

**PROGRAMME SPECIFICATION  
(Taught Postgraduate)**



<b>1</b>	<b>Awarding Institution</b>	Newcastle University
<b>2</b>	<b>Teaching Institution</b>	Newcastle University
<b>3</b>	<b>Final Award</b>	MA
<b>4</b>	<b>Programme Title</b>	MA in Film: Theory & Practice
<b>5</b>	<b>Programme Code</b>	4039
<b>6</b>	<b>Programme Accreditation</b>	N/A
<b>7</b>	<b>QAA Subject Benchmark(s)</b>	N/A
<b>8</b>	<b>FHEQ Level</b>	7
<b>9</b>	<b>Last updated</b>	July 2021

**10 Programme Aims**

- 1 To enhance students' skills in the critical analysis of the underlying language of film
- 2 To provide students with advanced knowledge of the theoretical and historical aspects of film in a range of national and transnational contexts
- 3 To develop and widen students' knowledge of film as both a medium and an aspect of wider cultural histories
- 4 According to module choice, to provide students with knowledge and experience of film practice, incorporating film production and film exhibition
- 5 To provide students with training in a range of research methodologies specific to the study of cultural objects in general and film in particular, and a range of research skills including critical and selective data-gathering, archive work, synthesis of complex information, comparative analysis, bibliographical skills, and the application of information and communications technologies
- 6 To comply with prevailing University policy and procedures, and QAA codes of practice
- 7 To meet the requirements of a Level 7 programme within the FHEQ.

**11 Learning Outcomes**

The programme provides opportunities for students to develop and demonstrate knowledge and understanding, qualities, skills and other attributes in the following areas. The programme outcomes have references to the benchmark statements for Film.

**Knowledge and Understanding**

On completing the programme students should have knowledge and understanding of:

- A1 The close analysis of films and critical discourses on film, in the light of cutting-edge research

A2	Aspects of the cinemas, and their contextual cultures, of a range of countries, in depth and in detail
A3	Advanced accounts of the modes of visual and narrative representation in film, and their social, political, commercial, and creative implications
A4	How to demonstrate, in extended pieces of writing, in-depth knowledge of a self-chosen aspect of study, informed by advanced and recent scholarship
A5	Empirical research methods such as distinguishing between varying versions of films and surveying audience responses
A6	(For those students choosing options in film practice) the processes, requirements and demands of either filmmaking or cinema management, informed by the expertise and experiences of highly skilled professionals
A7	Daily running of an organization in the film exhibition and production sector; the issues of policy and market affecting the relevant sector
<b>Teaching and Learning Methods</b>	
A1-7 are imparted via a combination of seminars based on required reading, lectures, workshops, student presentations, practical analyses of short sequences from films, and one-to-one tutorials on work in progress. These primary means lead to guided self-study, mainly through reading and the close viewing of films, and to the development of independent study programmes through selective identification of key areas of materials and ideas.	
<b>Assessment Strategy</b>	
A1-7 are assessed by written assignments, film script, a dissertation, and where applicable, placement diary. A6 is also assessed by short films.	
<b>Intellectual Skills</b>	
On completing the programme students should be able to:	
B1	Gather, synthesise and evaluate information
B2	Undertake independent, critical analysis
B3	Organise and present ideas convincingly within the framework of a structured and reasoned argument, in oral or – more usually – written form
B4	Apply appropriate methodologies to specialist areas of study
B5	(For those students who choose optional modules in film practice) Plan and organise the production of complex images according to the principles of film narrative, and/or negotiate a range of conflicting commercial demands while working in a team to produce elements of a commercial cinema programme
B6	Design a research project, manipulate and present substantial amounts of data and/or analysis, and select and employ appropriate research methodologies
B7	(For those students who choose optional module of professional placement) Undertake tasks as required in a high-pressure professional environment
<b>Teaching and Learning Methods</b>	
B1-5 are developed through the close analysis of films, seminar preparation, presentations to peers, group discussion, and the planning, drafting, and writing of assignments. B4 is	

also developed in the research training modules through instructional lectures and group analysis of sample films and texts. B5 is also developed through the tutored use of digital cameras and editing suites and/or fieldwork. B6 is developed in a preparatory module and through specialist supervision during the planning and execution of the writing of chapters comprising a dissertation designed to study a specialised subject in depth. The research methods modules and dissertation are also designed to give training for, and insights into, possible doctoral study. B7 is developed by taking a placement in a local cinema, a film company or a film festival.

#### **Assessment Strategy**

B1-5 are assessed by means of written assignments. B5 is additionally assessed by the making of a short film. B1-4 and B6 are additionally and to a higher level assessed in the dissertation. B6 is assessed through the dissertation, with particular emphasis being placed by assessors on skills of design, presentation, selection, and argument. B7 is also assessed by a placement diary.

#### **Practical Skills**

On completing the programme students should be able to:

- C1 Deploy detailed knowledge of key techniques in film construction and identify these techniques within and across films
- C2 Deploy a range of current theoretical approaches, which may include narratology, cultural materialism, auteur analysis, new historicism and aesthetics, in analysing both the nature of individual films and the forces that have shaped film history
- C3 Deploy detailed knowledge of key tendencies, movements, styles, and trends in the film industries and environments of reception across a range of countries and analyse the ways in which such knowledge and its objects are constructed over time
- C4 (For those students taking optional modules in film theory and history) Work imaginatively with key issues in Film Studies, such as those of authorship, gender, performance, modes and circumstances of production and reception, nationality and race
- C5 (For those students taking optional modules in film practice) Develop a narrative screenplay, and/or film and edit together footage according to designs and conventions, and/or programme and market films and/or special events according to the requirements of an independent cinema

#### **Teaching and Learning Methods**

Skills C1-5 are developed through guided reading and viewing, lectures, seminars incorporating detailed analysis of selected film sequences, presentations to peers, group discussion and the preparation and writing of assignments. C5 is additionally developed through the tutored use of digital cameras and editing suites and fieldwork.

#### **Assessment Strategy**

C1-5 are assessed through written assignments and the dissertation. C5 is also assessed through the making of a short film, the writing of an essay reflecting on the film-making process, and/or a report on a placement.

#### **Transferable/Key Skills**

On completing the programme students should be able to:

- D1 Communicate and persuade

D2	Use library and bibliographic research resources effectively
D3	Interpret and make sense of visual data used representationally
D4	Identify and solve complex intellectual problems
D5	Use email, databases, and online environments as research and study tools
D6	Manage time, make plans and set priorities in order to achieve an objective
D7	Work creatively and flexibly with others as part of a small team
<b>Teaching and Learning Methods</b>	
D1-4 are enhanced through seminar presentations and discussions, and through the planning, drafting, and writing of assignments and the dissertation. D5 is developed in the Research Training and Research & Development modules and put into practice across the whole range of student intervention, most particularly in the presentation of written work. D6 is developed in short-term mode across the whole range of student intervention, most particularly in the timely delivery of oral presentations and of written work; in medium-term mode it is developed notably in the preparation, staging, and completion of the dissertation. D7 is imparted, practiced, and enhanced in seminar interventions, group work, and discussions formal and informal, in and beyond the classroom.	
<b>Assessment Strategy</b>	
D1-5 are assessed through written assignments and the dissertation. D6 & D7 are not formally assessed but are deemed to contribute (negatively or positively) to the outcomes of all assignments and are monitored through seminars and tutorials.	

<b>12 Programme Curriculum, Structure and Features</b>
<b>Basic structure of the programme</b>
This is a one year programme (full time) or two years (part time). Students must complete 180 credits.
<b>Key features of the programme (including what makes the programme distinctive)</b>
This programme allows students to choose between specialising in film theory & history or film practice. All students take compulsory modules equipping them to analyse films and engage with questions about the nature of film and the dominant and nationally-specific trends in film history, and then choose between optional modules in 1) specialist fields of film theory & history and 2) film practice (including film production and exhibition). Students electing to specialise in film theory & history are provided with an opportunity to study film from across a wide range of disciplines and national and historical contexts. Students electing to specialise in film practice are given the opportunity to build on their understanding of the nature of the medium developed in the compulsory modules by acquiring practical and vocational skills necessary to producing films. This choice extends into the dissertation, for which students may either write a 15,000-18,000-word study of a topic chosen in consultation with their supervisor, or produce a 4-7-minute film accompanied by a 7,000-word critical piece on a related area.
<b>Programme regulations (link to on-line version)</b>
<a href="#">Programme Regulations 25-26</a> (programme suspended 22-23, 23-24)

<b>13 Support for Student Learning</b>
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Generic information regarding University provision is available at the following link.
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<a href="#">Generic Information</a>
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<b>14 Methods for evaluating and improving the quality and standards of teaching and learning</b>
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Generic information regarding University provision is available at the following link.
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<a href="#">Generic Information</a>
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<b>15 Regulation of assessment</b>
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Generic information regarding University provision is available at the following link.
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<a href="#">Generic Information</a>
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In addition, information relating to the programme is provided in:
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The University Prospectus: <a href="http://www.ncl.ac.uk/postgraduate/courses/">http://www.ncl.ac.uk/postgraduate/courses/</a>
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Degree Programme and University Regulations: <a href="http://www.ncl.ac.uk/regulations/docs/">http://www.ncl.ac.uk/regulations/docs/</a>
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Please note. This specification provides a concise summary of the main features of the programme and of the learning outcomes that a typical student might reasonably be expected to achieve if she/he takes full advantage of the learning opportunities provided.
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