

LTC11D126

Title: *BA Film and History (full course proposal)*
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Issue

The School of Film and Television is proposing to introduce a new BA in Film and History degree programme.

Recommendation

Recipients are invited:

To approve this course proposal which has been approved by the HUM Learning Teaching and Quality Committee and the HUM Faculty Executive.

Resource Implications

Existing FTV and HIS resources will need some enhancement, but the vast majority of resources already exist. The Schools have sufficient funds to purchase appropriate resources and a portion of the FTV and HIS library budget will be devoted to relevant library resources.

A requirement for additional resourcing to run the elements of the course requiring use of the University's TV studio has been flagged by the Director of ITCS. The Head of FTV has agreed to provide the necessary funding for this.

Risk Implications

N/A

Equality and Diversity

The key selection criteria for admission are the academic ability and potential of the applicant. No applicant will be treated less favourably on grounds of sex, marital status, race, colour, ethnic origin, sexual orientation, disability, political or religious beliefs or any other criterion accepted as irrelevant by the University's Council.

These courses will embrace the University's dedication to the advancement of learning and the increase in knowledge, both to satisfy the aspirations of individuals and to contribute to economic, social and cultural progress.

These courses will embrace the University's continued development of its quality assurance systems to monitor and identify any differential impact on any student arising from policy or practice in admissions and teaching and assessment.

Timing of decisions

It is planned to recruit to this course from September 2013.

Further Information

Enquiries about this course should be sent to the course initiator Dr Melanie Williams (Melanie.Williams@uea.ac.uk)

Background

The development of a joint degree programme will enable the Schools of FTV and History to offer a novel and attractive possibility to enhance the recruitment potential for a new group of undergraduate students, without affecting recruitment for existing degree courses.

There is no identical course on offer anywhere in the UK. There are similar-sounding degrees on offer at Bangor and Kent; however, these offer only existing modules from the relevant History and Film Studies Departments, rather than a mix of existing modules and new modules as proposed here. None of these potential competitors offers a Film and History degree course with the integrated access and usage of a regional Film Archive, nor do they offer skills-based training in programme making and the use of film archives.

Discussion

Members are asked to approve this new proposal



LEARNING, TEACHING AND QUALITY OFFICE

PROPOSAL FOR COURSE(S) LEADING TO AN AWARD OF THE UNIVERSITY OF EAST ANGLIA

This document is in three parts:

- PART 1:** Summary of the Proposal
This section may be used for publicity purposes, once approval has been granted.

- PART 2:** Business Case
For consideration by the relevant Faculty Executive

- PART 3:** Academic Case
For consideration by the relevant Faculty Learning, Teaching and Quality Committee

All three parts need to be completed .
(There are different sections for fast-track proposals and these are clearly indicated).

For certain specified types of proposal such as change of degree title, change in School of registration, use a separate PART 4 template.

Extracts from this template will be published to form the programme specification.

Course Title(s)
Film and History

ROUTE FOR APPROVAL (Please refer to the accompanying guidance notes and use the questions below to help you determine the most appropriate route)

PRC Approval Required (Subject area new to UEA)		LTC Approval in Principle Required (Subject area new to UEA or new to School)	
Full	X	Fast-Track	

PART ONE - SUMMARY OF THE PROPOSAL

(This section may be used for publicity purposes. Please attach to the Business Case and to the Academic Case.)

S1	SUBJECT AREA(S) (please state)		
	Is the subject area new to the University? If yes, needs LTC and PRC approval	History – not new to the university Film Studies – not new to the university	
	Is the subject area new to the School? If yes, needs LTC approval in principle	History and Film Studies are both offered at BA, MA and PhD levels	
(If yes to either question, the fast-track route is not applicable).			
S2	PROFESSIONAL AWARD (if any)		
S3	ACCREDITING/VALIDATING BODY (if relevant)		
S4	LEVEL	Sub-degree (e.g. Cert. Dip.)	
		Undergraduate	BA(Hons)
		Integrated Masters	
		Masters	
		Postgraduate Research	
S5	AVAILABLE FROM (academic session) <i>Insert (mm/yyyy)</i>	09/2013	
S6	SCHOOL OF STUDIES	FTV and HIS	

Please complete the following section for each new course being proposed

Course One		
S7	COURSE TITLE	Film and History
S8	AWARD (e.g. BSc, MA)	BA
S9	DURATION (years or months)	3 years
S10	MODE OF ATTENDANCE (full-time, part-time, distance, other)	Full-time
S11	PLACEMENT(S)/WORK-BASED LEARNING REQUIRED	YES
		NO
S12	COURSE HIGHLIGHTS (for publication)	
	This course is run jointly between the School of History and the School of Film and Television studies and the focus is on a dialogue between the disciplines of film studies and history. It offers a new perspective on the study of film and history by offering a specific and distinct outcome – an understanding of the parallels and tensions between investigating film as history and history represented <i>through</i> film; the aim is to bring together the disciplines in constructive debate, allowing students to evaluate and critically reflect upon the intersections between divergent historical	

	<p>approaches and methods. Students will be required to think about the history of film and other media and also the study of history <i>using</i> film and other media as primary sources. In so doing, the degree asks students to reflect and evaluate the question of how history is represented, recorded and reconstructed through film.</p> <p>A core element in the teaching of this degree is the use of the East Anglian Film Archive (EAFA). This material in this archive is central to the teaching of the course, especially in the Third Year Special Subject, and Dissertations. There will be extensive training on how to make programmes using the outstanding UEA television studio and the opportunity to screen those programmes at Norwich's independent cinema, <i>Cinema City</i>. <i>Cinema City</i> will also be involved in the provision of a wide range of internship opportunities which will be associated with this course. Others will be available in the field of film archiving at EAFA, and via the School of History and School of FTV.</p> <p>Students can choose from a range of existing modules in Film Studies and History, as well as new modules: 'European History on Film' in Year One, 'Film and History I: Documentary' and 'Film and History II: Propaganda' in Year Two. In Year Three they engage in detailed study of the subject through a year-long Special Subject and a Dissertation, which can be practiced-based (e.g. making a film/programme) if they wish. A firm grounding in film-making and programme making will be provided by practice modules ('Introduction to Video Production' and 'Television Studio Production', both offered in Autumn or Spring semesters).</p>	
S13	RELEVANT SUBJECT BENCHMARK STATEMENT(S)	History (2007) ISBN 978 1 84482 674 2 Communication, media, film and cultural studies (2008) ISBN 978 1 84482 831 9
S14	ENTRY REQUIREMENTS	AAB
S15	CAREER POSSIBILITIES	Heritage Industry Film and TV documentary making Writing for historical programming Journalism Marketing Preparation for a MA degree
S16	JACS Subject Level Code(s) To be completed by the Planning Office following approval of the Business Case	
S17	UCAS ADMISSION CODE / COURSE CODE To be completed by the Planning Office following approval of the Business Case	
S18	FURTHER INFORMATION <i>Insert contact address/email/tel no. (e.g. Faculty Admissions Office)</i>	
S19	Course Director	Dr Melanie Williams and Dr Richard Maguire
S20	Course Proposer(s)	Dr Melanie Williams and Dr Richard Maguire

Questions for Initiator:

1. Do you want to propose another course? If yes, please complete Sections S7 – S19 (see below) for each related but separate award for which students may register from the outset.
2. Do you want to complete the Business Case yourself or do you want to send the Business Case to another member of staff to complete?
3. Do you also want to complete the Academic Case yourself or do you want to send the Academic Case to another member of staff to complete?

Course Two

(To be completed if there is a related but separate award for which students may register from the outset.)

S7	COURSE TITLE	
S8	AWARD (e.g. BSc, MA)	
S9	DURATION (years or months)	
S10	MODE OF ATTENDANCE (full-time, part-time, distance, other)	
S11	PLACEMENT(S)/WORK-BASED LEARNING REQUIRED	YES
		NO
S12	COURSE HIGHLIGHTS (for publication)	
S13	RELEVANT SUBJECT BENCHMARK STATEMENT(S)	
S14	ENTRY REQUIREMENTS	
S15	CAREER POSSIBILITIES	
S16	JACS Subject Level Code(s) To be completed by the Planning Office following approval of the Business Case	
S17	UCAS ADMISSION CODE / COURSE CODE To be completed by the Planning Office following approval of the Business Case	
S18	FURTHER INFORMATION <i>Insert contact address/email/tel no. (e.g. Faculty Admissions Office)</i>	
S19	Course Director	
S20	Course Proposer(s)	

Please copy and paste the above table for additional new courses / exit awards.

PART 2 – THE BUSINESS CASE

Note: One Business Case (BC0 to BC9) is applicable to all proposed courses

BC0	THE RATIONALE (Overview - brief summary)		
BC0.1	Brief summary of the rationale for the proposal		
	<p>The development of a joint degree programme will enable the Schools of FTV and History to offer a novel and attractive possibility to enhance the recruitment potential for a new group of undergraduate students, without affecting recruitment for existing degree courses.</p> <p>There is no identical course on offer anywhere in the UK. There are similar-sounding degrees on offer at Bangor and Kent; however, these offer only existing modules from the relevant History and Film Studies Departments, rather than a mix of existing modules and new modules as proposed here. None of these potential competitors offers a Film and History degree course with the integrated access and usage of a regional Film Archive, nor do they offer skills-based training in programme making and the use of film archives.</p>		
BC0.2	Who (externally) has been consulted about the proposals (e.g. Professional Associations, employers' groups, PSBs; independent academic (required for new course proposal); external examiner (required for fast-track proposals)). Please summarise here and attach copies of any responses to this document or insert their comments in this section.		
	<p>Dr Leon Hunt, Senior Lecturer in Film and TV Studies, Brunel University (FTV External Examiner).</p> <p>This is a very strong and interesting proposal for an interdisciplinary course in Film and History. As the proposal suggests, while other programmes combine modules from History and Film, there is a distinctive approach to the combining of the two disciplines here and what looks like a very fruitful dialogue between the two. While (as the documentation acknowledges) it is difficult to present evidence for its viability because of its unique approach, I can see no reason why it should not prove attractive, particularly at UEA. The rationale and outcomes are robustly designed. My only query relates to the practical modules. I can see that they are necessary to students who might take the practical dissertation, but perhaps a line could be added to clarify their relevance to the programme overall. Overall, though, I am happy to support the proposal.</p> <p>Dr Leon Hunt (leon.hunt@brunel.ac.uk) Senior Lecturer, Film and TV Studies Convenor, MA in Cult Film and TV School of Arts Brunel University, UK</p>		
BC0.3	Is this a Fast-track proposal?	YES	
		NO	No

BC0.4	If Yes, what features of the proposal make it a fast-track? <i>Please refer to the New Course Approval Procedure</i>

BC1	ACADEMIC AND RECRUITMENT STRATEGY
BC1.1	How does the proposal fit with School academic plans?
	<p>The Schools of History and FTV aim to offer a new undergraduate course that is not on offer anywhere else in the UK or internationally. This course will strengthen the recruitment of undergraduates to the School of Film and Television Studies.</p> <p>There is a growing interest in the use of film as a historical resource and this course will be based on strong research expertise among existing staff, which will be developed by offering distinct modules. It will provide a feeder pathway for MA and PhD research. A key rationale for the degree would be to maximise the use of the outstanding resources offered by EAFA and the UEA TV studio, which it will achieve by embedding the use of the East Anglia Film Archive into teaching. It also fits in with plans regarding the development of engagement activities with the local community.</p>
	The Faculty's academic plans?
	<p>The proposed programme responds to the Faculty's emphasis on interdisciplinary by bringing two disciplines together in constructive debate, allowing the students to evaluate and critically reflect upon the intersections between divergent historical approaches and methods.</p> <p>It also responds to the Faculty's desire on practice-oriented work by offering the opportunity for students to acquire skills in using film archives, creating programmes, and engaging with the wider public community.</p> <p>The programme is designed to increase UG admission numbers by creating an innovative degree not on offer as such at any other university in the UK.</p>
	The University's Corporate Plan?
	<p>The proposal helps to build a new brand of study at UEA that attracts additional students into UEA's UG programmes. It is meant to be particularly attractive to students who are seeking a career-focussed degree programme that offers a mixture of academic excellence with practical training.</p>
BC1.2	Proposed Recruitment Strategy
	<p>The new degree will be advertised as part of the FTV portfolio of BA programmes. . Advertisements will appear in all publicity materials, all current posters and brochures will be amended to highlight this new programme, and the proposed programme will benefit from an increased online presence, most notably the improved FTV and History websites.</p>

	International student agencies will be targeted through personal contacts, professional mailing lists, advertising at conference venues and education fairs, as well as at events on campus.		
BC1.3a	Is the proposal commercially sensitive?	YES	
		NO	No
BC1.3b	If yes, what are the reasons?		
	N/A		

Please either complete section BC2 in consultation with the Faculty Admissions Office and send (email) the summary and sections BC1 and BC2 to MAS and request that they complete section BC2.7; or, send (email) the summary and section BC1 to MAS and request that they complete section BC2.

Rebecca.Price@uea.ac.uk

Please either complete section BC3 and send (email) the Summary and sections BC1 and BC3 to CCEN and request that they complete section BC3.3; or send (email) the Summary and section BC1 to CCEN and request that they complete section BC3

A.Benson@uea.ac.uk

Section BC2 and BC3 may be completed in parallel

To be sent to MAS and completed by the Market Research Team

Please return within 10 working days of receipt.

The Business Case cannot be considered by the Faculty Executive until this section is completed

BC2	MARKET RESEARCH (to be completed by course proposer or MAS)	
BC2.1	What other and type of institution offers identical and/or similar courses in the UK?	
	No identical course; similar courses offered at Bangor University (History with Film Studies), Kent (Film Studies and History) and Sussex (History and Film Studies). None of the courses on offer include the practical skills, the access to an archive, and the interdisciplinary dialogue and joint-teaching offered here.	
BC2.2	Are there any likely international competitors? (Please give brief details)	
	No	
BC2.3	What is the annual number of applicants currently applying nationally for similar courses?	See BC2.5 below
BC2.4	What is the evidence for current and future demands for the course from <ul style="list-style-type: none"> • potential students? • Employers (public services, private sector, the professions etc) 	
	As this course will operating in a niche market it is difficult to establish evidence for its viability. It is difficult to assess demand as there are no truly comparative full degree courses and/or clearly defined targeting of applicants.	
BC2.5	Can current and projected demand be met from existing provision?	
	Nationally:	No
	Regionally:	No
BC2.6	Where is/what are the competitive advantage(s) for UEA?	
	UEA will be the only place where such a course is offered and this will place the School and the University at the forefront of interdisciplinary and applied research in this field. The course will also enhance the employability of the students by providing job-specific skills along with an overall enhancement of knowledge and skills this field.	

BC2.7	ADDITIONAL COMMENTS BY MAS:
	<ul style="list-style-type: none"> - No research was requested from the Market Research Team. - As no research into demand for this type of subject has been carried out it is not possible for MRT to comment on its viability; it is recommended that data is ordered on the Film and History courses offered by competitors to better test demand for the course type and the competitive nature of the market. Whilst there may not be a directly comparable market it will give an indication as to whether there is room for another course to compete for applications and accepts in this area. There would of course be time and budget needed to undertake this analysis. - Furthermore, a UCAS website search reveals a higher number of potential competitor courses for this course than those listed in the proposal. Below are all institutions in addition to those in the proposal that offer at least one Film/History course and an example of a course (several institution offer more than one permutation on this) <ul style="list-style-type: none"> o The University of Aberdeen – Film, Visual Culture and History o Aberystwyth - History/Film & Television Studies o Bath Spa - Film & Screen Studies/History o Canterbury Christchurch - Film, Radio and Television Studies with History o Derby - Film & Television Studies and History o Edge Hill - Film Studies and History o Essex - History and Film Studies o Glasgow - Film & Television Studies/History o Hertfordshire - History with Film o Huddersfield - Film Studies and History o Hull - History and Film Studies o Keele - Film Studies and History o Northampton - Film & Television Studies/History o Nottingham Trent - Film & TV and History o Oxford Brookes - Film Studies/History o Queen Mary London - Film Studies and History o Southampton - Film and History o St Andrews - Film Studies and Modern History o Stirling - Film & Media and History o Ulster - Film Studies and History o Winchester - Film Studies and History - The proposal assumes that potential students would recognise the USPs of the proposed course and be attracted to them putting it in a market of its own. This does not appear to have been tested. Ideally, qualitative testing of the concept with potential students would be carried out. Again this would have considerable time and budget implications. <p>Course team response is as follows:</p> <ol style="list-style-type: none"> 1. It would have been useful to have been able to carry out more in-depth market

research, however, time and budgetary constraints mitigated against this.

2. Nonetheless, the information presented here does suggest that there is a market for this field of study, as all these institutions are offering something titled 'Film and History' or variations upon that.
3. Having established the fact that there seems to be a market, then the list provided is not truly one of competitors. It consists largely of a group of institutions whose offer is well below ours (Bath Spa, Derby, Edge Hill, Herts., Huddersfield, Nott Trent, and Winchester are all around BCC and, in reality below that) and who therefore are not competitors. There is also a range listed which is well outside our geographic recruiting area i.e. Glasgow, St Andrews, Stirling, Ulster. These were not mentioned in our proposal because of this fact. The other institutions, (Southampton, Essex, Aberystwyth, Queen Mary) offer a Film and History degree but one that is fundamentally different to this one we propose on the grounds we lay out in the proposal e.g. they have merely taken FTV/HIS modules and mixed them, do not offer access to an archive, and so on.
4. This being so, it seems unlikely that market research can add anything substantive to the overall conclusions presented here. We consider that the question is one of marketing within the pool of potential students who are already looking at this type of degree. The focus of this intensive marketing needs to be the USPs of this degree. This is why we want to move swiftly on this to allow us to maximise the time available for marketing.

To be sent to the Careers Centre for completion

Please return within 10 working days of receipt.

The Business Case cannot be considered by the Faculty Executive until this section has been completed.

BC3	MARKET DEMAND AND RECRUITMENT (to be completed by the course proposer or the Careers Centre)	
BC3.1	What graduate career opportunities may be available?	
	<p>Professional career paths in the Heritage Industry, in the large and growing field of historical documentary-making, film and programme-making more generally, journalism, social media and website design.</p> <p>In addition, a humanities graduate can access a wide variety of career areas outside of their immediate degree subject area. Between 50-60% of all graduate jobs specified do not indicate a preferred degree subject. This diversity of options can bewilder students. It is important that they are encouraged to gain work experience at an early stage of their degree studies to expose them to different options, sectors and working environments. This will help them to narrow down their areas of key interest and develop contacts.</p>	
BC3.2	Who (externally) has been consulted about the proposals (e.g. Professional Associations, employers' groups, PSBs)?	
	<p>Creative Skillset http://www.creativeskillset.org Museums Association http://www.museumsassociation.org/careers/starting-your-career The Historical Association http://www.history.org.uk/resources/student_resource_2914_98.html AGCAS: Association of Graduate Careers Advisory Services www.agcas.org.uk/ Graduate Prospects www.prospects.ac.uk</p>	
BC3.3	ADDITIONAL COMMENTS BY CAREERS:	
	<p>This is likely to be an attractive degree programme for students. However, entry into careers within heritage and the media is incredibly competitive for graduates. Within heritage, it is becoming increasingly difficult for those without a post graduate degree and substantial experience to find a graduate level job. Graduates of this degree programme who intend to find employment in those sectors at the outset of their career will need to be very proactive whilst at university and to undertake a substantial portfolio of work experience during their degree.</p> <p>The practical skills modules will help students to contribute to that portfolio of experience – particularly if there is a delivered outcome that could be presented - but more could be encouraged. It will be important to develop students' awareness of the</p>	

	<p>roles and requirements of the sectors, where their degree provides for those requirements and where there may be gaps. They should be encouraged to develop networking skills and self sufficiency in career planning. If these elements are not included in the module, early signposting to relevant sources of support and advice at UEA, as well as careers events will be important. The use of external speakers may also assist with this.</p> <p>It is unclear as to how the degree will prepare students for careers within Web design. If this claim is made in marketing material it will need to be substantiated further.</p>
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To be completed by the course proposer. BC4 may be completed prior to return of BC2 and BC3, but the Business Case cannot be considered until all sections are complete.

BC4	RESOURCES		
BC4.1	STUDENT NUMBERS AND TUITION FEES		
BC4.1.1	Student Numbers:		
	Proposed student target intake		
	FT (Home/EU)	10	
	FT (International)	1	
	PT (Heads)		
	DL (Heads)		
	Minimum viable intake (ftes)	3-4	
	Maximum viable intake (ftes)	30	
	Are the student numbers:		
	a) available via redistribution within the School? <i>Consult the Head of School</i>	YES	
		NO	
	b) available via redistribution with the Faculty? <i>Consult the Dean of Faculty</i>	YES	
		NO	
	c) additional numbers required? <i>Consult the Planning Office (ACAD)</i>	YES	x
		NO	
BC4.1.2	Tuition Fees:		
	Please select the relevant fee schedule:		
	a) Standard Home/EU/International	X	
	b) Full-cost <i>Please specify requested fee levels and consult the University's Fees Officer (P.Courridge@uea.ac.uk)</i>		
	c) External Teaching Contract <i>Please provide brief details</i>		
BC4.2	EQUALITY AND DIVERSITY		
BC4.2.1	Does the course fall into a subject area which traditionally attracts a very specific or narrow student profile?	YES	
		NO	X
BC4.2.2	If yes, what steps will be taken to attract non-traditional students to the course / School? (Areas to consider include: age, disability, ethnicity (home and international), gender and socio-economic group.)		
	The key selection criteria for admission are the academic ability and potential of the applicant. No applicant will be treated less favourably on grounds of sex, marital status, race, colour, ethnic origin, sexual orientation, disability, political or religious beliefs or any other criterion accepted as irrelevant by the University's Council.		

	<p>These courses will embrace the University's dedication to the advancement of learning and the increase in knowledge, both to satisfy the aspirations of individuals and to contribute to economic, social and cultural progress.</p> <p>These courses will embrace the University's continued development of its quality assurance systems to monitor and identify any differential impact on any student arising from policy or practice in admissions and teaching and assessment.</p>
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Now complete BC5 AND BC6 if the proposal is following the 'full' new course proposal route.

OR

Complete BC5F AND BC6F if the proposal is following the 'fast-track' route.

FOR FULL NEW COURSE PROPOSALS

BC5	What is the impact of the proposal on ACADEMIC STAFF?		
BC5.1	Are new appointment(s) required?	YES	
		NO	X
	If yes, how many of what type (e.g. Teaching and Scholarship, Teaching and Research) and at what level?		
	What is the source of funding for new academic staff?		
BC5.2	If no new teaching appointments are required, are any teaching adjustments required if new modules are to be introduced and if other modules are to be withdrawn? (Please include code, credit value and level/year of any new modules and/or modules to be withdrawn).		
	The proposed programme will utilise a mixture of existing and new modules. The majority of the new modules will be provided by History and the East Anglia Film Archive, where sequence of recent new appointments will provide the capacity to sustain the expected rise in numbers.		
BC5.3	Is any course(s) to be withdrawn?	YES	
		NO	X
	If Yes, please specify UCAS Code(s) / Course codes and session from which course(s) withdrawn?		
BC5.4	Are there any implications outside the sponsoring School (e.g. service teaching, by other Schools of Studies)?		
	No - some modules may be taken outside FTV and HIS but the numbers of students involved will be too small to have any adverse impact.		

FOR FAST TRACK NEW COURSE PROPOSALS

BC5F	What is the impact of the proposal on ACADEMIC STAFF?		
BC5F.1	Are new appointment(s) required? If yes, please refer to Full New Course Proposal	YES	
		NO	
BC5F.2	Are any new modules to be introduced?	YES	
		NO	
	If yes, please include code, credit value and level/year.		
BC5F.3	Is any course(s) to be withdrawn?	YES	
		NO	
	If Yes, please specify course and UCAS Code(s) and session from which course(s) withdrawn?		
BC5F.4	Are there any implications outside the sponsoring School (e.g. service teaching, by other Schools of Studies)		

FOR FULL NEW COURSE PROPOSAL

BC6	What is the impact of the proposal on PHYSICAL RESOURCES & OTHER FACILITIES?	
BC6.1	What are the recurrent or non-recurrent expenditure to be incurred in respect of:	
	i) Classroom and study facilities?	Any costs will be charged via apportionments.
	ii) Other equipment?	2 X additional: camera kits; lighting kits; and editing equipment required for additional students on current/new FTV practical units.

		£10,000 (approx)	
	iii) Consumables?	£5,000	
BC6.2	Computer equipment?	£800	
BC6.3	What additional books/journals/electronic resources other than those already available will be required year by year until steady state is reached?		
	Existing FTV and HIS resources will need some enhancement, but the vast majority of resources already exist. The Schools have sufficient funds to purchase appropriate resources and a portion of the FTV and HIS library budget will be devoted to relevant library resources.		
BC6.4	Are there any other special arrangements on which this new course proposal will depend? (E.g. placements, year abroad).	YES	
		NO	X
	If Yes, please give details of likely costs/whether appropriate agreements are in place/have to be drawn up?		
BC6.5	Are there any start-up costs (e.g. any initial publicity and promotion?)	YES	X
		NO	
	If yes, please give details:		
	The course will be advertised on our websites as soon as approval is received. However, given the 2013 start date and need to generate applications late in the admissions cycle, some resources will be required in promoting the new degree to appropriate secondary schools and so on will be important for the first cohort. This can be done as part of the wider outreach and engagement activities of both Schools.		

FOR FAST TRACK NEW COURSE PROPOSALS

BC6.1F	What will be the impact of the proposal on existing physical resources & other facilities?
BC6.2F	Will additional books/journals/electronic resources other than those already available be required?

BC7 seeks comments from other Divisions which have an interest in new course proposals, for example, because it has an impact on central provision of ICT or requires new library books or there are issues regarding regulatory frameworks. This section is for their comments.

Please send (email) the Summary and Sections BC1, BC4, BC5 (or BC5F) and BC6 (or BC6F) to each of the following (who should be consulted in parallel), with a request that they complete the relevant part of Section BC7

- Dean of Students
- Director of Information Services
- Director of Library Services
- Deputy Registrar & Secretary
- Director(s) of Faculty Administration
- Deputy Dean of Students (for Accommodation)

Also send to the Partnerships Office of the Learning, Teaching and Quality Office

Partner Colleges may be informed of the proposal unless it is deemed to be commercially sensitive (see Section BC1.3)

Sections BC7A – BC7F should be completed in parallel

Please complete the relevant section on behalf of the departments for which you are responsible, and return (email) to the Course Proposer within 10 working days of receipt.

*Please note that the process cannot proceed to approval until comments have been received from those listed below. **Please enter “no comment” if appropriate.***

This proforma has also been sent to the other central offices for consultation in parallel.

BC7A	Comments by Dean of Students
	What is the impact of the proposal on support staff and resources in the office for which you are responsible?

BC7B	Comments by Director of Information Services
	What is the impact of the proposal on support staff and resources in the office for which you are responsible?
	<p>The course includes a practical element using the TV Studio. There is capacity for increased use of the TV studio and this is welcomed by ISD, however there are quite significant support overheads, both in configuration and support and we do not sufficient capacity in our TV studio support team to support any additional teaching. If this course is to go ahead then ISD will need to appoint additional technician resources, I anticipate of the order of 0.5 fte grade 6 to support this course.</p> <p>I am aware that plans are also being brought forward to increase teaching in the TV studio by PSI and again we do not have sufficient capacity to support this. If both of these proposals go forward then ISD will need to appoint a full time grade 6 technician to provide the additional support required.</p> <p>As it currently stands ISD does not have the funding or resources available to provide support for this course.</p> <p>Response from Dr Brett Mills- FTV Head of School Yes, FTV will be able to resource this – we have extra staff built into our financial plan, and we’d intended one post to have a practical component. In addition, the modules that would require extra staff are not in level 1 of the degree proposal, so such resource would not be required until 2014-15, so we’ve time to ensure</p>

	we've sorted this.
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BC7C	Comments by Deputy Registrar & Secretary
	What is the impact of the proposal on support staff and resources in the office for which you are responsible?

BC7D	Comments by Director(s) of Faculty Administration
	What is the impact of the proposal on support staff and resources in the office for which you are responsible?

BC7E	Comments by Deputy Dean of Students (Accommodation)
	What is the impact of the proposal on support staff and resources in the office for which you are responsible?
	New residential capacity is anticipated and the planned removal of the guarantee to continuing overseas fee paying undergraduates should ensure that this and other modest increases in student numbers can be accommodated within the scope of the University's current accommodation guarantee.

BC7F	Comments by the Director of Library Services:
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	<p>What is the impact of the proposal on support staff and resources in the office for which you are responsible?</p>
	<p>We feel that the demands for books can be managed from existing stock and extra copies are within the constraints of the existing HIS/FTV book budgets. We have received confirmation that no new journal titles will be required. We would expect the HIS and FTV book budgets to be fully spent up each year. It is therefore inevitable that other areas may receive slightly less investment if we are adding stock for this course. To help plan for this course in September 2013 we would need to see a reading list as soon as possible and consult with the course directors and the HIS/FTV Library representative.</p> <p>It should be noted that any future acquisition of any new journal titles would be more challenging as our journals budget is effectively capped because publisher inflation continues to exceed the headline rate of inflation (RPI). Therefore normally, in order to gain access to a new title, the current policy is for the School(s) to either identify other less-used titles of equivalent cost for cancellation, or we would request the School(s) to provide additional supplementary funding.</p>

This section enables the course proposer to respond to any comments received prior to consideration of the business case for approval.

BC8A	INITIATOR'S RESPONSE TO SUPPORT STAFF/PHYSICAL RESOURCES COMMENTS and Market Research/Demand comments

Once all sections have been completed, the Business Case may be sent for approval

Approval of the Business Case

BC8	APPROVAL/SIGNATURES	Approved Yes/No?	Date
BC8.L1	School Director of Learning, Teaching and Quality:		
BC8.L2	Head of School (on behalf of School Board):		
BC8.L3	Dean of Faculty (on behalf of Faculty Executive):		
BC8.L4	PRC (if relevant)		
BC8.L5	LTC (if relevant)		

BC9 tells you who must now be informed once the business case has been approved.

BC9	Send approved Summary and approver list (BC8) to:
	Admissions Manager, MAS (Laura.Thompson@uea.ac.uk) for reporting purposes
	CAMS Manager/Planning Office (ACAD) (A.M.Watson@uea.ac.uk) for allocation of: <ul style="list-style-type: none">• ROU code for each proposed ROU course• JACS code• UCAS admissions code

The Academic Case, for consideration by the Faculty Learning, Teaching and Quality Committee (LTQC) now follows. You may complete this in parallel with the Business Case BUT the approval of the Business Case by the Faculty Executive should precede consideration by the LTQC.

PART 3 – THE ACADEMIC CASE

Please complete sections AC1 to AC5 for each new course being proposed

	Faculty	HUM
	School(s)	FTV and HIS

AC1a	Course Title	Film and History
	Course Director	Dr Melanie Williams and Dr Richard Maguire
AC1b	Exit Award(s) and Title	BA(Hons) Film and History

AC2	COURSE MANAGEMENT INFORMATION			
AC2.1	REGULATORY FRAMEWORK (please tick all that apply)			
	CCS for Undergraduate Courses			X
	Graduate Diplomas			
	Integrated Masters			
	PGCE			
	Common Masters Framework			
	Postgraduate Research			
	Certificate/Diploma in Continuing Education			
	Is the course as a whole assessed on a pass/fail basis?	YES		NO
	Are any modules assessed on a pass/fail basis?	YES	X	NO
	If so, how many modules and what is the credit volume for each module?			
	First Year is pass/fail but does not contribute to overall degree classification.			

AC3	(For undergraduate or integrated masters programmes only:)		
	Please select only from the permitted options		
	Weighting for degree classification:	Exit Award (please indicate: e.g. CertHE, DipHE)	
	Stage 0		
	Stage 1		
	Stage 2		
	Stage 3		
	Stage 4		
	Stage 5		
	Stage 6		
	Stage 7		

AC4	BOARD OF EXAMINERS			
AC4.1	Is there an existing Board of Examiners?	Yes	X	No
AC4.2	If YES, which existing board will be responsible for the course?	FTV		
AC4.3	If NO, please enter details for new board of examiners			

AC4.4	Are any new external examiner(s) required?	Yes	<input type="checkbox"/>	No
AC4.5	If yes, how many?			X

AC5	ACCREDITATION/VALIDATION			
AC5.1	Is accreditation/validation by a Professional and/or Statutory Body required?	Yes	<input type="checkbox"/>	No
AC5.2	Please specify which PSB and when accreditation/validation may take place.			

AC6	NEW MODULES			
AC6a	Are there any new modules to be introduced?	YES	<input type="checkbox"/>	X
		NO	<input type="checkbox"/>	
	If Yes, then proceed to AC6b			
	If No, then proceed to AC6c			
AC6b1	Please complete a separate AC6b for each New Core, Compulsory, Option A, Option B, Option C module:			
	Module Title:			
	European History on Film			
	Level:	One	Credit Value:	20
	Semester:	Spring		
	Module Type: (e.g. EX, CW, WW, PR)	CW		
	Module marking Scheme (e.g. M40PA)			
	Module Organiser	Dr Matthias Neumann		
	Distance Learning?	YES	<input type="checkbox"/>	NO
			<input type="checkbox"/>	X
	Brief Outline			
	<p>The importance of film as a historical document, as a witness to history, has been recognised by many historians. Film promises to give us unique access to the ideological, physical and emotional content of an historic moment. It is a text to be analysed. But it also challenges students to consider where we as historians draw the line between the mediated and unmediated ‘truth’ of the past. Furthermore, ‘film’, for example as a propaganda tool, has the genuine power to become a force in historical developments. The module will use ‘film’, in its very diverse forms, to explore key themes and events in European history, such as the experience of war, life under dictatorship, everyday life, and the <i>longue durée</i> of social change. In doing so, students will be introduced to the varied types of film as a historical document. They will explore what role ‘film’ played itself in political, social and cultural developments in the past and it can help us to reconstruct history it. Furthermore, students will examine the manifold ways in which audio-visual historical representation shapes and reshapes our collective memory and understanding of the past. The module employs a strong comparative approach and countries studied include the USA, Britain, France, the</p>			

	Soviet Union, Germany, Poland, Hungary and Czechoslovakia..			
	Lectures: The seminars will be accompanied by fifteen lectures dealing with film as a historical document as well as a mean of historical representation. The focus will not solely be on modern history, but the lectures will also examine the role of film in shaping our ideas and understanding of medieval and early modern history.			
	Film screenings: The seminars will also be accompanied by five screenings of selected feature films and documentaries.			
AC7b2	Please complete a separate AC6b for each New Core , Compulsory, Option A, Option B, Option C module			
	Module Title:			
	Documentary: History, Theory, Criticism			
	Level:	2	Credit Value:	20
	Semester:	Autumn		
	Module Type: (e.g. EX, CW, WW, PR)	CW		
	Module marking Scheme (e.g. M40PA)			
	Module Organiser	Dr Brett Mills		
	Distance Learning?	YES		NO X
	Brief Outline			
	This module will introduce students to the key issues in documentary history, theory and criticism. It will address definitional and generic debates; ethical issues; historical forms and founders; different categories, models and expository and poetic modes of documentary filmmaking; and social and political uses and debates. It will draw upon case studies from a range of different national and media contexts and give students grounding in key historical, methodological and ethical debates that they can draw upon in their future written and practical work.			
	AC7b3	Please complete a separate AC6b for each New Core , Compulsory, Option A, Option B, Option C module		
Module Title:				
Propaganda				
Level:		2	Credit Value:	20
Semester:		Spring		
Module Type: (e.g. EX, CW, WW, PR)				
Module marking Scheme (e.g. M40PA)				
Module Organiser		Dr Richard Maguire		
Distance Learning?		YES		NO X
Brief Outline				
This module will introduce students to the history of propaganda. It will ask students to consider what constitutes propaganda, and to understand the techniques of propaganda, as well as its purposes and effectiveness. It will				

	consider the issue across the twentieth century and will do so by looking at the issue of propaganda in dictatorial regimes, such as Nazi Germany (and fascism more widely), as well as the communist dictatorships. It will also look at the role of propaganda in the Western democracies, looking especially at the issue of the British Empire and the Cold War. It will also look at the role of propaganda in radical politics and protest movements, such as the environmental movement. In doing so it will provide students with an understanding of important historical and ethical debates.			
AC7b3	Please complete a separate AC6b for each New Core , Compulsory, Option A, Option B, Option C module			
	Module Title:			
	Contesting the Past: Representation and Memory			
	Level:	3	Credit Value:	30
	Semester:	Autumn		
	Module Type: (e.g. EX, CW, WW, PR)			
	Module marking Scheme (e.g. M40PA)			
	Module Organiser	Dr M Neumann		
	Distance Learning?	YES	<input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	Brief Outline			
	<p>Teaching arrangements:</p> <p>Seminars: 2 hours per week Archive Tutorial: 3 EAFA workshops (3 hours each) Screenings: several compulsory screenings</p> <p>Assessment Mode</p> <p>1 One essay of c. 3,000 words 2 One seminar presentation 3 3 hours examination / or a second piece of coursework</p> <p>Description: Historical representation and memory is constantly constructed and reconstructed. This module examines the role of documentaries and feature films in this process, exploring the close interplay and tensions between history, memory, the past and present. Feature films, in particular, have a powerful capacity to reconstruct historical narratives and understanding. Their visual vividness provides a magical simulation of the past. Indeed, in the case of medieval and early modern history, they provide a prime media through which popular understanding of these historical times is conveyed and shaped. Moreover, documentaries and feature films alike often contaminate collective memories of contemporaries and eyewitnesses of specific events, creating further challenges to historians in their pursuit to reconstruct the past. Students will examine what role films play in the process of national memory-work in popular culture and commemoration of historical events as well as how film as a medium can help but also hinder conveying historical understanding. They will also be able to discuss the work of documentary film makers and the practical challenges and responsibilities that come with it: interviewing eyewitnesses and the perils of oral history, organising and constructing a historical narrative, tensions between documentary as an art form and as a medium to</p>			

	<p>transmit knowledge. The module will focus on four exemplary periods/themes/events:</p> <ol style="list-style-type: none"> (1) Memory long gone: film and understanding of early modern times, (2) Memorialising World War I, (3) Representing the Holocaust, (4) Contesting the Past: Late Socialism in Eastern Europe and the End of the Cold War. 			
AC6b4	Please complete a separate AC6b for each New Core , Compulsory, Option A, Option B, Option C module:			
	Module Title:			
	Documentary: Theory into Practice			
	Level:	3	Credit Value:	20
	Semester:	Spring		
	Module Type: (e.g. EX, CW, WW, PR)	PR		
	Module marking Scheme (e.g. M40PA)			
	Module Organiser	Dr Sarah Godfrey		
	Distance Learning?	YES	NO	X
	Brief Outline			
<p>This module builds on Film & History I: Documentary and on the production skills gained in Modules FTVFP81/2 and FTVFP32/3 and will integrate theoretical and historical approaches to the study of documentary with reflective practice in which students are required to produce a historical documentary. It will use the analysis of historical documentaries as a way of approaching filmmaking as a procedure and aims to bring an understanding of how history is constructed and narrated visually. Students will use their analysis of historical documentaries to inform their own work and will engage with questions about documentary practice as a methodological approach to history. The students will draw upon their earlier workshop sessions / research and archival resources at EAFA in producing and reflecting upon their documentary film projects.</p>				

AC7c1	DESCRIBE CORE OR COMPULSORY EXISTING MODULES		
Please complete for existing modules that are Core or Compulsory for this course			
Module Title:	What is Film History?		
Module Code:	FTVF1F11	Semester:	Autumn
Level:	1	Credit Value:	20
Module Organiser			
Module Type: (EX / CW /			

	WW / PR etc)			
	Module marking Scheme: (e.g. M40PA)			
	Brief Outline:			
	<p>This module provides an introduction to the narrative history of film in the late 19th century and early 20th century, as it is commonly understood within Film Studies. The purpose here is not to convince students of the rightness of this history but rather to familiarise them with the key points of reference in the field. The module is also designed to familiarise students with a range of objects and methods within the practice of film history and to use these to encourage students to start asking questions about the construction of the established and accepted narrative of film history.</p>			
AC7c2	DESCRIBE CORE OR COMPULSORY EXISTING MODULES			
	Please complete for existing modules that are Core or Compulsory for this course			
	Module Title:	Introduction to Modern History		
	Module Code:	HIS 1A19	Semester	Autumn
	Level:	1	Credit Value:	20
	Module Organiser			
	Module Type: (EX / CW / WW / PR etc)			
	Module marking Scheme (e.g. M40PA)			
	Brief Outline:			
	<p>This module provides a wide-ranging introduction to the political, social and economic transformation of Britain and Europe from the early nineteenth century to the First World War. Among the themes it considers are industrialisation and its impact; revolution and reform; nationalism and imperialism; gender and society; great power relations; the impact of war and the collapse of the old Europe in 1917-18.</p>			
AC7c3	DESCRIBE CORE OR COMPULSORY EXISTING MODULES			
	Please complete for existing modules that are Core or Compulsory for this course			
	Module Title:	Analysing Film and Television		
	Module Code:	FTVF1F09	Semester:	Autumn
	Level:	1	Credit Value:	20
	Module Organiser			
	Module Type: (EX / CW / WW / PR etc)			

	Module marking Scheme (e.g. M40PA):	
	Brief Outline:	
	<p>The module is designed to provide students with core study skills and techniques and methods of textual analysis. The module will cover the analysis of a range of formal features and frameworks such as narrative, mise-en-scene, camera work, editing and sound used in the analysis of film and television. The study skills covered will include use of the library and internet for research, as well as note taking, essay planning and the conventions of academic writing. In the process the module will cover issues such as referencing and plagiarism. It will be taught by lecture, seminar and screening.</p>	

AC7c3	DESCRIBE CORE OR COMPULSORY EXISTING MODULES		
	Please complete for existing modules that are Core or Compulsory for this course		
	Module Title:	Studies in Film History	
	Module Code:	FTVF1F06	Semester: Spring
	Level:	1	Credit Value: 20
	Module Organiser		
	Module Type: (EX / CW / WW / PR etc)		
	Module marking Scheme (e.g. M40PA):		
	Brief Outline:		
	<p>This module provides an introduction to the narrative history of film from the mid 20th century to the present, as it is commonly understood within Film Studies. The purpose here is not to convince students of the rightness of this history but rather to familiarise them with the key points of reference in the field. The module is also designed to familiarise students with a range of objects and methods within the practice of film history and to use these to encourage students to start asking questions about the construction of the established and accepted narrative of film history.</p>		

AC7c3	DESCRIBE CORE OR COMPULSORY EXISTING MODULES		
	Please complete for existing modules that are Core or Compulsory for this course		
	Module Title:	Introduction to Video Production	
	Module Code:	FTVF2P81	Semester: Autumn or

				Spring
Level:	2	Credit Value:	20	
Module Organiser				
Module Type: (EX / CW / WW / PR etc)				
Module marking Scheme (e.g. M40PA):				
Brief Outline:				
<p>This module will enable students to acquire the essential skills to undertake video production and create coherent video programmes. Practical instruction and familiarisation is supported by workshop sessions focusing upon elements of the relationship between technique and the inscription of mise-en-scene within film. Whilst specific craft skills are recognised there is greater emphasis upon the overall requirements of the production process, including elements of production management, and an understanding of how these components integrate to maximise the communication potential of a production. Learning is structured around the production of an individual portfolio of practical tasks supported by associated research tasks investigating the application of technique to the interpretation and reception of audio-visual texts, and a project executed within small production groups. An individual evaluation of learning during the module is also required.</p>				

AC7c3	DESCRIBE CORE OR COMPULSORY EXISTING MODULES			
	Please complete for existing modules that are Core or Compulsory for this course			
Module Title:	Television Studio Production			
Module Code:	FTVF2P32	Semester:	Autumn or Spring	
Level:	2	Credit Value:	20	
Module Organiser				
Module Type: (EX / CW / WW / PR etc)				
Module marking Scheme (e.g. M40PA):				
Brief Outline:				
<p>This module introduces students to television studio production, using the resources of the campus television studio. Once students have learned the basic skills of both live and recorded studio production (including directing, vision and sound mixing, camera-work, lighting, floor management and editing), they work towards the production of a short television programme. They are also required to write a report analysing and evaluating the production process and the finished product.</p>				

AC7c3 DESCRIBE CORE OR COMPULSORY EXISTING MODULES			
Please complete for existing modules that are Core or Compulsory for this course			
Module Title:	Research Training		
Module Code:	FTVF2F34	Semester:	Spring
Level:	2	Credit Value:	20
Module Organiser			
Module Type: (EX / CW / WW / PR etc)			
Module marking Scheme (e.g. M40PA):			
Brief Outline:			
<p>The module is designed to provide students with the key concepts and methods necessary to devise and execute an independent research project whether using traditional academic methods or practice based research. As a result, it will cover the key processes involved in devising and focusing a research project, reflexively undertaking the research itself and writing up one's results. In the process, students will be shown how to position their work in relation to an intellectual context; devise the research questions that are practical and realistic; and developing research methods through which to address these questions. The module will be taught by lecture and seminar.</p>			

AC7c3 DESCRIBE CORE OR COMPULSORY EXISTING MODULES			
Please complete for existing modules that are Core or Compulsory for this course			
Module Title:	Film and Television Studies Dissertation (Autumn)		
Module Code:	FTVF3F75	Semester:	Autumn
Level:	3	Credit Value:	30
Module Organiser			
Module Type: (EX / CW / WW / PR etc)			
Module marking Scheme (e.g. M40PA):			
Brief Outline:			
<p>This module provides the opportunity to work on an independently researched dissertation on some aspect of Film and/or Television Studies. You are able to choose whether you do the dissertation module in the Autumn or the Spring</p>			

Semester of your final year, whichever fits in better with your schedule of modules. (See also FTVF3F76 - note that you cannot take both modules.) Topics are individually negotiated. They need not relate directly to material taught in previous modules, although it is expected that dissertations will draw on and reflect upon perspectives and methodologies introduced earlier in the degree course.

AC7c3	DESCRIBE CORE OR COMPULSORY EXISTING MODULES		
	Please complete for existing modules that are Core or Compulsory for this course		
	Film and Television Studies Dissertation (Spring)		
Module Title:			
Module Code:	FTVF3F76	Semester:	Spring
Level:	3	Credit Value:	30
Module Organiser			
Module Type: (EX / CW / WW / PR etc)			
Module marking Scheme (e.g. M40PA):			
Brief Outline:			
	<p>This module provides the opportunity to work on an independently researched dissertation on some aspect of Film and/or Television Studies. You are able to choose whether you do the dissertation module in the Autumn or the Spring Semester of your final year, whichever fits in better with your schedule of modules. (See also FTVF3F75 - note that you cannot take both modules.) Topics are individually negotiated. They need not relate directly to material taught in previous modules, although it is expected that dissertations will draw on and reflect upon perspectives and methodologies introduced earlier in the degree course.</p>		

AC7c3	DESCRIBE CORE OR COMPULSORY EXISTING MODULES		
	Please complete for existing modules that are Core or Compulsory for this course		
	Practice-Based Dissertation (Aut)		
Module Title:			
Module Code:	FTVF3P83	Semester:	Autumn
Level:	3	Credit Value:	30
Module Organiser			
Module Type: (EX / CW / WW / PR etc)			

Module marking Scheme (e.g. M40PA):	
Brief Outline:	
<p>You must have taken one of more of the following modules in order to progress onto the Practice-Based Dissertation: FTVF2P20, FTVF2F23,FTVF2P32, FTVF2P33, FTVF2P81, FTVF2P82, FTVF3P80, FTVF3P81, FTVF3P82. In taking this module, you cannot take any of the other FTV Dissertation modules. This module provides the opportunity to work on a practice-based dissertation investigating some aspect of Media, Film and/or Television studies. Students are expected to use audio-visual means to explore an academic question, engaging with a critical concept in both the practical and written elements of the Dissertation. Topics and amounts of practical work are individually negotiated. Students are also expected to build upon an area of practice previously learned through experience on practice-based modules in the areas of either audio-visual work or screenwriting, dependent on which type of practice module was previously studied. Students are also expected to produce practical dissertation work that refers to, and makes use of, relevant theoretical debates and issues. All practice-based dissertations will contain practical work, a developmental portfolio and an element of critical evaluation. Team-centred projects will be considered, but each team member must be able to demonstrate the validity of their individual dissertation project. ONLY AVAILABLE TO STUDENTS REGISTERED WITH FTV</p>	

AC7c3	DESCRIBE CORE OR COMPULSORY EXISTING MODULES		
Please complete for existing modules that are Core or Compulsory for this course			
Module Title:	Practice-Based Dissertation (Spring)		
Module Code:	FTVF3P84	Semester:	Spring
Level:	3	Credit Value:	30
Module Organiser			
Module Type: (EX / CW / WW / PR etc)			
Module marking Scheme (e.g. M40PA):			
Brief Outline:			
<p>You must have taken one of more of the following modules in order to progress onto the Practice-Based Dissertation: FTVF2P20, FTVF2F23,FTVF2P32, FTVF2P33, FTVF2P81, FTVF2P82, FTVF3P80, FTVF3P81, FTVF3P82. In taking this module, you cannot take any of the other FTV Dissertation modules. This module provides the opportunity to work on a practice-based dissertation investigating some aspect of Media, Film and/or Television studies. Students are expected to use audio-visual means to explore an academic question, engaging with a critical concept in both the practical and written elements of the Dissertation. Topics and amounts of practical work are individually negotiated. Students are also expected to build upon an area of practice previously learned through experience</p>			

on practice-based modules in the areas of either audio-visual work or screenwriting, dependent on which type of practice module was previously studied. Students are also expected to produce practical dissertation work that refers to, and makes use of, relevant theoretical debates and issues. All practice-based dissertations will contain practical work, a developmental portfolio and an element of critical evaluation. Team-centred projects will be considered, but each team member must be able to demonstrate the validity of their individual dissertation project. ONLY AVAILABLE TO STUDENTS REGISTERED WITH FTV

AC8	If the course is a joint course, how will the student experience be managed?
	As with FTV's other joint honours degree programmes within the Faculty of Arts and Humanities, there will be robust frameworks of communication between the two schools to ensure continuity of student experience. Personal Tutors will provide a point of contact for all students enrolled on the programme providing information and guidance on matters such as module choice.

AC9	COURSE PROFILE AND AWARD REQUIREMENTS	
	Year 0	
	Core Modules	
	Compulsory Modules	
	Option A	
	Option B	
	Option C	
	Free Choice Modules – Enter number of credits	
	Year 1	
	Core Modules	
	Compulsory Modules	What is Film History, Studies in Film History, Analysing Film and Television, Introduction to Modern History, European History on Film,
	Option A	
	Option B	
	Option C	
	Free Choice Modules – Enter number of credits	One from HIS – 20 credits
	Year 2	

	Core Modules	
	Compulsory Modules	Film and History I: Documentary, Film and History II: Propaganda, Introduction to Video Production, Television and Studio Production; Research Training
	Option A	
	Option B	
	Option C	
	Free Choice Modules – Enter number of credits	One from HIS – 20 credits
Year 3		
	Core Modules	
	Compulsory Modules	FTV Dissertation or Practice-based Dissertation, Documentary: Theory into Practice, Contesting the Past: Representation and Memory
	Option A	
	Option B	
	Option C	
	Free Choice Modules – Enter number of credits	One from HIS - 30 credits
Year 4		
	Core Modules	
	Compulsory Modules	
	Option A	
	Option B	
	Option C	
	Free Choice Modules – Enter number of credits	

NOTE: Whilst the University will make every effort to offer the module listed, changes may sometimes have to be made for reason outside the University's control (e.g. illness of a member of staff) or because of low enrolment or sabbatical leave. Where this is the case, the University will endeavour to inform students.

**PROGRAMME SPECIFICATION FOR AN AWARD OF
THE UNIVERSITY OF EAST ANGLIA**

(The summary section may be used for publicity purposes. The full specification may also be publicly available).

Note: One Programme Specification may be used for all courses (ROUs) in the proposal. Please indicate where there are any differences (including any course (ROU) specific learning outcomes) between courses (ROUs) in the free text and explain how learning outcomes at the programme level (i.e. covering all courses) may be demonstrated.

PS1	EDUCATIONAL AIMS AND LEARNING OUTCOMES
PS1.1	<p data-bbox="304 421 1410 461">Overview of aims and learning outcomes:</p> <ul data-bbox="352 495 1410 1043" style="list-style-type: none"> • The joint honours course is intended to develop an interdisciplinary perspective on the study of film and history. • Students will develop a cogent understanding of the history and theory of film and other media • Students will be introduced to the methodologies and ethical debates involved in studying and representing history using film and other media. • Students will develop practical skills in sourcing and using film as primary sources and/or methods of communicating their own research. • The programme will nurture intellectual curiosity, critical analysis and the skills involved in the analysis of primary and secondary sources, not only from film but more traditional sources. • It will foster the development of the ability to work independently and as part of a team. • Students will develop a capacity for independent research, enhance their ability to express their ideas and develop skills to effectively present those ideas and arguments.
PS1.2	<p data-bbox="304 1077 1410 1117">Knowledge and Understanding:</p> <ul data-bbox="352 1151 1410 1464" style="list-style-type: none"> • An understanding of key issues associated with the study of the history of film and its place within broader historical contexts • An understanding of how film and other media can be used in the study of history. • An awareness of the parallels and tensions between investigating film as history and history represented through film • An awareness of the range of approaches and methodologies of film studies and history, and some understanding of the connections and contrasts that exists between the different academic traditions therein.
PS1.3	<p data-bbox="304 1496 1410 1536">Cognitive Skills:</p> <ul data-bbox="352 1570 1410 1917" style="list-style-type: none"> • Analyse and interpret a diverse range of written, visual and audio sources. • Critically review scholarly literature. • Understand the use of evidence and supporting material in drawing conclusions. • Show independence of thought. • Construct reasoned arguments. • Synthesise information and arguments. • Capacity for self-directed learning • Capacity to reflect on one's own academic progress via feedback on assessed work
PS1.4	<p data-bbox="304 1951 1410 1991">Subject specific skills (including practical skills):</p> <ul data-bbox="352 2024 1410 2087" style="list-style-type: none"> • Locate and retrieve sources from libraries, archives and online sources. • Analyse and interpret film texts in terms of their formal, institutional, and

	<p>wider historical contexts.</p> <ul style="list-style-type: none"> • Evaluate arguments in the scholarly literature pertaining to Film Studies and History. • Develop the ability to understand history through the study of films and other media. • Appreciate the complexity and diversity of film texts and their contexts. • Apply relevant critical theories to the interpretation and creation of media texts that reflect, record or reconstruct history on film. • Demonstrate knowledge of key techniques and ethical issues in media practice. • The production of a sustained piece of writing based on individual supervision and research (i.e. dissertation)
PS1.5	<p>General/transferable key skills and attributes:</p> <ul style="list-style-type: none"> • Communicate effectively in verbal exchanges. • Communicate effectively in writing. • Communicate effectively and fluently through the use of audio visual media • Gather information from a variety of sources. • Capacity to synthesise from a variety of sources. • Collaborate with others to achieve common goals. • Use IT and audio visual media effectively to retrieve and present information. • Demonstrate critical judgement. • Reflect on own learning and make constructive use of feedback. • Develop and demonstrate independence of thought and initiative.

PS2	TEACHING AND ASSESSMENT STRATEGIES AND METHODS
PS2.1	<p>(please describe including how these enable students to demonstrate achievement of the learning outcomes):</p> <p>Teaching: Throughout the programme, a range of teaching formats and strategies are combined to provide a variety of learning experiences and are geared to the specific learning outcomes above. During the first year, students take seminar modules as well as modules which combine seminars with lectures. Lectures are used to introduce broad themes, issues, methodologies or approaches, depending on the topic. Seminar discussion aims to consolidate and develop understanding gained from lectures and reading or, in stand-alone seminar modules, to explore ideas relevant to the course material. A range of assessment forms encourage students to demonstrate organised knowledge, cognitive skills and understanding of the subjects.</p> <p>The curriculum is arranged so that learning of the subject and the acquisition of skills is progressive and cumulative. A range of critical and theory based assessments including essays encourage students to demonstrate organised knowledge and understanding of the subjects and gain experience of <i>doing</i> film studies and history, while practice elements not only provide valuable vocational experience but also deepen students' understandings of film and other media through hands-on experience. The curriculum is arranged so that learning of the subject and the acquisition of subject, cognitive and transferable skills is progressive and cumulative.</p> <p>Assessment: Students are assessed through a variety of practically and theoretically informed methods, including written essays, unseen written</p>

	<p>examinations, project work (generally requiring the student to formulate and undertake independent work though also, in some instances, requiring the student to work collaboratively with others). Some use may also be made of the assessment of oral presentations, participation in seminars and the pre-released timed exercise or exam.</p> <p>Seminars are designed to promote oral and aural skills of argument, debate and the coherent presentation of ideas. Whether in group work or with individual class presentations, students will encounter some form of seminar task based upon their ability to present and communicate their ideas orally. Group work in class also fosters collaborative learning and initiative. Particular care is taken to encourage students to develop transferable skills including presentation of written work and the use of library and electronic resources. Level two and three work promotes initiative, intellectual autonomy and, in some cases (assessed group work and practical film, video and television modules), effective intellectual collaboration. The compulsory dissertation requires students to work independently and to be able to research, organise and produce a detailed and extended piece of work, which can be practice based in nature.</p> <p>Key skills are assessed in the context of wider aspects of learning rather than being assessed separately. Students are given carefully directed advice as to how they develop transferable and study skills in order to meet the required standards and successfully progress as undergraduates. Written and verbal feedback enables students to understand, and act upon, advice given as part of the assessment process.</p>
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PS3	EQUALITY
PS3.1	<p>How do the admissions criteria ensure equality of opportunity for all applicants?</p> <p>The School has a flexible admissions policy, in addition to the University's general initiatives on widening participation. Academic standards and quality are vital elements, but the School remains concerned with (and committed to) attracting those with non-traditional experiences that could add value to (and gain value from) the degree.</p>
PS3.2	<p>What steps have been taken to ensure an inclusive curriculum?</p> <p>The curriculum has been designed so that all students are offered the same range of options, and the same opportunity to select their own preferred pathway through those options.</p> <p>Should students be unsure of any aspect of the curriculum, they can arrange individual consultation with either module tutors or their academic advisor</p>
PS3.3	<p>In what ways do learning and teaching and assessment methods ensure inclusivity and equality of opportunity?</p> <ul style="list-style-type: none"> - All module teaching is open and accessible to each student, with sessions conducted to include all voices. - Relevant hand-outs or materials are made available via the teaching Blackboard

- All students are assigned an advisor to whom they can turn for help if there are issues around teaching or assessment.
- Students can consult individual module tutors if elements of teaching or assessment are unclear.
- Students are also recommended to utilise the services provided by the Dean of Students Office, particularly around essay writing and plagiarism.
- External examiners provide a tertiary level of confirmation around marks and quality of marking.

Please send (email) the whole Academic Case and the Summary to the Learning, Teaching and Quality Office (Assistant Registrars UG / PGT as appropriate) and to the Equality and Diversity Manager (in parallel) for comment.

For undergraduate proposals Claudia.Gray@uea.ac.uk

For integrated masters proposals Joanne.Ashman@uea.ac.uk

For Master's level proposals Joanne.Ashman@uea.ac.uk

Equality & Diversity Manager H.Murdoch@uea.ac.uk

Comments will be returned within 10 working days of receipt.

This section enables the course proposer to respond to any comments received prior to consideration of the academic case for approval.

AC11	COURSE PROPOSER'S RESPONSE TO COMMENTS ON THE ACADEMIC CASE (WHERE RELEVANT)

AC12	APPROVALS	SIGNATURE AND DATE
AC12.1	Head of School	
	Approved:	
	Approved with amendments:	
	Rejected:	
AC12.2	Faculty Associate Dean (following Faculty LTQC)	
	Approved:	
	Approved with amendments:	
	Rejected:	

CIRCULATION (for office use only)		
	Course Proposer	<ul style="list-style-type: none"> ○ Summary ○ Approvals
	LTQO (for report to LTC) W.Forsdick@uea.ac.uk	<ul style="list-style-type: none"> ● Summary ● Approvals
	Planning Office A.M.Watson@uea.ac.uk	<ul style="list-style-type: none"> ● Summary ● Approvals
	Faculty Teaching Office	<ul style="list-style-type: none"> ● Summary ● Programme Specification ● Course profile ● Approvals
	Marketing & Admissions Service Laura.Thompson@uea.ac.uk	<ul style="list-style-type: none"> ● Summary ● Approvals
	Academic Officer of the UAEAS / President of GSA (for taught postgraduate only)	<ul style="list-style-type: none"> ● Summary ● Approvals