

## PROGRAMME SPECIFICATION

### Course record information

Name and level of final award:	<b>Film BA Honours</b> The Film BA Honours degree is Bologna FQ-EHEA first cycle degree or diploma compatible.
Name and level of intermediate awards:	Diploma of Higher Education Certificate of Higher Education
Awarding body/institution:	University of Westminster
Teaching Institution:	University of Westminster
Status of awarding body/institution:	Recognised Body
Location of delivery:	Harrow Campus
Language of delivery and assessment:	English
Mode, length of study and normal starting month:	Three years full time, September start
<a href="#">QAA subject benchmarking group(s)</a> :	Communication, Media, Film and Cultural Studies
Professional statutory or regulatory body:	n/a
Date of course validation/review:	1976; reviewed 1990, 1996, 2001, 2007, 2013
Date of programme specification approval:	2015
Valid for cohorts :	2016/17 level 4/5, 2017/18 level 4,5 and 6
Course Leader	Peter Hort
UCAS code and URL:	W620 <a href="http://westminster.ac.uk/courses/undergraduate">westminster.ac.uk/courses/undergraduate</a>

## Admissions requirements

There are standard minimum [entry requirements](#) for all undergraduate courses. Students are advised to check the standard requirements for the most up-to-date information.

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/undergraduate/how-to-apply](http://westminster.ac.uk/courses/undergraduate/how-to-apply)

## Aims of the course

The Film BA is a long established degree programme, and is one of the best-known film and television courses in the world, with an international reputation for its academic and practical teaching. We operate from a purpose-built studio facility in Harrow, with two sound stages, a set construction workshop, and post production facilities that include two dubbing theatres.

The environment is both academic and practical, scholarly and creative, and all students study film history, criticism and aesthetics alongside their practical work. The course places equal importance on film production and academic work; our philosophy is that academic study should inform and enrich practical production work, and that theoretical work should be based on an understanding of practice.

We believe in developing thinking film-makers, who can collaborate creatively as they develop a high level of competence in specialist areas, and who have something to say to, and about, the world. Formative feedback is at the centre of our teaching, and students are expected to work creatively and reflectively to incorporate feedback as they develop their work. Students are expected to use reflective writing to help them to think about and develop both their collaborative work and their personal development plans.

Short film productions are a vital part of the course, and it is expected that all final year productions will engage audiences and be produced to a professional standard. Students' films have done exceptionally well in Film Festivals and competitions around the world in recent years. 'For Elsie' won 'Best Foreign Film' at the 2012 Student Academy Awards in Los Angeles, and 'The Miserables' was a 'Top 5 Finalist' in 2011. Recent films have won awards in Moscow, Beijing, Singapore, Bucharest, Manchester, London and York, and have been screened at festivals all over the world. All final dramas and documentaries in recent years have been selected for festivals in the UK and around the world.

The academic side of the course is assessed through presentations and through coursework essays that build in length through the levels, up to a substantial dissertation in the final year. First year modules provide students with a broad historical, theoretical and aesthetic grounding in film studies, as well as addressing study skills and referencing. Second year modules are more specialised, and longer essays help students build towards their dissertation.

In film practice, students have the opportunity to explore different disciplines such as editing, sound, production design, screenwriting, directing, cinematography, producing and directing before specialising in the second year. The emphasis is on group work, with small groups of 4 to 7 in the first year, larger groups of 14 in the second year, and up to 35 in the final third year productions. The BA Film is oriented towards single camera production for both the small and large screen; the practical element has a significant emphasis on short fiction and documentary productions, and theory modules deal with film and television aesthetics, criticism and history, with an emphasis on the analysis of film and television texts.

Through the interplay of a range of carefully designed modules in film and television theory and practice, the course aims to give students:

- An advanced critical understanding of film and television, and of a specific subject within film and television theory or practice.
- The ability to research, develop and present detailed critical analysis, both in writing and orally, and to argue from competing perspectives.
- An understanding of the cultural and economic contexts in which film and television operate, of business aspects of film, and of the opportunities for employment or further study.
- A specialist skill within the area of film and television production, and an understanding of the requirements of entry-level work in that area.
- The ability to work to agreed guidelines, with minimal supervision, in an autonomous production team, choosing appropriate techniques and strategies, solving complex problems and resolving conflicts by balancing creative and logistical concerns.
- The ability to work in an autonomous and entrepreneurial way in dealing with (for example) professional actors, equipment hire companies, local authorities and professional bodies in order to film on location and in the studio.

The ability to communicate ideas, the opportunity to explore and experience artistic and imaginative concerns through film and television, and the capacity to negotiate, evaluate, reflect upon and where appropriate apply diverse and sometimes contradictory feedback to clarify their own work.

- Responsibility for their own learning; reflecting upon, negotiating and setting their own criteria for developing professional and interpersonal networking and communication.

A very high proportion of our graduates go on to work in film, television and the media.

### **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.

Graduates from this course have been very successful in finding employment in film, television and the media. 'Final Destination' statistics for recent graduates show a high employment rate among respondents to the questionnaire sent out six months after graduation, and our own survey of graduates from 2008, 2009 and 2010, which gained responses from 110 out of approximately 150 graduates, showed that of those working, 78% were already in jobs related to

film and television, and just three were unemployed. Many recent graduates are working in London facility companies in roles ranging from trainee colourist to head of facilities, for independent production companies in a variety of production roles, and as freelance technicians in camera, sound, and post production. Others are undertaking postgraduate work at MA and PhD level, and studying at the National Film and Television School.

Graduates of the course include Paul Trijbits (Executive Producer This is England, Fish Tank; Saving Mr Banks); cinematographer Seamus McGarvey (Anna Karenina, Atonement, The Avengers, We need to talk about Kevin); screenwriters Tony Grisoni (Fear and Loathing in Las Vegas, Red Riding: In the year of our Lord) and Neil Purvis (Skyfall, Quantum of Solace, Johnny English Reborn); editor Lucia Zuccetti (Mrs Henderson Presents; The Queen, Boy A) and director Asif Kapadia (Senna, The Warrior, Far North).

### **What will you be expected to achieve?**

Learning outcomes are statements on what successful students have achieved as the result of learning. These are threshold statements of achievement the learning outcomes broadly fall into four categories:

- The overall **knowledge and understanding** you will gain from your course (KU).
- **Professional and personal practice learning outcomes** are specific skills that you will be expected to have gained on successful completion of the course (PPP)
- **Key transferable skills** that you will be expected to have gained on successful completion of the course. (KTS)
- **Graduate attributes** are characteristics that you will have developed during the duration of your course. (These are mapped onto the Learning Outcomes below in Table 1 in the section 'Employment and further study opportunities'.)

### **Level 4 learning outcomes**

Upon completion of level 4 you will be able to:

- KU4.1 Demonstrate a broad understanding of aesthetic and technological development of film and television, and of debates within film history and theory. (Modules MFTP410, 411, 412).
- KU4.2 Show familiarity with and understanding of important terminology and ideas, and competence in undertaking specific techniques and procedures related to film and television production. (MFTP410).
- KU4.3 Debate ethical issues inherent in fiction and documentary production, including questions of sustainability and environmental impact, and reflect upon the impact of these issues in connection with your own work. (MFTP412).
- KTS4.1 Write effectively and clearly employing appropriate standards of written English, taking into account the intended audience, the brief, and any requirements for referencing or supporting material. (MFTP410, 411, 412, 413).
- KTS4.2 Work flexibly and creatively on complex tasks, showing awareness of your own capabilities through guided reflection, and evaluating your learning in terms of skill, knowledge and future plans as part of an ongoing Personal Development Plan. (MFTP410)

- KTS4.3 Work productively in a group, whilst developing the ability to listen, reflect, contribute and lead at appropriate times. (MFTP410, 411, 412, 413).
- PPP4.1 Collect and analyse information from a range of sources, and use this in an academically rigorous way to inform your written and practical work. (MFTP410, 411, 412, 413).
- PPP4.2 Develop creative ideas in response to defined themes and guidelines, apply, under appropriate direction and supervision, a range of standard film and video production techniques in the production of short films, and incorporate formative feedback in your working process. (MFTP410).
- PPP4.3 Analyse style and meaning in film texts, assess critical ideas in relation to specific film texts, and communicate the results of such activities in appropriate formats. (MFTP411, 412, 413)

### **Level 5 learning outcomes**

Upon completion of level 5 you will be able to:

- KU5.1 Demonstrate a detailed and diverse knowledge of well-established areas of film theory and history, whilst developing your own criteria and judgements. (MFTP511, 512, 513, 514 and 515).
- KU5.2 Show a developing understanding of the ways in which meaning can be created in film and television production in order to express imaginative, creative, artistic and intellectual concerns. (MFTP 510, 511, 512, 513, 514 and 515).
- KU5.3 Develop the ability to undertake independent research in preparation for essays of increasing length. (MFTP511, 512, 513, 514 and 515).
- KTS5.1 Present yourself, and your academic, creative and practical ideas confidently, both in writing and verbally in the presentation of proposals and competitive 'pitching' for production roles. (MFTP510, 511, 513).
- KTS5.2 Work collaboratively in large groups, managing budgets and deadlines whilst also producing creative work. (MFTP510).
- KTS5.3 Work responsibly to professional codes of conduct, such as working safely with electrical and mechanical equipment on location and in the studio, ensuring that relevant Health and Safety guidelines are followed, utilising environmental impact assessment tools, and carrying out and documenting Risk Assessments where necessary. (MFTP510).
- PPP5.1 Select and analyse different methods of obtaining and researching information as a preparation for your own research project; synthesise ideas into a coherent argument and recognise competing perspectives. (MFTP 510, 511, 512, 513, 514 and 515).
- PPP5.2 Explore a specialist skill in a specific area of film practice, and carry out this role within a collaborative framework that reflects professional and business practices within the film and television industries. (MFTP510).
- PPP5.3 Work with limited supervision and guidance to develop creative ideas in forms appropriate to film and television production, and reflect upon the outcomes. (MFTP510).

## **Level 6 learning outcomes**

Upon completion of level 6 you will be able to:

- KU6.1 Demonstrate an advanced critical understanding both of the knowledge base and of a specific subject within film and television theory or practice, through researching and writing a dissertation. (MFTP612).
- KU6.2 Successfully contribute a specialist skill within the complex, unfamiliar and sometimes unpredictable context of a large-scale collaborative production. (MFTP611).
- KU6.3 Demonstrate an understanding of the cultural economic and business contexts in which film and television operate, as well as a detailed understanding of the professional context within which a specific area of film practice operates. (MFTP610, 611, 613).
- KTS6.1 Develop a sustained argument, at length, in a substantial piece of scholarly writing. (MFTP612).
- KTS6.2 Work in an autonomous and entrepreneurial way in dealing with (for example) professional actors, equipment hire companies, local authorities and professional bodies in order to film on location and in the studio. (MFTP610, 611, 613).
- KTS6.3 Take responsibility for your own learning; negotiate, evaluate, reflect upon and where appropriate apply diverse and perhaps contradictory feedback to clarify your own reflective and creative thinking. (MFTP610, 611, 612, 613)
- PPP6.1 Set your own criteria for developing professional and interpersonal networking and communication, an understanding of the business aspects of film, and opportunities for employment or further study. (MFTP610, 611, 613).
- PPP6.2 Research, develop and present detailed critical analysis, both in writing and orally. Argue from competing perspectives, and identify the possibility of new concepts within existing frameworks. (MFTP610, 611, 612, 613)
- PPP6.3 Work in a specialist role, with minimal supervision, in an autonomous production team, choosing appropriate techniques and strategies, solving complex problems and resolving conflicts by balancing creative and logistical concerns. (MFTP610, 611).

## **How will you learn?**

At all three levels, teaching learning and assessment is designed to raise the awareness and broaden and deepen the knowledge of students, to develop their critical and conceptual understanding, to develop production skills through collaborative practical work, to provide opportunities for creative expression, and to encourage students to acquire understanding by reflecting on their own work and learning experiences. The aim is to provide a mix of student-centred approaches that encourage active learning, develop specific skills and employability and encourage individual intellectual development. Feedback is central to our approach, and we try to use structures that encourage students to make use of both formative and summative feedback to inform and structure their future learning.

At **Level 4** (1st year) theory teaching introduces important ideas and critical debates in film history and theory through lectures, screenings, seminars and individual tutorials. For the year group of 60 students, we have three seminar groups, but sometimes because of the number of 'study abroad' students that enrol; we extend this to four groups, led by two full time members of staff, one research student and one visiting lecturer. Textual analysis presentations have recently been

introduced in MFTP412, and have worked well. Self-directed study is augmented by materials made available through Blackboard, including extensive e-readings.

On the practice side a mix of technical and conceptual workshops, practical exercises and film and video production work in small groups, develops students' existing ability to create meaning and emotion in short film sequences, whilst allowing each of them to experience a range of specialist practical skills (e.g. editing, writing, sound, lighting and so on). New students are introduced to ideas around reflective writing and personal development during induction week, to support the idea of 'learning through doing'. Students are encouraged to begin to use formative feedback to develop their work, and the primary objective at level 4 is to establish the principles of collaborative work. There are explicit practice-theory links in semester one with the study of early Soviet cinema linking to the 16mm montage production project, and the study of documentary history linking to the documentary productions in semester two, with staff crossing over between the modules to emphasise the link.

**Level 5** (2nd year) offers options in the more specialised study of specific areas of theory and practice, as well as Westminster Electives and a proposed Cluster Module. For theory, in each semester students can choose one of two option modules. Theory modules are taught through lectures, seminars, screenings and assessed presentations. The practice teaching uses intensive six-week workshop-based mini-modules known as 'electives' to teach specialist skills in specific areas of production ranging from screenwriting to cinematography. These are generally taught by professionals from the film and television industries. Fiction films of between three and eight minutes in length are made in groups of 12 – 14, with individual students specialising in a specific craft area; these productions are supported by group and individual tutorials. 2nd year crewing on 3rd year films is one of the most valuable learning experiences in the course, and second year students write an account of their experience that contributes to their personal development portfolio as well as providing an opportunity to reflect on the working practices of final year students. In order to help students to make good and constructive use of the summer break to begin to read around and research their dissertation subject, they present a research proposal to a seminar group of peers and tutors at the end of Level 5.

At **Level 6** (3rd year) students are expected to work with an increasing degree of independence as they research and write a 8,000 word dissertation and produce larger- scale drama and documentary films. The dissertation is taught through individual tutorials as well as a 'proposal presentation', where each student presents his or her research proposal to a group of fellow students, and then leads a 15 minute discussion. Practice work is supported by technical and creative workshops and tutorials. The 'Professional Practice' module is built around self-directed research into individual craft roles supported by a series of 'master-classes' led by industry professionals. This module encourages students to relate their own practical work to professional practice. Pitching for roles on productions is an important part of the students' experience, both in terms of pitching and responding to the pitches of others. This is the way that the crews are put together for 3rd year films, and students feed-back that although stressful, this is an extremely valuable learning experience. Students feed back on each other's work in a number of contexts – for instance, pair work in screenwriting, script reports during the pitching process, feedback on 2nd year students working on their films.

### **How will you be assessed?**

The course uses a variety of assessment methods. Coursework essays are used to assess students in terms of the breadth and depth of their knowledge, their ability to engage in critical debate through discursive argument and their skills of investigation and enquiry. Students are also assessed on group and individual presentations. We use blackboard exams to test knowledge and understanding in both practice and theory modules at level 4. However, in common with most courses in our Faculty, exams are not a significant part of our assessment process. Group practical exercises, presentations and production projects are used to assess

students' oral and written communicative skills, their practical production skills, their ability to work to specified professional standards, their ability to engage successfully in creative group work and their critical reflection on issues of practice, including their own practice. We find that coursework essays allow students to research and develop arguments in detail and at length, and reflective and self-reflexive writing assignments that relate to their production work allow us to assess their developing practical and conceptual abilities.

Feedback to students is an essential part of the process, and within the limitations of constraints of staffing and timetabling, we aim to provide summative written feedback in a timely manner to allow students to benefit from it before they embark on a new assignment.

Formative feedback is at the heart of the teaching on the course for both practical and academic work, and we aim to develop our students' ability to improve their work in the light of feedback. This feedback takes many forms, including tutorial feedback on essays and dissertations, formal meetings, presentations and screenings at various stages of production and informal meetings and viewings in edit suites. Students feed back on each others' work, and often this is of as much value to the students giving as receiving the feedback. This can include pair work (particularly in screenwriting) where individual students feed back on each others' work, paired groups where two groups will offer constructive feedback as part of the production process.

The most important forms of summative assessment of practical work are firstly the 'Crit' or Critical Review – presentations and discussions of practical work with all the module's students staff present, and secondly the 'Self Assessment' – reflective essays where students analyse their performance of their individual role, the effectiveness of the group's collaboration and the technical and creative successes and failings of the film they have worked on.

The assessment of group work is something we take very seriously. Although each film will be awarded a mark, this represents a steadily decreasing proportion of the total as the students progress through the course, since we vary marks to reflect the differing level of contribution by different students in their individual roles. At Level 5 and 6, each individual student's production work is assessed on their performance of their individual role, on their collaborative work, on the film itself, and on their written self assessment. This is assisted by 'peer marking', where students feed back on their collaborative work with other students using a peer feedback form.

The course follows the University's guidelines on moderation at all three levels. Most Level 6 work is double marked, including the dissertation and final project, and much of the practical work is assessed by a panel of practice staff.

### **Employment and further study opportunities**

University of Westminster graduates will be able to demonstrate the following five Graduate Attributes:

- Critical and creative thinkers
- Literate and effective communicator
- Entrepreneurial
- Global in outlook and engaged in communities
- Social, ethically and environmentally aware

These Graduate Attributes are oriented towards your employability after completion of the course, and are aligned to the Course Learning Outcomes as follows:

<b>Graduate Attribute</b>	<b>Evident in Course Learning Outcomes</b>
Critical and creative thinker	KU4.1, 4.2, 4.3, KTS4.1, 4.2, PPP4.1, 4.2, 4.3 KU5.1, 5.2, 5.3, PPP5.1, 5.2 KU6.1, 6.1, PPP6.1, 6.2
Literate and effective communicator	KU4.1, 4.2, KTS4.1, 4.2, 4.3, PPP4.1, 4.2, 4.3 KU5.2, 5.3, KTS5.1, 5.2, PPP5.1 KU6.1, 6.2, KTS6.1, 6.3, PPP6.1, 6.2, 6.3
Entrepreneurial	KU4.2, KTS4.2, 4.3 KTS5.1, 5.2, 5.3, PPP5.2, 5.3 KU6.2, 6.3, KTS6.2, 6.3, PPP6.1, 6.3
Global in outlook and engaged in communities	KU4.3, KTS4.3, PPP4.1 KU5.2, KTS5.1, 5.2, 5.3, PPP5.1, 5.3 KU6.3, KTS6.2, 6.3, PPP6.1, 6.2, 6.3
Socially, ethically and environmentally aware	KU4.3, KTS4.3, PPP4.1 KU5.2, KTS5.3, PPP5.1, 5.3 KU6.2, 6.3, KTS6.2, 6.3, PPP6.2, 6.3

University of Westminster courses capitalise on the benefits that London as a global city and as a major creative, intellectual and technology hub has to offer for the learning environment and experience of our students.

## Course structure

This section shows the core and option modules available as part of the course and their credit value. Full-time Undergraduate students study 120 credits per year. Course structures can be subject to change each academic year following feedback from a variety of sources.

Credit Level 4				
Module code	Module title	Status	UK credit	ECTS
4CINE001W	Introduction to Film and Television Practice	Core	60	10
4CINE002W	The Art of Cinema	Option	20	10
4CINE003W	Creating the Real: Documentary Cinema and Television	Core	20	10
4CINE004W	Film Theory and Analysis: Hollywood and Genre	Core	20	10
Various TBC	Choice of Westminster Elective/Modules within MAD	Option	20	10
<b>Award of Certificate of Higher Education available</b>				
Credit Level 5				
Module code	Module title	Status	UK credit	ECTS
5CINE001W	Drama Production: Skills & Major Projects	Core	60	30
5CINE002W	Contemporary British Cinema and Television	Option	20	10
5CINE003W	Contemporary World Cinema	Option	20	10
5CINE004W	Story, Structure and Style	Core	20	10
5CINE005W	Aesthetics of Television Drama	Option	20	10
5CINE006W	Cinema, Dream and Fantasy	Option	20	10
Various tbc	Choice of Cluster Elective or Westminster Elective	Option	20	10
<b>Award of Diploma of Higher Education or Foundation Degree available</b>				
Credit Level 6				
Module code	Module title	Status	UK credit	ECTS
6CINE004W	Advanced Screenwriting and Documentary Production <b>OR</b>	Core	20	10
6CINE005W	Documentary Production	Core	20	10
6CINE001W	Advanced Production	Core	40	20
6CINE002W	Dissertation	Core	40	20
6CINE003W	Professional Practice	Core	20	10
<b>Award /BA/BSc/LLB available</b>				
<b>Award /BA Honours/BSc Honours available.</b>				

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

## Professional Body Accreditation or other external references

BA Film is accredited by [Creative Skillset](#), the industry skills body for the Creative Industries. This accreditation confirms that the course offers industry focused and professionally oriented learning, high quality work experience, and maintains engagement with its graduates as they develop their careers.

## **Academic regulations**

The current Handbook of Academic Regulations is available at [westminster.ac.uk/academic-regulations](http://westminster.ac.uk/academic-regulations)

## **How will you be supported in your studies?**

### **Course Management**

On the BA Film, every student is allocated a personal tutor each year. A list of personal tutors is posted on the notice board in the foyer of M Block and on blackboard at the beginning of the year. Students should meet with that tutor at least two times per year. The tutor discusses the students' overall academic progress and advises students on their choice of modules and specialist subjects, as well as referring students to support tutors and counselling and other services where appropriate. Additionally, tutors advise students on their personal development plans, which are developed within specific modules, but which are personal to the student, intended to develop continually at a course rather than just at a discrete module level. Personal tutoring intersects with formal teaching through the students' personal development plan, which is started in MFTP410 added to at Level 5 (MFTP510), and which they develop further in the Professional Practice module (MFTP610).

### **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<sup>1</sup> 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.

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<sup>1</sup> Students enrolled at Collaborative partners may have differing access due to licence agreements.

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

The course was initially approved by a University Validation Panel in 1976. 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 Student Experience Survey which seeks the opinions of students about their course and University experience. Final year Undergraduate students will be asked to complete the National Student Survey which helps to inform the national university league tables.

**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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