1. **Title of the module**

FILM3150 (FI315) Film Theory

1. **School or partner institution which will be responsible for management of the module**

School of Arts

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 4

1. **The number of credits and the ECTS value which the module represents**

30 credits (15 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn or Spring

1. **Prerequisite and co-requisite modules**

FILM3130 Film Style

1. **The programmes of study to which the module contributes**

BA Film and associated programmes

1. **The intended subject specific learning outcomes.  
   On successfully completing the module students will be able to:**

8.1 understand major debates of how to conceive of film and how the medium has been distinguished from others;

8.2 develop knowledge of underlying concepts on cinema’s role in social and political structures;

8.3 develop an awareness of how different authors have approached these debates;

8.4 evaluate how conceptual engagements can be used productively to shape or substantiate interpretation of films;

8.5 demonstrate through coherent and effective written and oral expression an understanding and use of appropriate critical and theoretical terminology.

1. **The intended generic learning outcomes.  
   On successfully completing the module students will be able to:**

9.1 demonstrate effective verbal and written communication, including the communication of complex concepts;

9.2 organise and deploy specific conceptual and analytical arguments;

9.3 organise their private study and library research;

9.4 present properly referenced coursework;

9.5 manage a workload, work flexibly and independently;

9.6 engage in effective listening in group settings: make use of previous oral contributions, thereby demonstrating enhanced conversation and presentation skills.

1. **A synopsis of the curriculum**

This module approaches the “big questions” that have surrounded film and the moving image and puts them into historical context. Although specific topics will vary, representative topics may address competing definitions of film and its constitutive elements, the effects that cinema has on spectators, the social, cultural and political implications that moving images reproduce, and the status of the medium between art and entertainment. Students will debate seminal writings on the nature of film and bring their arguments to bear on exemplary film productions.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Allen, Richard and Murray Smith, *Film Theory and Philosophy*, Oxford University Press, 1997

Balázs, Béla, *Theory of the Film*, trans. Edith Bone, New York: Dover, 1970

Bazin, André, *What is Cinema? Vol. I & II*, trans. Hugh Gray, Berkeley: University of California Press, 1967

Mast, Gerald and Marshall Cohen, *Film Theory and Criticism*, 2004 (5th edition)

Stam, Robert, *Film Theory: An Introduction*, Blackwell, MA: Blackwell, 2000

1. **Learning and teaching methods**

Total contact hours: 60 hours

Private study hours: 240 hours

Total study hours: 300

1. **Assessment methods**
   1. Main assessment methods

Essay (1500 words, 30%)

Seminar Performance (Presentation, 20%)

Exam (3 hours, 50%)

13.2 Reassessment methods

Reassessment Instrument: 100% coursework

1. ***Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)***

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *8.5* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* | *9.6* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |
| **Private Study** | **x** | **X** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *Seminars* | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **x** |
| *Lectures/Screenings* | **X** | **X** | **X** | **X** | **X** | **X** | **X** |  | **X** |  |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |
| *Essay* | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |  |
| *Seminar Performance* | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **x** |
| *Exam* | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |  | **X** |  |

1. **Inclusive module design**

The School recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

The curriculum considers film texts and readings from across the globe, actively engaging with questions of an international nature via topics such as national/global cinema and colonialism/post-colonialism. In additional, the transferable skills developed on this module are relevant to the job market both in the UK and abroad.

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**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

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| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
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Revised FSO Jan 2018