1. **Title of the module**

FILM5850 (FI585) Film Criticism

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**

FILM3130 Film Style

FILM3150 Film Theory or FILM3160 Film Histories

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 knowledge of the history of Anglophone film criticism in the context of both other forms of criticism as well as other language criticisms 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 film criticism on both moving image making and the ways in which an audience engages with moving images;

8.3 Devise a discussion of film criticism through a sustained engagement with key methods of enquiry based on a synthesis of historical, theoretical, and aesthetic approaches;

8.4 Understand the interplay between film criticism and film culture through their research into relevant scholarly literature.

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

9.1 Develop skills of critical and historical analysis of the moving image, 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 Develop the skills of communication, improving performance, problem-solving, and working with others;

9.3 Communicate effectively, using appropriate vocabulary, ideas and arguments in both a written and oral form;

9.4 Read critically, analyse and use a range of primary and secondary texts;

9.5 Locate and use appropriately a range of learning and reference resources (including moving image resources) within the Templeman Library and elsewhere, including the internet;

9.6 Employ information technologies to research and present their work;

9.7 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 both oral and written form;

9.8 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**

This course introduces students to the history and theory of film criticism, emphasising the coexistence of different approaches to the analysis, evaluation and appreciation of film. The module will also have a practical aspect, offering students the opportunity to write critical pieces on the films screened for the class. In addition to traditional lectures and seminars, some sessions will be devoted to writing and to analysing fellow students' work. Participants will also be encouraged to reflect critically on different media of film criticism (newspapers, magazines, academic journals, the internet, television) and on the current state of film criticism.

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

Mattias Frey and Cecilia Sayad (eds.), *Film Criticism in the Digital Age.* New Brunswick, NJ: Rutgers University Press, 2015.

Manny Farber, *Negative Space: Manny Farber on the Movies.* New York: Da Capo Press, 1998.

J. Hoberman, *The Dream Life: Movies, Media, and the Mythology of the Sixties*. New York: New Press, 2003.

Philip Lopate (ed.), *American Movie Critics: An Anthology From the Silents Until Now.* New York: Library of America, 2006

Greg Taylor, *Artists in the Audience: Cults, Camp, and American Film Criticism.* Princeton and Oxford: Princeton University Press, 1999.

Parker Tyler, *Magic and Myth of the Movies.* New York: Henry Holt and Company, 1947.

1. **Learning and teaching methods**

Total contact hours: 60

Private study hours: 240

Total study hours: 300

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

Dossier of Capsule Reviews (2000 words) (50%)

Dossier of Longer Critical Pieces (4000 words) (50%)

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** |
| Lecture | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Seminar | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Screenings |  | **x** | **x** |  |  |  |  | **x** |  |  |  |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |
| *Dossier of reviews*  | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *Dossier of longer critical pieces*  | **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 international student body is addressed by teaching methods that encourages students to discuss the critical traditions they are familiar with. The skills developed by students throughout the module will equip them for the job market both here and abroad.

**FACULTIES SUPPORT OFFICE USE ONLY**

**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) |
| 14/04/16 | Minor | September 2016 | 3 | No |
| 12/09/17 | Minor | September 2017 | 13 | No |
|  |  |  |  |  |

Revised FSO Jan 2018