1. **Title of the module**

FILM5650 (FI565) British Cinema (Level 5)

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 5

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 sound knowledge of the history of film production, distribution and exhibition in Britain from its beginnings in 1896 to the present;

8.2 acquire an understanding of these films in their relation to the changing political, historical and cultural climate in twentieth century Britain;

8.3 acquired a critical awareness of the proliferation of literature on the aesthetic and social significance of British cinema;

8.4 acquired a critical understanding of the cinema’s centrality to developing conceptions of realist representation and the construction of a national identity in twentieth century Britain.

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.

1. **A synopsis of the curriculum**

In a country with a very strong literary and theatrical tradition, the British have also had a long-standing love of "going to the pictures." For more than a century, British filmmakers have been forging a rich and diverse national cinema in the face of Hollywood’s dominance on British screens for most of that time. This course will offer an introductory historical overview of British cinema from its beginnings to the present day, assessing its role in the construction of British national identity, evaluating its major directors—including Carol Reed, Humphrey Jennings, Ken Loach, Mike Leigh and Terrence Davies. The films will be approached through multiple frameworks, including consideration of aesthetics (e.g. the question of realism), culture (e.g. gender and class), and history (e.g. questions of empire and modernity). The institution of cinema and film culture in a larger sense will be considered through the exploration of British film exhibition, criticism, cultural policy, and industry. Both fiction films and documentaries will be addressed with a particular focus on the urban experience. The cinematic city – London, in particular – will be discussed in relation to issues of memory and historicity.

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

Ashby, Justine and Andrew Higson (ed.) (2000), British Cinema, Past and Present, London and New York: Routledge.

Barr, Charles (1986), All Our Yesterdays: 90 Years of British Cinema, London: BFI Publishing.

Chibnall, Steve and Robert Murphy (eds.) (2001), British Crime Cinema, London and New York: Routledge.

Dixon, Wheeler Winston (ed.) (1994), Re-Viewing British Cinema, 1900-1992: Essays and Interviews, New York: State University of New York Press.

Friedman, Lester (ed.) (1993), Fires Were Started: British Cinema and Thatcherism, Minneapolis: University of Minnesota Press.

Higson, Andrew (ed.) (1996), Dissolving Views: Key Writings on British Cinema, London: Cassell.

Hill, John (1986), Sex, Class and Realism: British Cinema 1956-1963, London: BFI Publishing.

Lay, Samantha (2002), British Social Realism, London and New York: Wallflower Press.

Street, Sarah (1997), British National Cinema, London and New York: Routledge.

1. **Learning and teaching methods**

Total contact hours: 60

Private study hours: 240

Total study hours: 300

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

FILM5650 - Level 5:

Research Essay of 2,000 words - 40%

Research Essay of 3,000 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* |
| **Learning/ teaching method** |  |  |  | |  |  |  |  |  |  |  |
| **Private Study** | **X** | **X** | **X** | | **X** | **X** | **X** |  | **X** | **X** | **X** |
| ***lectures*** |  | **X** | **X** | | **X** | **X** |  |  | **X** |  | **X** |
| ***seminars*** | **X** | **X** | **X** | | **X** | **X** | **X** | **X** | **X** |  |  |
| ***screenings*** |  | **X** |  | | **X** | **X** |  |  | **X** |  |  |
| **Assessment method** |  |  |  | |  |  |  |  |  |  |  |
| *Essay 1* | **X** | **X** | **X** | | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| *Essay 2* | **X** | **X** | **X** | | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| *Seminar participation* | **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 deals with British Cinema so is unlikely to be fully internationalised, although some texts may be authored by non-British directors and authors**.**

**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