1. **Title of the module**

FILM5690 (FI569) Digital Domains

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 6

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**

None

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

BA Film and associated programmes

BA Media Studies

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

8.1 demonstrate a systematic knowledge of the history of trick films and special effects in the context of Hollywood, and how image manipulation has developed in a digital context and have the ability to coherently articulate their understanding of the relationships between these developments

8.2 understand the different modes of analysis made possible by key methods of enquiry and be able to demonstrate their relevance to understanding the impact of digital media on both moving image making and the ways in which an audience engages with moving images

8.3 devise a discussion of digital effects cinema, digital filmmaking and animation through a sustained engagement with key methods of enquiry based on a synthesis of historical, theoretical, and aesthetic approaches

8.4 demonstrate a greater understanding of the interplay between aesthetic choices and technological innovation through their research into of relevant scholarly literature.

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

9.1 develop skills in critical and historical analysis, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving, that will allow for the construction of original and persuasive arguments;

9.2 communicate effectively, using appropriate vocabulary, ideas and arguments in written form;

9.3 read critically, analyse and use a range of primary and secondary texts;

9.4 locate and use appropriately a range of library learning and reference resources (including moving image resources) and elsewhere, including the internet;

9.5 employ information technologies to research and present their work;

9.6 demonstrate the acquisition of an independent learning style; for example in the preparation and presentation of course work, in carrying out independent research, in showing the ability to reflect on their own learning and by mediating complex arguments in written form;

9.7 approach problem-solving creatively, and form critical and evaluative judgments about the appropriateness of these approaches to a level where a substantial degree of autonomy and self-reflexive awareness is achieved in these tasks.

1. **A synopsis of the curriculum**

The module primarily focuses on contemporary digital filmmaking practices and film viewing. The first section of the module introduces trick cinema, special effects, the digital intermediate, and a range of computer generated images to explore the different opportunities these offer for manipulating space, constructing narratives and aesthetic innovation. The second section of the module more explicitly engages with a range of theoretical frameworks in order to think about how digital technologies alter our understanding of film, its relationships with other media, and the ways in which we participate in film culture.

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

Balcerzak. S. and Sperb, J (2009) *Cinephilia in the Age of digital Reproduction Volume 1: Film, Pleasure and Digital Culture*. New York: Colombia University Press.

Balcerzak. S. and Sperb, J (2012) *Cinephilia in the Age of digital Reproduction Volume 2: Film, Pleasure and Digital Culture*. New York: Colombia University Press.

Bolter, J.D. and Grusin, R. (1999) *Remediation: Understanding New Media* Cambridge, Massachusetts: The MIT Press.

Creeber, G. and Royston, M. (2009) *Digital Cultures* McGraw-Hill Open University Press.

Gray, J (2009) *Show Sold Separately.* New York: New York University Press.

Jenkins, H (2006) *Convergence Culture: Where Old and New Media Collide*. Cambridge, Massachusetts: The MIT Press.

McClean, S. T. (2007) *Digital Storytelling: the narrative power of digital effects in film*. Cambridge, Massachusetts: The MIT Press.

Purse, L. (2011) *Contemporary Action Cinema*. Edinburgh: Edinburgh University Press.

Rombes, N. (2009) *Cinema in the Digital Age*. London: Wallflowe4.

1. **Learning and teaching methods**

Total contact hours: 60

Private study hours: 240

Total study hours: 300

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

Assignment (2500 words) (40%)

Essay (3500 words) (60%)

13.2 Reassessment methods

Like for Like

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* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* | *9.6* | *9.7* | *9.8* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |
| **Private Study** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *lectures* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  |  |  |
| *seminars* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  |  |  |
| *screenings* | **x** |  |  | **x** |  |  |  |  |  |  |  |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |
| *Assignment* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *Essay* | **x** | **x** | **x** | **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 module will incorporate international materialas relevant within a course that studies the impact of digital technologies in the cinema. It draws on the work of international theorists as well as examples of work from around the world.

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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.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 19/04/16 | Major | September 2016 | 3, 8,9, 11-13 | No |
|  |  |  |  |  |

Revised FSO Jan 2018