

Film



Student Handbook

2021-2022

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Welcome

Congratulations on getting a place at the University of Kent. There will be many people saying hello and inviting you to get to know the campus and your courses in the next few weeks, but I'd like also to offer my personal welcome to the Film & Media Studies Department in particular. My colleagues and I are all very glad you will be joining us soon.

This handbook contains essential information about your programme of study, and useful guidelines and advice about pursuing your studies. Please check it through now, and keep it to hand to consult in the coming months; it will be useful.

The events of Welcome Week and Freshers' Fair will introduce you to lots of student-led societies, clubs and other activities that you can enjoy alongside your studies. Kent Union runs a Film Society (<https://kentunion.co.uk/activities/film>) which is very dynamic, screening and discussing films together in the Lupino Cinema and other locations. KTV, for its part, is a campus society devoted to the production of film – students produce films, series and broadcast programming.

Kent also boasts the Gulbenkian arts centre on campus. Besides its regular drama, comedy and music events, the Gulb also has a vibrant film programme where you can see a wonderfully diverse programme of screenings. If you want to get actively involved in what is shown, there is the student initiative *Gulbenkian Uncovered*, which meets at the Gulbenkian on Tuesday evenings. If you join that you can help with activities in the cinema, theatre, and with other events (<http://www.thegulbenkian.co.uk/get-involved/gulbenkian-uncovered/index.html>)

The Gulbenkian has also just introduced a Student Membership scheme: pay £5 a year and you then get £5 tickets to great films and brilliant live performances as well. There's even 10% off in the café. [Join online](#), or pop into the Gulbenkian.

A staff-led Lupino Film Club has curated and screened films on a weekly basis; in the days of COVID-19, we have moved these screenings online. There are a number of other staff-led activities outside of modules: Podcasting Club, Writing Club, Filmmaking Club and our Industry Careers Speaker Series. Check your email inboxes in the coming weeks and months for announcements of these activities and please do join: they are a great way to meet other students in a less formal environment, accomplish your own creative work and build up your portfolios.

With regards to Film, during normal times we have our module films running five days a week, all of which are open to you, space permitting, if you want to see something different (though do contact the module convenor beforehand) – that means, if you fancy, you can see up to 25 films that we regularly screen every week in excellent screening conditions – for free. Besides all the screenings at the Gulbenkian, but there's also both a Curzon and an Odeon in town. And of course the library has thousands of DVDs – many of them rare and unavailable on streaming providers – you can borrow too. You will never think 'I've got nothing to watch' again.

To be sure, besides the fun and film-watching as a student, there's lots of work to be done too. If you have questions about the assessments on your modules, always ask your module convenors or seminar leaders. They will be happy to help. You'll also be allocated an Academic Adviser to help with any questions you may have about your workload or work/life balance, and this person will be with you throughout your time at Kent to provide continuity of advice. Meetings will be

arranged with Academic Advisers in the first few weeks of term, so do go along and meet yours.

Arts & Humanities Student Support

There may be times during your studies when you need friendly support and guidance on issues that are affecting you. Maybe you are having family or personal problems, issues with your health, concerns about your finances, or worries about your studies. Whatever it might be, do not hesitate to contact Arts & Humanities Student Support and we will endeavour to welcome, listen to, and advise you. **Email enquiries:** artshumssupport@kent.ac.uk

There is one more person who you can always ask for help and advice – me, your Head of Film & Media Studies. Do let me know if you want to arrange a meeting. My email address is: M.J.Frey@kent.ac.uk.

All my Film colleagues and I hope you have a wonderful first year with us here at Kent, and look forward to meeting you soon.

Welcome Back Returning Students!

Returning students, welcome back. We hope you are looking forward to this academic year as much as we are, even in these challenging times. The information in this handbook remains applicable to you, so do read through it again to refresh yourself on the details and check you know who to go to with questions or concerns. Your Academic Advisers will continue to provide information and support in a holistic manner about your work, and Student Support will always be happy to provide help and encouragement. Colleagues in the Student Learning Advisory Service are there too to help you make a good essay into a better one, so do visit them too. As with new students, please drop me an email if you have a query or a great student initiative you want to get going.

We all wish you a successful and rewarding academic year and look forward to seeing you again soon.

Professor Mattias Frey
Head of Film & Media
September 2021

Important Contacts

Name	Role	Email address	Tel. Ex.	Room
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General Student Information

Your Handbooks

This handbook contains information for you to refer to throughout your studies and should be read alongside the School of Arts handbook. Other important sources of information are the Division of Arts and Humanities Handbooks for Stage 1 and Stages 2 & 3, where you will find more detailed guidance and advice and information about University procedures. You can find these handbooks online at: <https://www.kent.ac.uk/csao/your-studies/modules/handbooks/index.html>

Your Tutors and You

You will be taught by lecturers, professors, associate lecturers and occasionally by invited guest lecturers. So be curious and ask us what we are up to. Our website provides staff profiles and information about our background and work. You will also find announcements (online, on Moodle and via posters around the Jarman Building) inviting you to participate in research seminars and other events. You can even get involved in the many activities going on in the department outside the seminar room! Please do sign up to the Division of Arts & Humanities Facebook 'Opportunities' page and to our other social media accounts, where we provide information about upcoming events, job opportunities and the like.

Student Guide

A really useful webpage to bookmark is <http://www.kent.ac.uk/student/>. This page offers links and services to help you get the most out of your student experience.

Office hours

These are times when staff may be contacted without appointment. You should make use of this opportunity for individual meetings and tutorials to discuss your work on individual modules and to get feedback on your performance and your progress on the course. Please note that we are not able to give extensive tutorials and feedback on your work via email. Some of your lecturers will be part-time, and not all will have fixed office hours. However, they will be available to meet you by prior appointment. If you are unsure of when your lecturer has an office hour, simply email them to enquire.

Summer Term

The six-week Summer Term is the University's examination period, and as Film students may only have 2 or 3 examinations, some assume that their academic year ends with the submission deadline of their final essay. **This is not the case.** The University's regulations require full-time students to be present and available during term time and this applies to Summer Term too. Summer Term is when we offer our Filmmaking Club, by the way, so it is a brilliant time to get working on your creative projects.

In Film we use the Summer Term for employment-related seminars and alumni-based events. Academic staff also continues to offer tutorials with regular weekly office hours during the Summer Term, but are also available for appointments outside these hours as requested.

Course Guidelines

Most of you are registered to the BA honours degree in Film as either a Joint Honours (JH) or a Single Honours (SH) student.

In the first year of your degree all students must take our core module, FI313: Film Style. Single Honours students must take *both* FI315: Film Theory and FI316: Film Histories; Joint Honours students must take *either* FI315: Film Theory *or* FI316: Film Histories. If you are a SH Film student and wish to take certain practice modules (designated as 'B1 modules') in your second and third years, such as Documentary Filmmaking or Microbudget Filmmaking, then you **MUST** also take FI308 Introduction to Filmmaking at Stage 1. That said, Screenwriting is also open to JH students and does not have Introduction to Filmmaking as pre-requisite.

Approaches and skills

While many of you may have seen a lot of movies, and some of you may have studied cinema or media at secondary school, your university course is an opportunity to get to know a much wider variety of films. You should use the introductory modules listed above to familiarise yourself with as many different aspects of cinema as you can. Try to watch films and programmes from the library collection, and view material showing on other modules; there is no better way of immersing yourself into cinema studies than to delve into a lot of films. Try not merely to watch films you are already accustomed to: try genres, performers or directors from periods and countries with which you are less familiar. As teachers and students, often together in seminars, we should be aiming to enter the imaginative sensibility of different historical periods and cultures. Do not be so certain, too early, about your likes and dislikes; remain open to different styles, periods and critical arguments. At the same time, be prepared to challenge what you consider to be unsubstantiated claims by drawing on more exact detail from the films. Good marks are not given for conformity but for sensitive and original engagement with the films and the relevant literature.

As Film is a multi-disciplinary subject it demands that we develop a variety of skills and types of knowledge. We must understand cinema and its history as an art form and practice and also as a technology, a business, and as part of our modern culture. You are advised to buy (or check out from the Library) Timothy Corrigan's *A Short Guide to Writing About Film* as an introduction to studying and writing about the cinema at university. More extensive glossaries of technical terms will be found in David Bordwell's *Film Art: An Introduction* – we strongly recommend you buy this textbook, which is usually compulsory reading for FI313 Film Style and will serve as a handy reference for later in your studies. You may wish to make notes in the screenings of films, but a single viewing of a film is no solid basis for an essay. You should re-watch the film, whether online or in the library, and be prepared to view a specific scene or sequence several times.

Learning to assess critical positions and to balance arguments is an important aspect of the course. However, you will only do this effectively by paying close attention to detail when viewing individual films. You should find yourself asking questions such as: Is the camera close up or far away to the action? How do the actors move in the scenes? What is the soundtrack doing? What kinds of colours are present and how are they shaded? Writing cogently about sounds and images is a difficult task, and we do not expect you to master it immediately, but this is the primary skill that we will develop together in seminars. It is often thought that marks are awarded for the amount of knowledge displayed, and this is indeed one aspect of a good essay, but coverage should not be mistaken for quality of thought and expression.

Course structure and assessment

Each week you will normally have one lecture, one seminar and one screening per module. Lecture, seminars and screenings are compulsory. There are many different types of lectures, which are inevitably shaped by the approach and style of each lecturer. Uniformity of lecturing style is neither attainable nor desirable. However, some general principles apply, and the aims of lectures may include: giving further information about a director, a film, a topic or period (including advice on further reading); giving a critical reading of a particular film or group of films; giving a historical account of critical approaches to a particular film or topic; suggesting critical ideas and methods which you may wish to follow up on your own or with your tutors. Whatever their particular approach, lectures aim to be clear and straightforward, but they may also be challenging, difficult and seek to educate you by indirect means. They are not necessarily there to provide you with straightforward answers.

During lectures, you should try not to distract yourself by writing everything down – take some notes of essential keywords or thoughts and feel free to ask questions or ask for clarification of terminology that may still seem unfamiliar or puzzling. After the lecture, write up your notes and consult the set reading for revision indicated during the lectures or on the module Moodle pages. Writing up your notes soon after the lecture gives you a good platform from which to undertake further individual study and also to prepare for the seminars. Always note down anything that is unclear after the lectures: raise this with your fellow students and come equipped with a list of questions to the seminars.

Seminars

Seminars are an opportunity for you to engage in active and informed debate with other students and your seminar leader. Seminars involve learning through a dialogue between what you and your peers say, as well as what your seminar leader says. While we recognise that students have a wide range of dispositions with regard to participating in seminars (some find it easy to talk in front of a group, some far less so), we do expect all students to make an effort to contribute in some way – a willingness to offer a response to a question, for example, or to elaborate on or question a point made by another student. Note that talking too much – with a disregard for other students' opportunities to contribute – can be as much of a problem as talking too little and refusing to make any contribution.

A seminar is *not* an additional lecture; it is your chance to be active, to raise questions, disagree, say what you think and ask for explanation of things you don't understand. If the seminar leader or another student drones on and threatens to turn the seminar into a lecture, don't let them. Be bold, interrupt, speak up.

Don't take criticism personally. If the seminar leader criticises something you say, don't conclude that you shouldn't have said it. On the contrary, recognise that you have said something interesting which is worth taking seriously and disagreeing with. Remember that knowledge and understanding often emerge from disagreement and criticism. There is no need to be nervous about asking 'stupid' questions. That's precisely the purpose of a seminar – to test ideas, to raise questions and clarify your understanding. It's not so much about showing off knowledge but sharing and increasing insight together.

To participate fully in a seminar you must have prepared for it. **Do the reading and think about it beforehand.** It is everyone's responsibility (including yours) to make seminars work.

If you are presenting at a seminar, make sure you know what is required; for example, the length of time you should talk for and the precise question you are supposed to be addressing. Don't just summarise the reading. Try not to read out from a prepared script. This is easier if you remember that your job is to stimulate discussion, not to provide a mass of information. The other members of the seminar should have done the reading too.

If you have to miss a seminar you must inform your seminar leader either in person or by e-mail. Complete attendance is a requirement of all courses undertaken as part of this degree programme. Late arrival at lectures, seminars, production workshops, etc., is discourteous and disruptive, as is the interruption of a class unless or until comment and questions are invited. Late arrival (more than 15 minutes), without very good reason, will be noted as absence by the course convenor.

Reading and researching

Each week you will normally be expected to read one or two articles or chapters per module. These will be either in required textbooks or available online on Moodle. You must read them before the seminar so that the seminar discussions are fruitful and precious time is not wasted. Seminar leaders will always be prepared to help with matters that you do not understand, but it is unfair to demand that they spoon feed you with all the information. You will be expected to do more extensive reading for an essay, but do not think that a lot of reading will ensure a good mark. Too much reading may lead to clutter rather than clarity. You will find the balance with practice. *The International Dictionary of Film and Filmmakers* is a four-volume work (in the library) where you can look up a performer, director or film and find a terse list of relevant reading references. To check dates and other details of films use *Film Index International* or *The International Movie Database* on the library computers (and internet) – check out the 'A-Z list of e-resources'. For clarity about concepts and issues in film history and theory you can consult Susan Hayward's *Cinema Studies: The Key Concepts*, also available in the library.

When researching in the library remember to **make notes on your reading and to keep a record of your sources**. Many students forget to take down the page numbers of their reading, and you need these for your footnotes. There is nothing more frustrating than having to find again the source of your quote later. Remember: when using an example from your reading you must always acknowledge your source, not only when you are using the same words directly, i.e. quoting, but also, and as importantly, when you are paraphrasing ideas from the text. Failure to cite in the first case is called **plagiarism** and is heavily penalised (see later section). Failure to cite in the second case leads to **derivative** work, which will receive low marks because we cannot distinguish your own work and thinking from the sources you have used.

Screening Booklets

In normal times, a Screening Booklet is made available electronically at the beginning of the Autumn and Spring terms on the Information for Film Students Moodle page. It details all films to be screened in the term and students are invited to attend screenings of any films, even if they are not actually taking that particular module, with the proviso that there is enough space in that room.

Conduct and Communications

Code of Conduct for Screenings

We expect all students to respect their peers and not disturb their concentration on the film being screened. **DO NOT USE YOUR MOBILE PHONE DURING SCREENINGS, NOT EVEN FOR TEXTING.** The lights coming out of mobile phones and computer screens are very distracting to other viewers.

Students are required to please note that if they enter the auditorium late they must enter silently and close the door behind them as **quietly** as possible.

We prefer that students do not eat in the theatre. If a screening runs through the lunch period, you may eat but please do so quietly, and please take any food packaging, etc. with you when you leave.

For regulations on Student conduct within the university please refer to the Student Behaviour handbook:

https://www.kent.ac.uk/regulations/Regulations%20Booklet/student_behaviour_july2013.pdf

Communications

Respectful Communication

Be respectful to staff and students in all written and electronic communication. University life is a good time to finesse a vital life skill: understanding how certain forms of communication may be effective and appropriate in some situations, but wholly inappropriate and offensive in others. An email to a lecturer or an academic essay deserves a different tone, form and vocabulary than a text to a friend or a tweet. **Begin your emails to lecturers and other staff with 'Dear NAME' and end them with both your forename and surname.**

Remember emails are potentially public, published documents, and care should be taken to communicate with appropriate formality. This is our workplace and, like you, we have family and other responsibilities outside of work. It is unrealistic to expect staff to read and answer emails at evenings and weekends. Keep copies of all important email, written or online communications.

Email Communications

It is essential that you check your Kent email regularly as this is the most common way for members of staff to communicate with you. You may receive a large number of general emails from both within the Department and from the wider university, but it is your responsibility to keep on top of your inbox and regularly check for important communications. You may be disadvantaged if you miss important information because you have not checked your email (you may miss details of homework, be unaware of room changes, miss out on extra opportunities etc). Even during the holidays you are expected to check your Kent email at least once a week.

Contacting Tutors

In normal times, all members of staff will have one or two designated 'Drop In office hours' per week during term; this is time the staff member has put aside specifically to answer student questions and help with module-related queries. Sometimes staff may need to see a few students

during their office hour, so you may have to wait a little before being seen, but make sure you knock on the door and let the staff member know you are there. (During the times of the COVID pandemic, office hours may take place via Teams, Zoom or another online channel.)

Office hours are a good opportunity to speak to staff about assessments, problems with reading or lecture materials, group work or rehearsals; if your query is about a personal or medical matter, it should be taken to Student Support who will be better equipped to help you.

Staff members check their emails regularly but it is not realistic to assume that they will receive your email on the day or the day after you send it. Emails are an appropriate way to ask staff brief, simple questions about practical or organisational matters or to inform a staff member of a future absence. It is recommended that you arrange to speak to your teacher in person or via an online meeting if you have more complex queries about coursework or assessments.

Presentation of Work, Referencing and Quotations

Presentation of written work

Your written work must be presented in a clear and professional manner. Submissions must be typed; handwritten scripts are not acceptable. Being familiar with the use of computers and the essential formatting features of programmes such as Word, Excel, PowerPoint, and other Office applications is a core personal skill, and you should use your time at university to acquire and expand these skills. Computing Services run regular workshops and tutorials to boost those skills, which are indispensable for any future career. Visit their website at:

<http://www.kent.ac.uk/itservices/>

The University's standard platform is Windows; some of our computers in the Jarman building operate Mac.

Please note that any failure to adhere to the Style Sheet published below may result in lower marks for written submissions, regardless of content quality.

Basic format

1. Properly complete the essay front cover-sheet (available on each module's Moodle page) and include it as the first page of your submitted work. If your work is being submitted electronically only please ensure it is the first page of your work.
2. Your work must be **double-spaced** and pages should be numbered.
3. To help us give you good written feedback, also leave an adequate margin for comment and corrections (minimum 3.5 cm) on the left-hand side of the page.
4. Use a standard font such as Times New Roman, and no smaller type than a 10-point font.
5. Titles of films, TV programmes, plays, books, journals, magazines, newspapers, long poems etc., must always be *set in italics*. Titles of articles, or essays within a journal, magazine, or book, or chapters of books must be set in 'inverted commas'.
6. Always print a word count at the end of your essay or include it on the front cover-sheet. The word count, as indicated in the Assignment Brief, refers to the main text and, when applicable, footnotes, but excludes the bibliography and any appendices.
7. Carefully proofread before submission, and correct typographical and grammatical errors (spelling, punctuation, incomplete sentences, etc.).

Quotations

1. Short quotations, of fewer than 30 words, should be run in as part of the text, in inverted commas.

2. Longer quotations, several lines of dialogue, etc., should be **indented** from the main body of the text and **not enclosed in inverted commas**. Such quotations should be separated from the main body of the text by an extra line space.

3. Ellipsis: If you wish to skip over part of a sentence or paragraph which is being quoted, indicate this by an ellipsis – three spaced dots in square brackets [. . .].

References

The standard referencing system used for written work in Film is the Harvard system (Author Year: Page) with a corresponding bibliography. You may also use the Chicago referencing system. Both systems enable you to provide clear and accurate references for the information and ideas that you have used in your writing and research. When using the Harvard system footnotes should be reserved for additional explanations, definitions, or commentary, but not referencing; footnotes will count towards your final word count.

Whether in the form of direct quotation or acknowledged paraphrase, facts, figures, theories, ideas, and also images, all secondary materials need to be identified in order to differentiate your own work from that of others. Properly identifying your sources will also enable your readers to follow up the material you have cited if they wish to do so.

Referencing is easy to do as long as you keep track of the relevant information as you work, which means keeping a full record of the bibliographic details of the sources you are using (author, title, year and place of publication, page number). A good idea might be to make use of referencing software: the University has a license for RefWorks, which you can use for free: more information about this can be found here:

<http://www.kent.ac.uk/library/resources/reference-management/refworks/>

The University also has a subscription to 'Cite Them Right', an online resource that allows you to check reference style. See the University Library's online resources.

Bibliography

At the end of your essay, you will supply a list of works cited, which is arranged in alphabetical order by author surname (e.g. Adams, Kendra before Dyer, Richard). A full bibliography also states all works which you have used in the process of your research, but not directly quoted in your essay.

Footnotes and Endnotes

When using the Harvard system, to reference within the text of your essay you only need to supply (in parenthesis) the **author's name, date of publication, and page numbers**. You do not need to use footnotes (located at the bottom of the page) or endnotes (located at the end of the document) for referencing purposes. However, you might wish to use footnotes to supplement the main body of the essay with material which cannot be readily accommodated there, to refer to further reading, or to introduce qualifications or counter-arguments which you wish the reader to consider.

For more information on these referencing styles please look at the website:
<http://www.kent.ac.uk/ai/styleguides.html>.

Ebook Referencing

Harvard: Ebook on a reader (Kindle, etc.) In-text citation (Hawking and Mlodinow, 2010) for whole text (Hawking and Mlodinow, 2010, chapter 2). When using a direct quotation from an ebook on a reader you should refer to the chapter number, because there are no page numbers. Reference list
Hawking, S. and Mlodinow, L. (2010) *The grand design*. [Kindle] London: Transworld Digital.

1. Jane Austen, *Pride and Prejudice* (New York: Penguin Classics, 2007), Kindle edition.
2. Philip B. Kurland and Ralph Lerner, eds., *The Founders' Constitution* (Chicago: University of Chicago Press, 1987), accessed February 28, 2010, <http://press-pubs.uchicago.edu/founders/>.

3. Austen, *Pride and Prejudice*.

4. Kurland and Lerner, *Founder's Constitution*, chap. 10, doc. 19.

Austen, Jane. *Pride and Prejudice*. New York: Penguin Classics, 2007. Kindle edition.

Kurland, Philip B., and Ralph Lerner, eds. *The Founders' Constitution*. Chicago: University of Chicago Press, 1987. Accessed February 28, 2010. <http://press-pubs.uchicago.edu/founders/>.

Using the internet

You can access a wide range of information on the internet and quickly gain information and ideas about films, their directors, screenwriters and other creative contributors, as well as the production company. There is also a large amount of discussion material on the web – for example sites dedicated to particular directors and particular films. These sites are fun and they can be informative. But internet sources should *never* be assumed to have the equivalent status as books recommended on your reading lists. We distinguish between *authoritative sources* such as scholarly books and articles in journals which have been refereed, that is, reviewed by several peers before publication, and *anecdotal and journalistic* sources. Many internet sources are part of the latter group and would not support your arguments with the same accuracy and rigour. If you do quote from an internet source, please cite the author and title of the article, and give the web address in full.

Examinations, Marking and Moderation, Retention Policy

Examinations

Stage 1 Film students registered to modules FI313, FI315 and others are expected to sit an examination in the summer term.

For general information on examinations please visit the Student Records and Examinations Office website at <http://www.kent.ac.uk/student-records/exams/students/index.html>.

To see past papers for examinations please visit the Library Services website at <https://www.kent.ac.uk/library/online/exams/index.html>.

Retention of work

Although most if not all of your assessed work will be submitted electronically via Turnitin, there may be some occasions when you are required to submit hardcopy submissions. Once a hardcopy submission has been made, we will retain the work until after the subject's Examination Boards are complete, this is typically by mid-late June. After this point, work will be made available for students to collect until the end of September that year, after which point it will be destroyed.

External Examiner

No University qualification is awarded without the participation in the examining process of at least one External Examiner, who is a full member of the relevant Board of Examiners. The External Examiner for our undergraduate Film programmes is currently being reappointed; the information will be available once finalised. Students should note that under no circumstances should they contact the External Examiner directly. For more information on the role and responsibilities of External Examiners, please see: <http://www.kent.ac.uk/teaching/qa/codes/taught/annexk.html#9>

Each External Examiner makes an annual report to the University and is asked to comment on all aspects of the relevant programme of study. To view programme reports for the most recent academic year please visit <https://www.kent.ac.uk/teaching/qa/extexaminers/eers/>

Marking and Moderation

The process of marking is relatively complex and should be understood by students. After you submit a piece of work, it is read and assigned a mark, usually by your seminar leader. Written work is always marked online, using the Grademark function on Turnitin, which is embedded into all module Moodle sites. (Information on our Feedback Mechanisms is below.) ALL assessed written work must be submitted via Turnitin; for other forms of assessment (such as presentations or some films), alternative submission arrangements are made.

After your work has been marked, and before you are able to see that mark, the work goes through a moderation process. Another member of staff looks over a range of the work submitted for that module, ensuring that they read a good representative sample, and on some occasions reading all of the work submitted. If they are not happy with any feature of the marking, whether it is the standard of marks, or the feedback provided, they will discuss the issues with the original marker and their concerns addressed. If agreement between these two markers cannot be achieved, a third marker is

brought into the process. The marker and the moderator have strong reasons beyond just their professionalism to get their marking right, because after the moderation process the work and the overall mark profile for a module are reviewed by an external examiner. The external examiner is someone senior in the field and employed by another University who reviews and writes a report for Kent on academic standards across particular programmes. If the external examiner has any concerns both they and the University will expect programme staff to address them, changing their practices if necessary.

However, after the moderation process, but before the external examiner is involved, you will receive your mark and the written feedback explaining that mark.

Feedback

Feedback is provided in two forms, formal and informal. Formal feedback is provided in written form on all work submitted for assessment, as well as in scheduled one-to-one feedback sessions during drop in office hours.

Informal feedback is provided in conversations with your tutors, and you will receive as much of this latter form of feedback as you seek. If you would like more feedback, simply drop into an office hour or write your tutor to request a longer session. If you do not understand the feedback even after being explained in depth, book an appointment with your Academic adviser.

For written work submitted through the Turnitin function on the module Moodle page, the formal written feedback is provided through Grademark and is available to read online. In every module you take you will be offered a one-to-one meeting with the marker of one of your pieces of assessed work – almost always something submitted in the middle of the module – for further informal feedback. This is an opportunity to get a better understanding of why you got the mark you did, the work's strengths and areas in need of improvement, and what you should concentrate on in the next assignment to improve your mark. You can also seek informal feedback on any part of your work or involvement in the module by simply approaching your seminar leader in their office hours and asking to speak to them about your work. Staff are not able to read and provide feedback on drafts of e.g. essays before they are submitted, though you can meet your tutor in their office hours to discuss your ideas.

Useful Links and Resources

The Film Department offers a full range of resources to both the undergraduate and postgraduate Film programmes. This includes DVD, Blu-ray, DCP or 35mm film projection and dedicated seminar spaces with video projection and film viewing facilities. An additional level of technical support is also offered to students with practical assessments, which incorporates induction, instruction, and post-production support.

Students on B1 modules will have access to an array of digital production equipment. This includes High Definition and Standard Definition cameras (solid state and tape), a range of lighting equipment, sound recording equipment, editing software, individual and group edit suites, a film studio and a sound dubbing studio.

All include full disabled access.

From 2021, all Film & Media students will receive free access to Adobe Premiere Pro editing software.

The Templeman Library is a key resource. Learning what it offers and using it effectively will help you enormously in your studies with us. If you are a new student, we urge you to join one of the library tours provided. Remember, periodicals are also an extremely important source in Film Studies, so consult our collection of journals as well as our book collection. If you are not sure how to find something, ask at the Help Desk.

Most of the essays you write for film modules will involve detailed study of particular films. We expect you to watch and re-watch films and to study sequences with the close attention afforded by DVD and Blu-ray players, rather than simply relying on vague memories from a single viewing of a film. The Library contains a substantial and growing collection of films on DVD which includes films screened in modules.

Postgraduate Opportunities

The University of Kent is one of the largest European centres for the study of film. Over the last 40 years we have been at the forefront of developing Film as an academic discipline. Building on our approach to studying film through aesthetic, conceptual and historical perspectives, the department has expanded to include digital media and practice by research. If you choose to continue to study film as a postgraduate at the University of Kent you will have the opportunity of experiencing our rich resources of academic expertise, library facilities and a campus-based film culture.

Film Postgraduate degrees:

- MA in Film (Canterbury; Canterbury and Paris; and Paris)
- MA Film with Practice
- MPhil and PhD in Film Studies
- PhD Film Practice as Research

Further information on the individual degrees is available at <http://www.kent.ac.uk/arts/film/postgraduate.html>.