about their work or other concerns that might be external to their studies. Staff are very aware of the support mechanisms in place for students and quickly respond with appropriate people to contact. This sense of community and togetherness can also be seen in course trips to the cinema when popular films are released, and when students want to experience them together. There is also an annual FSM Xmas Quiz where all levels come together for a fuddle and drinks and be together before the festive period. At the end of the year, we also have a celebration event that showcases all the work students have completed over the year. This very inclusive event is designed to staff, students, friends, loved ones and industry to join in the celebration of the creativity and hard work of the students on the programme. For the past two years level 6 students have taken a lead in organising the event and incorporating the help of level 4 and 5. Being part of Film and Screen Media is not just about working hard for a good classification. There is a strong element of togetherness and students feel they belong in an environment where they are listened to and feel they matter.

There is also a strong emphasis to investigate the relationship between audience and screen and many of the modules have been specifically designed to reflect contemporary media and film practices that have included input from industry professionals. This will focus their individual experience and direct learning towards career aspirations. Specialist skills will be explored in facilities at Quarry Hill Campus, which are supported by lecturers and technicians who are practicing film and media practitioners. The |

teaching environment is designed to mirror contemporary independent filmmaking offices and have a relaxed but professional atmosphere. These spaces can be used for a variety of reasons including workshopping, meetings, script readthroughs. This environment imparts valuable and relevant skills in self-sufficiency and autonomy which will prepare students for a range of creative avenues following graduation.

The programme provides students with the opportunity to progress their visual storytelling through a series of modules designed to focus their filmmaking practice and provide them with professional skills, technical ability and confidence to place themselves within the dynamic and growing creative economy. Leeds has a thriving and growing film and media landscape, and the course places students at the centre of it. With a growing portfolio of external agencies film and screen media provides real life projects and opportunities for students. One of our distinctive features is that unlike other courses that teach within a solely academic environment, students will be given opportunities to work with the local community and creative agencies. Links have been made with several media companies keen to be involved with placements and workplace opportunities, offering meaningful feedback on current industry trends.  XPLOR One virtual production volume Project Manager, Caroline White, was consulted on the changes to traditional skills posed by new technologies, favouring industrially integrated learning, and especially connecting traditional filmmaking to wider skills in immersive content and games.  Students have completed work to specifications for local clients such as the NHS in Leeds, producing instructional video for members of the public related to issues of abuse, with the client lead expressing that they "appreciate the time, dedication and professionalism displayed from yourselves and the students". This has resulted in a three collaboration with the local NHS trust in Leeds. There is a continued relationship with the trust and Film and screen Media to produce meaningful products. Not only are there strong external links but the programme challenges traditional understanding of screen and looks at new and emerging technologies such as 360° filmmaking and immersive cinema. Alongside more traditional filmmaking this gives the programme a wider scope to explore how visual storytelling can communicate with audiences.

The film programme also has a very good relationship with the technical services department and there are ongoing discussions and plans to ensure all equipment is relevant and up to date. This also includes the training sessions for students and discussions they have with technical services regarding their productions. A recent development to be initiated this academic year (2022) is an allocated slot where students can book onto extra training sessions in camera, lighting and rig use. This is to ensure students are fully competent in safe working practices. The film and screen media teaching team and technical staff are practising sound, video, and graphics practitioners in commercial and contemporary settings which supports student progress and access to the industry. Course tutors also have strong research interest in contemporary film studies analysis.

The department is part of Screen Yorkshire's Connected Campus initiative which works to forge closer links between TV and Film professionals, production companies, broadcasters, and students. Through this initiative the department has access to a range of boot camps, masterclasses, and special events, including visits to live sets and studios, industry workshops, visiting speakers and reviews of project pitches. The scheme is encouraged and supported by the broadcasters based in the region, including Channel 4, the BBC and ITV.  Departmentally, there is also a membership for Film Buddy UK who offer bespoke employability services to encourage, inspire and assist students directly into work experience placements and employment within the Film, Television & Creative Media Industries. This provides UCL Creative Arts students with free membership with the company whilst on programme giving access to live Q and As with some of the world's leading specialists, mentoring support, access

| | to work experience opportunities and FB-1, an online catalogue of interviews and podcasts with specialists from the screen industries. |
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| Stage Outcomes (Undergraduate Awards only) |
|---|

**Key: K** = Knowledge and Understanding  **C** = Cognitive and Intellectual  **P** = Practical Professional  **T** = Key Transferable [*see Section 16 programme specification*]

| No. | Stage/Level 4(1) | Stage/Level 5 |
|---|---|---|
| K1 | Describe theories or issues pertinent to film and screen media | Analyse theories or issues pertinent to film and screen media |
| K2 | Describe a range of contemporary working practices in the film and screen industry | Analyse a range of specialist working practices in the film and screen industry |
| K3 | Explain ideas and concepts to facilitate the generation of knowledge | Evaluate ideas and concepts to facilitate the generation of knowledge |
| C1 | Justify practice using media theory | Summarise media theory and apply to theory or working practices |
| C2 | Review a variety of sources to create arguments and explore film and media theory or practice | Employ balanced, logical and supported argument to explore film and media theory or practice |
| C3 | Demonstrate intellectual flexibility and openness to new ideas and approaches to media projects | Demonstrate an openness to new ideas within approaches to media projects |
| C4 | Effectively select and apply appropriate working methodologies | Effectively select and apply complex working methodologies |

| | | |
|---|---|---|
| P1 | Use production grammar to describe a range of moving image products | Effectively employ specialist production grammar to interpret a moving image product |
| P2 | Produce moving image projects underpinned by aesthetic choices | Independently create moving image products with clear aesthetic decisions |
| P3 | Experiment effectively using a range of media tools and techniques | Experiment effectively using a range of specialist media tools and techniques |
| P4 | Effectively use professional film and media equipment | Independently use film and media equipment to a professional standard |
| T1 | Identify own learning strengths and needs using feedback from assessments. Develop and implement a personal development plan to improve own learning. | Reflect systematically on performance to further develop learning. |
| T2 | Effectively communicate with an audience | Effectively communicate complex ideas to a specialist audience |
| T3 | Use a range of software and technologies with reduced need for supervision and direction | Independently use a range of specialist software and technologies |
| T4 | Operate with others in well-defined situations | Adopt a role/s within a team and contribute to the effective working of the team |

**Appendix 2**

## Map of Outcomes to Modules

*Please provide a map for each named pathway or separate award. Insert outcomes key across the top of each column, adding in additional columns where necessary, insert module titles in the left of the grid and place an 'X' in the box where the programme/stage outcome is assessed. The modules must collectively facilitate the achievement of the programme learning outcome and be appropriate for the awards.*

*This map provides an overview of how all of the modules fit together to cover the learning outcomes through summative assessment. An outcome should normally be achievable through more than one module. Where this is not possible, cross-reference to Section 17 the programme modules and ensure the module is noted as non-compensatable.*

**For Undergraduate programmes please provide a map for each Stage, e.g., Stages 1 and 2 and programme outcomes for Honours degrees, and Stage 1 and programme outcomes for Foundation Degrees.**

| Outcome Key | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **Module Titles** | K1 | K2 | K3 | K4 | C1 | C2 | C3 | C4 | P1 | P2 | P3 | P4 | T1 | T2 | T3 | T4 |
| **Level 4** | | | | | | | | | | | | | | | | |
| Production Crewing | | / | | | | | | / | | / | | / | | | | / |
| Creative Commercial Screen | | | / | | | | / | | | | / | | | / | / | |
| Interactive Narrative | | | / | | | | / | / | | | / | | / | | | |
| Reading the Screen | / | | | | / | / | | | | | | | | / | / | |
| Documentary: Representing the Real | / | | | | / | / | | | / | | | / | | | | |
| Short Form Fiction | | / | | | | | | | / | / | | | / | | | / |

| Level 5 | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Alternative Screen Techniques | | | | | / | / | / | | | | / | | / | | / | |
| Alternative Screen Practice | | | / | | | | / | | | / | / | | / | | |
| Production Project | | / | / | | | | | / | / | / | | / | | | / |
| Film Studies | / | | | | / | / | | / | | | | | | / | / | |
| Working in Visual Media | / | / | | | | | | | / | | / | | / | | / |

# Map of Teaching and Learning Methods

## Level 4

| | Methods | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| **Module Titles** | Lectures | Student led/ interactive/ shared learning seminars | Case Studies | Skills workshops | Practical's (design and production sessions) | Group activities | Guest speakers | Independent / E Learning/ On-line forums | Tutorials |
| Production Crewing | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | | ✓ |
| Interactive Narrative | ✓ | | ✓ | ✓ | ✓ | | | ✓ | ✓ |
| Creative Commercial Screen | ✓ | | | ✓ | ✓ | | | | ✓ |
| Reading the Screen | ✓ | | | ✓ | | ✓ | | ✓ | ✓ |

| Documentar: Representing the Real | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | | ✓ |
| Short Form Fiction | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | | ✓ |

## Level 5

| | Methods | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| **Module Titles** | Lectures | Student led/ interactive/ shared learning seminars | Case Studies | Skills workshops | Practical's (design and production sessions) | Group activities | Guest speakers | Independent / E Learning/ On-line forums | Tutorials |
| Alternative Screen Techniques | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | | ✓ | Alternative Screen Techniques |
| Alternative Screen Practice | ✓ | | | ✓ | ✓ | ✓ | | ✓ | Alternative Screen Practice |
| Production Project | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | Production Project |
| Film Studies | ✓ | | | ✓ | | ✓ | | ✓ | Film Studies |
| Working in Visual Media | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | Working in Visual Media |

**Appendix 3**

# Map of Assessment Methods

# Level 4

<table>
<tr><td colspan="8" align="center">**Methods**</td></tr>
<tr><td>**Module Titles**</td><td>Written Assignment</td><td>Moving Image Product</td><td>Portfolio</td><td>Planning / Pre-Production</td><td>Presentation</td><td>Reflection</td><td>Pitch</td></tr>
<tr><td>Production Crewing</td><td></td><td></td><td>Wk.15 (100%) (No more than 900 words and 6 minutes of moving image)</td><td></td><td></td><td></td><td></td></tr>
<tr><td>Interactive Narrative</td><td></td><td>Wk.13 (60%) (No more than 7 images, 4 videos (1min in length, 4 audio clips)</td><td></td><td></td><td>Wk.8 (40%) (No more than 10 minutes)</td><td></td><td></td></tr>
<tr><td>Reading the Screen</td><td>Wk.14(60%) (1,800 words)</td><td></td><td></td><td></td><td>Wk.9 (40%) (No more than 10 minutes)</td><td></td><td></td></tr>
<tr><td>Creative Commercial Screen</td><td></td><td>Wk.27 (60%) (No more than 7 images or 4 videos at 2mins)</td><td></td><td></td><td></td><td></td><td>Wk.22 (40%) (No more than 10 minutes)</td></tr>
<tr><td>Documentary: Representing the Real</td><td></td><td>Wk.28 (60%) (No more than 5 minutes)</td><td></td><td>Wk.21 (40%) (1,200-word equivalent)</td><td></td><td></td><td></td></tr>
<tr><td>Short Form Fiction</td><td></td><td>Wk.29 (70%) (No more than 6 minutes of moving image)</td><td></td><td></td><td></td><td>Wk.30 (30%) (1,000 words)</td><td></td></tr>
</table>

|  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|
|  |  |  |  |  |  |  |  |

## Level 5

| | Methods | | | | | | |
|---|---|---|---|---|---|---|---|
| **Module Titles** | Written Assignment | Moving Image Product | Portfolio | Planning / Pre-Production | Presentation | Reflection | Pitch |
| Alternative Screen Techniques | | | Wk.11 (60%) (No more than 10 minutes) | | | Wk.13 (40%) (1,600 words) | |
| Alternative Screen Practice | | Wk.29 (60%) (No more than 10 minutes) | | Wk.23 (40%) (1,600-word equiv) | | | |
| Production Project | | Wk.30 (60%) (No more than 10 minutes) | | Wk.14 (40%) (800 words and 1,600-word equiv planning documents) | | | |
| Film Studies | Wk.28 (60%) (2,400 words) | | | | Wk.22 (40%) (No more than 15 minutes) | | |

| Working in Visual Media | | Wk.15 (60%) (No more than 5 minutes) | | | | | Wk.09 (40%) (No more than 10 minutes) |
|---|---|---|---|---|---|---|---|