1. **Title of the module**

FILM3160 (FI316) Film Histories

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**

None

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 reflect upon the historiography of film;

8.2 understand how to explore the history of the development of film scholarship;

8.3 study secondary source material;

8.4 be capable of evaluating aesthetic, technological, economic, and social approaches to the history of film in various national contexts;

8.5 understand how to investigate the contextual study of film in relation to the textual study of film;

8.6 research one particular aspect of film history;

8.7 demonstrate basic research skills in relation to primary sources;

8.8 understand the differences between primary and secondary sources.

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

9.1 communicate effectively key ideas and arguments in both a written form using appropriate vocabulary;

9.2 demonstrate developed written communication skills;

9.3 develop the skills of carrying out independent research and reflect on their own learning;

9.4 critically read a range of secondary texts with some degree of evaluative judgments on the approaches studied;

9.5 locate and use appropriately a range of learning and reference resources within the Library and online.

1. **A synopsis of the curriculum**

This course examines film history and historiography through a series of case studies. In carrying out this investigation students will be invited to work with secondary and primary sources held in the library and will be encouraged to evaluate the aesthetic, technological, economic, social and political histories presented in this module. Students will understand the role and value of the contextual study of film and will be given the opportunity to research and write on selected aspects of film historiography. The choice of case studies will depend upon the expertise of the module convenor and is not restricted to a particular national cinema or period; case studies may include, for instance, the history of film by means of the study of a particular theme and cultural context in the history of film.

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

Bordwell, D., and K. Thompson, 1994. *Film History: An Introduction*. New York: McGraw-Hill.

Burch, N., 1990. *Life to Those Shadows*. London: BFI Publishing.

Grainge, Paul et al (eds.), 2007. *Film Histories: an Introduction and Reader*. Edinburgh: Edinburgh University Press.

Hill, J., and K. Rockett, eds., 2005. *Film History and National Cinema*, Dublin: Four Courts.

Toulmin, V., 2006. *Electric Edwardians: the Story of the Mitchell & Kenyon Collection*. London: BFI Publishing.

1. **Learning and teaching methods**

Total contact hours: 44

Private study hours: 256

Total study hours: 300

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

Essay 1 (1000 words) (25%)

Critique (1500 words) (35%)

Essay 2 (2500 words) (40%).

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* | *8.5* | *8.6* | *8.7* | *8.8* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Private Study** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *Seminars* | **x** | **x** | **x** |  |  | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  |
| *Lectures/Screenings* | **x** | **x** |  | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |  |
| *Essay 1* |  | **X** | **X** | **X** |  |  |  |  | **X** | **X** | **X** |  | **X** |
| *Essay 2* |  |  | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| *Critique* | **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**

This module introduces students to the history of film by focusing on the influences of specific films across the national boundaries of their country of production.

**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) |
|  |  |  |  |  |
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Revised FSO Jan 2018