

Programme Specification: Course record information

Name and level of final award:	MA Film, Television and Moving Image The MA Film, Television and Moving Image is a Masters degree that is Bologna FQ-EHEA second cycle degree or diploma compatible.
Name and level of intermediate awards:	Postgraduate Diploma Film, Television and Moving Image Postgraduate Certificate Film, Television and Moving Image
Awarding body/institution:	University of Westminster
Teaching Institution:	
Status of awarding body/institution:	Recognised Body
Location of delivery:	Design, Creative and Digital Industries College (Harrow)
Language of delivery and assessment:	English
Mode, length of study and normal starting month:	One year (full time). September start. Two years (part time). September start.
QAA subject benchmarking group(s) :	Subject benchmark statements Master's degrees in Business and Management 2007 (QAA 158 02/07)
Professional statutory or regulatory body:	N/A
Date of course validation/review:	20 October 2015
Date of programme specification approval:	2016-17
Valid for cohorts:	From September 2018
Course Leader:	Dr Ozlem Koksal
Course URL:	westminster.ac.uk/courses/postgraduate
University of Westminster course code:	PMTFM01F
JACS code:	P300 (Media Studies)
UKPASS code:	P004435

Admissions requirements

There are standard minimum [entry requirements](#) for all postgraduate courses. Students are advised to check the standard requirements for the most up-to-date information posted on www.westminster.ac.uk/courses/postgraduate/how-to-apply

For most courses a decision will be made on the basis of your application form alone. However, for some courses the selection process may include an interview to demonstrate your strengths in addition to any formal entry requirements.

More information can be found here: westminster.ac.uk/courses/postgraduate/how-to-apply

Aims of the course

The MA Film, Television and Moving Image provides you with the opportunity to develop at postgraduate level:

- An advanced critical understanding of film, television and moving image aesthetics in relation to their historical, artistic, political, economic, cultural, institutional and technological contexts.
- Knowledge and understanding of key theories, concepts, approaches and debates about the aesthetics, production, distribution, exhibition and spectatorship of moving images; and the ability to systematically use such knowledge and understanding to analyse specific moving image forms, practices, institutions and phenomena.
- A deep and reflective understanding of the multiple ways in which moving images convey meanings; stimulate emotional, affective or conceptual responses; and engage viewers on personal, interpersonal and collective levels.
- Reflective and critical insights on historical and contemporary contextual developments at national, regional and global levels, which shape the production, distribution, exhibition and spectatorship of moving images.
- A reflective awareness of the full range of moving image practices, including industrial, artistic, commercial, independent, experimental and intermedial practices; and critical insights on the interrelationship between different areas of practice.
- The ability to identify and combine different levels of moving image analysis; and the ability to communicate the interrelationship between textual and contextual factors constituting film, television and moving image aesthetics, cultures and reception.
- The capacity to communicate knowledgeably, effectively and creatively about moving images across a range of writing and presentational platforms and contexts.

Employment and further study opportunities

Today's organisations need graduates with both good degrees and skills relevant to the workplace, i.e. employability skills. The University of Westminster is committed to developing employable graduates by ensuring that:

- Career development skills are embedded in all courses.
- Opportunities for part-time work, placements and work-related learning activities are widely available to students

- Staff continue to widen and strengthen the University's links with employers in all sectors, involving them in curriculum design and encouraging their participation in other aspects of the University's career education and guidance provision
- Staff are provided with up-to-date data on labour market trends and employers' requirements, which will inform the service delivered to students.

The MA Film, Television and Moving Image integrates the study of film, television and moving image in their artistic, cultural, theoretical and historical dimensions with knowledge of industrial and other aspects of production, distribution and exhibition. The integrated curriculum encourages you to develop an advanced critical understanding of interconnected factors constituting moving image aesthetics, markets, institutions, cultures and spectatorship. The course will be of particular interest to:

- Those with industry, professional, educational or practice experience who wish to pursue postgraduate studies in order to expand their knowledge of film, television and moving image theories, histories, industries, aesthetics, and cultures.
- Those who aim to graduate into careers in film, television and moving image production, distribution, exhibition, education, culture and administration for which an essential attribute is the ability to communicate about moving images across a range of presentational formats, contexts, technologies and platforms.
- Those who aspire to go onto doctoral research in film, television and moving image theories, histories and practice. The course will be particularly suited to those aspiring to advance to doctoral research in Asian cinema; documentary; film programming and moving image curation; moving image distribution; moving image and contemporary art; television and art; and digital and experimental media.
- Those who wish to develop specialist skills in aspects of film programming, moving image curation, and film screenwriting, alongside acquiring an overall theoretical, historical and contextual knowledge of relevant fields.
- Those who wish to study film, television and moving image in their theoretical, historical and contextual dimensions, and at the same time would like the opportunity to learn and develop related skills in moving image communication, curating and writing.

Graduates of the MA Film, Television and Moving Image have progressed into careers in film and television distribution, marketing, arts administration, and an increasing number go on to pursue doctoral research. International graduates gain rapid employment in both state and private sectors. They establish careers in production, especially positions in international coproduction and distribution. Our graduates also find work in state funded arts bodies, culture and media industries, and independent arts sectors. The knowledge and understanding, and specific and transferable skills developed through studying on the course, have no doubt helped our graduates find employment in all sectors of moving image and culture industries, and in arts and media sectors.

Learning outcomes

Learning outcomes are statements on what successful students have achieved as the result of learning. These threshold statements of achievement and are linked to the knowledge, understanding and skills that a student will have gained on successfully completing a course. The skills and educational strategy for the MA Film, Television and Moving Image is designed to provide a broad range of skills and in-depth knowledge that equip you to become professionals or researchers in a variety of sectors in which moving images play a central role.

Knowledge and understanding: By the end of the MA Film, Television and Moving Image you will:

- KU1. Develop an advanced critical understanding of the aesthetics of film, television and moving images in relation to historical, artistic, economic, political, cultural, institutional and technological contexts.
- KU2. Develop a systematic knowledge of key concepts, theories and approaches to moving image aesthetics, production, distribution, exhibition and spectatorship; and the ability to critically assess and apply different modes of analysis to specific moving image forms, practices, institutions and phenomena.
- KU3. Have a sophisticated understanding of the multiple ways in which moving images convey meanings and engage spectators; and demonstrate an advanced awareness of the full range of moving image practices as well as critical insights on the interaction between different areas of practice.
- KU4. Be able to systematically reflect on contextual developments and structural changes at national, regional or global levels that impact on moving image production, distribution, exhibition and spectatorship.
- KU5. Be able to identify and combine different levels of moving image analysis, and to communicate the interrelationship between textual and contextual factors constituting moving image aesthetics, cultures and reception.
- KU6. Develop the capacity for in-depth communication about moving images, and to communicate in engaging and creative ways with moving images, across a range of writing contexts and presentational platforms.
- KU7. Develop in-depth understanding, original insights, and conceptual and practical skills in undertaking a major piece of independent research by doing a dissertation or a theoretically informed professional project.

The core course modules address these course learning outcomes as follows:

- Key Concepts in Film, TV and Moving Image (1, 2, 3, 5, 6)
- Contemporary Issues in Moving Image and Screen Studies (1, 2, 3, 4, 5, 6)
- Final Project (6, 7)

Specific skills (SS): On completion of the course, you will have developed the following subject-specific skills and abilities:

- SS1. To research and interpret the relationship between the aesthetics and contexts of production, distribution, exhibition and spectatorship of film, television and moving images.
- SS2. To systematically and critically analyse moving image forms, practices, institutions and phenomena by applying suitable theories, concepts, methods and approaches.
- SS3. To conduct sophisticated analyses of moving image forms, and modes of distribution, exhibition, and reception; and to deeply engage with a full range of moving image forms and practices.
- SS4. To systematically and critically reflect on developments and changes at national, regional or global levels that impact on moving image production, distribution, exhibition and spectatorship.
- SS5. To identify and combine different levels of moving image analysis and to communicate the interrelationship between different aspects of analysis.

- SS6. To communicate about moving images in a theoretically informed way and with critical insights in a variety of writing contexts and presentational platforms, and to communicate engagingly and creatively with moving images.
- SS7. To design and undertake a substantial piece of independent research or a theoretically informed professional project that addresses significant issues and questions in moving image aesthetics, practices, and institutions, or is contextualised by significant developments in moving image production, exhibition, distribution, spectatorship, technology and culture.

The core course modules address these **course learning outcomes** as follows:

- Key Concepts in Film, TV and Moving Image (1, 2, 3, 5, 6)
- Contemporary Issues in Moving Image and Screen Studies (1, 2, 3, 4, 5, 6)
- Final Project (6, 7)

Key transferable skills (KTS): Upon completion of the course you will have developed a number of general rather than discipline-specific skills which any practitioner must have if s/he is to be successful. These Key Transferable Skills developed and assessed at postgraduate level are:

- KTS1. Group working: Students will be able to (a) work effectively within a group both as group leaders and/or group members; (b) clarify tasks and make appropriate use of group member's abilities; (c) negotiate and handle conflict with confidence; and (d) participate effectively in the peer review process.
- KTS2. Accessing learning resources: Students will be able to locate and use a full range of learning resources to carry out literature reviews and engage in research activity.
- KTS3. Self-evaluation and autonomy: Students will independent and self-reflective learners can act autonomously in planning and implementing tasks; they will be able to reflect on their own and others performance; participate effectively in the peer review process and analyse and identify ways to improve practice; know how to advance their knowledge and understanding, how to recognise their development needs and develop new skills to a high level.
- KTS4. Management of information: Students will be able to competently undertake research tasks with minimum guidance; analyse and filter information to identify relevance, to organise and present information effectively using different media.
- KTS5. Critical thinking: Students will demonstrate the ability to critically reflect on issues, problems and decision-making options, which will equip them for exercising initiative and personal responsibility.
- KTS6. Presentation and communication: Students will engage confidently in academic and professional communication both orally and in writing, and through a range of contexts and media; they will demonstrate the ability to report on action clearly, autonomously and competently.
- KTS7. Problem solving: Students' abilities in independent learning and self-evaluation will equip them to regard problems as challenges and adopt the problem-solving approach required for professional life and continuing professional study, including making professional and ethical use of others where appropriate.

All optional modules contribute in some way to the acquisition of these transferable skills. The following shows how the above key transferable skills are mapped to the course core modules:

- Key Concepts in Film, TV and Moving Image (1, 2, 3, 4, 5, 6, 7)

- Contemporary Issues in Moving Image and Screen Studies (1, 2, 3, 4, 5, 6, 7)
- Final Project (2, 3, 4, 5, 6, 7)

Learning, teaching and assessment methods

Learning and teaching: Teaching and learning on the course is appropriate to the needs of each module. The teaching and learning methods on the course include the following:

Lectures: These are designed to give you a general overview of the topic and are usually concise, topical and interactive. We usually combine short lectures with class discussions, group work and student presentations. If you do not understand a point, or disagree with it, feel free to ask questions or argue your case.

Discussions: These are designed to encourage you to discuss a topic, based on the lecture, reading and assigned or in-class viewing. Sometimes individual students will be asked to introduce a specific topic in a class.

Individual Reading and Viewing: A written list of recommended reading for each topic will be given out at the beginning of each module. Some modules will include a written list of recommended film, television and moving image viewing for each topic. These lists represent a basis for exploration of the subject. You are expected to regularly read and view works outside class time, and are expected to go beyond the reading and viewing list and seek out other material.

Workshops and Classes: These are designed so that you work in a group in class on a particular topic or research and practical skill, often using a real scenario or example. They enable everyone in the group to work intensively, pool ideas, solve problems, and create communication materials together.

Guest speakers: Leading researchers, professionals and practitioners regularly speak on the course, sharing their expertise and insights into current practices and future developments in the field.

Presentations: The intention of asking students to give individual and group presentations is to give you experience in presenting ideas and arguments concisely, to familiarise yourself with the preparation and use of multimedia presentational formats, and to teach you how to interact with an audience. In some modules individual presentations will be formally assessed for clarity of argument, evidence of reading and presentational style.

Even where the individual presentation is not formally assessed, we will try to give you feedback on your performance. Group presentations are designed to give experience of working on a particular topic as a member of a team, so that students learn how to divide up topics, work in groups to a schedule and co-ordinate presentation.

Independent Research: Student-led project work involving research activity and a range of analytic, planning and practical skills, leading to the assessed dissertation or theoretically informed professional project.

Visits and trips: Some modules may include visits to real world moving image work environments, including Westminster's moving image exhibition spaces, to engage with professionals and practitioners. Some may also organise class trips, or assign trips to film

festivals, museums and galleries, taking advantage of our location in London to expose you to important historical and contemporary developments in moving image art and culture.

Internet Use: Modules will require you to undertake web searches on particular topics. The intention is that you should gain expertise in the use of on-line data and the integration of this material into assessed and non-assessed coursework and class discussions.

Social Media as Learning Tool: Some modules may use social media as learning tools (e.g. blogs, microblogs, social networks, user-generated videos). You will be encouraged to make active and analytic use of these technologies in order to present and critically reflect on theoretical questions. This also helps you to develop your practical experience of using social media for research and professional ends.

Assessment

This course focuses on developing your knowledge, understanding and subject-specific and transferable skills. We have carefully developed a variety of assessment methods designed to facilitate and test this process, and to allow all students to learn and develop, regardless of their level of experience and understanding at the start. The assessment criteria for the full range of written and presentational assignments are clearly set out in the course handbook.

Assessment methods include:

- Academic essays to develop research, critical thinking and argumentation skills.
- Theoretically informed professional writing to develop research and analytic capacities and broaden your communication skills, such as analytic reports and case studies, reflective commentaries, reviews, film and curatorial programme notes, blog posts, short scripts, screenplay treatments.
- Presentations to develop public communication skills and confidence.
- Online reflective blogs or exhibitions to apply academic approaches to current and past practice in the field. These assessments do not predominantly focus on technical qualities, but primarily on the quality of the theoretical application and contextualisation, and the creativity of the communicative strategy in the chosen format.
- A dissertation or theoretically informed professional project (a curated moving image event, a themed blog, or a screenplay) to develop your skills for carrying out independent major research and articulating complex analysis and/or theoretically informed creative expressions.

Course structure

This section shows the core and option modules available as part of the course and their credit value. The course is taught in two modes: full-time and part-time. Full-time Postgraduate students study 180 credits per year. For the award of MA Film, Television and Moving Image you must complete two core taught modules, four optional modules and a 60-credit final project module, for a total of 180 credits.

Core modules provide you with a set of key skills for the theoretical, critical and reflective understanding of moving images. Optional modules give you the freedom to choose areas of specialisation. The course leaders can advise on which modules best fit your interests.

You have the choice to pursue specialised interests through your choice of optional modules and coursework assignments. If you are not sure which optional modules to choose or fit your interests best, or which types of final project work to produce to best develop your area of specialisation, you should discuss this question individually with the course leaders and you should aim to do so early on in the academic year.

The course structure includes two suggested pathways for those wishing to specialise in a) film programming and moving image curation; b) screenwriting. The diagrams below explain your route through the course.

Credit Level 7				
Module code	Module title	Status	UK credit	ECTS
SEMESTER 1				
7FMST001W	Key Concepts in Film, Television and Moving Image	Core	20	10
7TVST003W	Television Art: Aesthetics and Quality	Option	20	10
7FMST002W	Cinema Distribution and Exhibition	Option/ Recommended option for Curation pathway	20	10
7FMST005W	Modern and Contemporary European Cinema	Option	20	10
7FMST010W	Introduction to Screenwriting	Option/Recommended option for Screenwriting pathway	20	10
SEMESTER 2				
7FMST014W	Contemporary Issues in Moving Image and Screen Studies	Core	20	10
7FMST011W	Film Programming and Moving Image Curation	Option/ Recommended option for Curation pathway	20	10
7FMST012W	Documentary Aesthetics, Sites and Spectatorship	Option	20	10
7FMST003W	Asian Cinema: Time, Memory and History	Option	20	10
7FMST013W	Advanced Screenplay Preparation	Option/Required option for Screenwriting pathway	20	10
YEAR LONG				
7TVST001W	Final Project	Core	60	30

Award of Postgraduate Certificate available: To qualify for the award of Postgraduate Certificate in Film, Television and Moving Image a student must have passed the taught modules worth at least 60 credits.

Award of Postgraduate Diploma available: To qualify for the award of Postgraduate Diploma in Film, Television and Moving Image a student must have passed the taught modules worth at least 120 credits.

Please note: Not all option modules will necessarily be offered in any one year.

MA Film, Television and Moving Image – FULL-TIME

Semester 1	Semester 2
One core 20 credit module	One core 20 credit module
Key Concepts in Film Television and Moving Image (20 credits)	Contemporary Issues in Moving Image and Screen Studies (20 credits)
Plus <u>TWO</u> 20 credit options from	Plus <u>TWO</u> 20 credit options from
Television Art: Aesthetics and Quality (20 credits) Cinema Distribution and Exhibition (20 credits) Modern and Contemporary European Cinema (20 credits) Introduction to Screenwriting (20 credits)	Film Programming and Moving Image Curation (20 credits) Documentary Aesthetics, Sites and Spectatorship (20 credits) Asian Cinema: Time, Memory and History (20 credits) Advanced Screenplay Preparation (20 credits)
Year long Final Project (60 credits)	

MA Film, Television and Moving Image – PART-TIME YEAR 1

Semester 1	Semester 2
One core 20 credit module	One core 20 credit module
Key Concepts in Film Television and Moving Image (20 credits)	Contemporary Issues in Moving Image and Screen Studies (20 credits)
Plus <u>ONE</u> 20 credit options from	Plus <u>ONE</u> 20 credit options from
Television Art: Aesthetics and Quality (20 credits) Cinema Distribution and Exhibition (20 credits) Modern and Contemporary European Cinema (20 credits) Introduction to Screenwriting (20 credits)	Film Programming and Moving Image Curation (20 credits) Documentary Aesthetics, Sites and Spectatorship (20 credits) Asian Cinema: Time, Memory and History (20 credits) Advanced Screenplay Preparation (20 credits)

MA Film, Television and Moving Image – PART-TIME YEAR 2

Semester 1	Semester 2
<p><u>ONE</u> 20 credit options from</p> <p>Television Art: Aesthetics and Quality (20 credits) Cinema Distribution and Exhibition (20 credits) Modern and Contemporary European Cinema (20 credits) Introduction to Screenwriting (20 credits)</p>	<p><u>ONE</u> 20 credit options from</p> <p>Film Programming and Moving Image Curation (20 credits) Documentary Aesthetics, Sites and Spectatorship (20 credits) Asian Cinema: Time, Memory and History (20 credits) Advanced Screenplay Preparation (20 credits)</p>
<p>Year long Final Project (60 credits)</p>	

MA Film, Television and Moving Image – FULL-TIME

SUGGESTED PATHWAY: CURATION

Semester 1	Semester 2
<p>One core 20 credit module</p> <p>Key Concepts in Film Television and Moving Image (20 credits)</p>	<p>One core 20 credit module</p> <p>Contemporary Issues in Moving Image and Screen Studies (20 credits)</p>
<p>Recommended 20 credit option module</p> <p>Cinema Distribution and Exhibition (20 credits)</p>	<p>Recommended 20 credit option module</p> <p>Film Programming and Moving Image Curation (20 credits)</p>
<p>Plus <u>ONE</u> 20 credit options from</p> <p>Television Art: Aesthetics and Quality (20 credits) Modern and Contemporary European Cinema (20 credits) Introduction to Screenwriting (20 credits)</p>	<p>Plus <u>ONE</u> 20 credit options from</p> <p>Documentary Aesthetics, Sites and Spectatorship (20 credits) Asian Cinema: Time, Memory and History (20 credits) Advanced Screenplay Preparation (20 credits)</p>
<p>Year long Final Project (60 credits)</p>	

For this suggested pathway you should take both recommended options, and you are strongly recommended to do either of the following for your Final Project: a) A dissertation on an aspect

of film programming or moving image curation; b) A film programme or moving image event, accompanied by its documentation and a substantial reflective commentary.

MA Film, Television and Moving Image – PART- TIME YEAR 1

SUGGESTED PATHWAY: CURATION

Semester 1	Semester 2
One core 20 credit module	One core 20 credit module
Key Concepts in Film Television and Moving Image (20 credits)	Contemporary Issues in Moving Image and Screen Studies (20 credits)
Recommended 20 credit option module	Plus <u>ONE</u> 20 credit options from
Cinema Distribution and Exhibition (20 credits)	Documentary Aesthetics, Sites and Spectatorship (20 credits)
Plus <u>ONE</u> 20 credit options from	Asian Cinema: Time, Memory and History (20 credits)
Television Art: Aesthetics and Quality (20 credits)	Advanced Screenplay Preparation (20 credits)
Modern and Contemporary European Cinema (20 credits)	
Introduction to Screenwriting (20 credits)	

MA Film, Television and Moving Image – PART- TIME YEAR 2

SUGGESTED PATHWAY: CURATION

Semester 1	Semester 2
Recommended 20 credit option module	Recommended 20 credit option module
Cinema Distribution and Exhibition (20 credits)	Film Programming and Moving Image Curation (20 credits)
<u>OR ONE</u> 20 credit options from	
Television Art: Aesthetics and Quality (20 credits)	
Modern and Contemporary European Cinema (20 credits)	
Introduction to Screenwriting (20 credits)	
Year long Final Project (60 credits)	

For this suggested pathway you should take both recommended options, and you are strongly recommended to do either of the following for your Final Project: a) A dissertation on an aspect

of film programming or moving image curation; b) A film programme or moving image event, accompanied by its documentation and a substantial reflective commentary.

MA Film, Television and Moving Image – FULL-TIME

SUGGESTED PATHWAY: SCREENWRITING

Semester 1	Semester 2
One core 20 credit module Key Concepts in Film Television and Moving Image (20 credits)	One core 20 credit module Contemporary Issues in Moving Image and Screen Studies (20 credits)
Recommended 20 credit option module Introduction to Screenwriting (20 credits)	Recommended 20 credit option module Advanced Screenplay Preparation (20 credits)
Plus <u>ONE</u> 20 credit options from Television Art: Aesthetics and Quality (20 credits) Modern and Contemporary European Cinema (20 credits) Cinema Distribution and Exhibition (20 credits)	Plus <u>TWO</u> 20 credit options from Film Programming and Moving Image Curation (20 credits) Documentary Aesthetics, Sites and Spectatorship (20 credits) Asian Cinema: Time, Memory and History (20 credits)
Year long Final Project (60 credits)	

For this suggested pathway you should take both recommended options, and you are strongly recommended to do either of the following for your Final Project: a) A dissertation on an aspect of screenwriting; b) A long-form drama screenplay, accompanied by a substantial reflective commentary.

MA Film, Television and Moving Image – PART-TIME YEAR 1

SUGGESTED PATHWAY: SCREENWRITING

Semester 1	Semester 2
One core 20 credit module Key Concepts in Film Television and Moving Image (20 credits)	One core 20 credit module Contemporary Issues in Moving Image and Screen Studies (20 credits)

<p>Recommended 20 credit option module Introduction to Screenwriting (20 credits)</p>	<p>Plus <u>ONE</u> 20 credit options from</p> <p>Documentary Aesthetics, Sites and Spectatorship (20 credits) Asian Cinema: Time, Memory and History (20 credits)</p>
<p>Plus <u>ONE</u> 20 credit options from</p> <p>Television Art: Aesthetics and Quality (20 credits) Modern and Contemporary European Cinema (20 credits) Cinema Distribution and Exhibition (20 credits)</p>	

MA Film, Television and Moving Image – PART-TIME YEAR 2

SUGGESTED PATHWAY: SCREENWRITING

Semester 1	Semester 2
<p>Recommended 20 credit option module Introduction to Screenwriting (20 credits)</p>	<p>Recommended 20 credit option module Advanced Screenplay Preparation (20 credits)</p>
<p><u>OR ONE</u> 20 credit options from</p> <p>Television Art: Aesthetics and Quality (20 credits) Modern and Contemporary European Cinema (20 credits) Cinema Distribution and Exhibition (20 credits)</p>	
<p>Year long Final Project (60 credits)</p>	

Yearlong: Final Project 60 credits for this suggested pathway you should take both recommended options, and you are strongly recommended to do either of the following for your Final Project: a) A dissertation on an aspect of screenwriting; b) A long-form drama screenplay, accompanied by a substantial reflective commentary.

Academic regulations

The current Handbook of Academic Regulations is available at westminster.ac.uk/academicregulations

How will you be supported in your studies?

Course management

The MA Film, Television and Moving Image is taught by the Design, Creative and Digital Industries College. The management structure supporting the course is as follows:

- Gregory Sporton, Head of School, holds overall responsibility for the course and for the other courses run by Westminster School of Arts.
- Dr Ozlem Koksak is the Course Leader responsible for the day-to-day running and overall management of the course and development of the curriculum. Ozlem can be contacted by email: o.koksak@westminster.ac.uk .

The Course Leader will be responsible for:

- Admissions
- Approving students' programme of study
- Organising tutorials, supervisory support and pastoral care
- Co-ordinating final project supervision
- Co-ordinating marks for assessment boards
- General management of the course.

The course team reviews and develops the course and sets the framework for the above procedures in which all members of the course team participate. The course team for MA Film, Television and Moving Image consists of the course leader mentioned above, as well as Prof. May Adadol Ingawanij, Dr Michael Goddard, Dr Margherita Sprio, Dr. Virginia Pitts and all other module leaders of modules included in the course.

Module leaders oversee the delivery of all aspects of the module(s) they are responsible for. They consult students on matters relevant to their module.

For more information about this course please contact the course leader Ozlem Koksak.

Academic Support

Upon arrival, an induction programme will introduce you to the staff responsible for the course, the campus on which you will be studying, the Library and IT facilities, additional support available and to your Faculty Registry Office. You will be provided with the Course Handbook, which provides detailed information about the course. Each course has a course leader or Director of Studies. All students enrolled on a full-time course and part time students registered for more than 60 credits a year have a personal tutor, who provides advice and guidance on academic matters. The University uses a Virtual Learning Environment called Blackboard where students access their course materials, and can communicate and collaborate with staff and other students

Learning Support

The Academic Learning Development Centre supports students in developing the skills required for higher education. As well as online resources in Blackboard, students have the opportunity to attend Study Skills workshops and one to one appointments.

Learning support includes four libraries, each holding a collection of resources related to the subjects taught at that site. Students can search the entire library collection online through the Library Search service to find and reserve printed books, and access electronic resources (databases, e-journals, e-books). Students can choose to study in the libraries, which have areas for silent and group study, desktop computers, laptops for loan, photocopying and printing services. They can also choose from several computer rooms at each campus where desktop computers are available with the general and specialist software that supports the courses taught at their Faculty. Students can also securely connect their own laptops and mobile devices to the University wireless network.

Support Services

The University of Westminster Student Affairs department provide advice and guidance on accommodation, financial and legal matters, personal counselling, health and disability issues, careers, specialist advice for international students and the chaplaincy providing multi-faith guidance. The University of Westminster Students' Union also provides a range of facilities to support students during their time at the University.

How do we ensure the quality of our courses and continuous improvement?

The course was initially approved by a University Validation Panel in 2016. The panel included internal peers from the University, academic(s) from another university and a representative from industry. This helps to ensure the comparability of the course to those offered in other universities and the relevance to employers.

The course is also monitored each year by the Faculty to ensure it is running effectively and that issues which might affect the student experience have been appropriately addressed. Staff will consider evidence about the course, including the outcomes from Course Committees, evidence of student progression and achievement and the reports from external examiners, to evaluate the effectiveness of the course. Each Faculty puts in to place an action plan. This may for example include making changes on the way the module is taught, assessed or even how the course is structured in order to improve the course, in such cases an approval process is in place.

A Course review takes place periodically to ensure that the curriculum is up-to-date and that the skills gained on the course continue to be relevant to employers. Students meet with review panels to provide feedback on their experiences. Student feedback from previous years e.g. from Course Committees is also part of the evidence used to assess how the course has been running.

How do we act on student feedback?

Student feedback is important to the University and student views are taken seriously. Student feedback is gathered in a variety of ways.

- Through Course Committees students have the opportunity to express their voice in the running of their course. Student representatives are elected to Committee to expressly represent the views of their peer. The University and the Students' Union work together to provide a full induction to the role of the student representatives.
- Each Faculty also has its own Faculty Student Forum with student representatives; this enables wider discussions across the Faculty. Student representatives are also represented on key Faculty and university committees.
- All students are invited to complete a questionnaire before the end of each module. The feedback from this will inform the module leader on the effectiveness of the module and highlight areas that could be enhanced.
- The University also has an annual Postgraduate Taught Experience Survey or PTES which helps us compare how we are doing with other institutions, to make changes that will improve what we do in future and to keep doing the things that you value.

Please note: This programme specification provides a concise summary of the main features of the course and the learning outcomes that a student might reasonably be expected to achieve and demonstrate if s/he takes full advantage of the learning opportunities that are provided. This specification should be read in conjunction with the Course Handbook provided to students and Module Handbooks, which provide more detailed information on the specific learning outcomes, content, teaching, learning and assessment methods for each module.

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