1. **Title of the module**

FILM5940 (FI594) Film Authorship

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 knowledge and critical understanding of the questions, theories and controversies that have informed critical and theoretical debates on film authorship.

8.2 Demonstrate a detailed understanding of the development of the work of particular film director(s) and skills in analysing the meaning and aesthetic strategy in relation to the work of particular film director(s) as well as to the issues of film authorship.

8.3 Demonstrate an ability to undertake detailed consideration of what film directing is, as an artistic and cultural practice, in given historical and industry contexts.

8.4 Demonstrate awareness of the significant methods of enquiry and be able to evaluate their relevance to understanding the authorship debates within the cinema.

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

9.1 Demonstrate development of skills of 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 Demonstrate development of 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 Library and elsewhere, including the internet.

9.6 Employ information technologies to research and present their work.

1. **A synopsis of the curriculum**

This module will offer students the rare opportunity to examine in detail the work of a single director or a group of directors. It will thus enable students to acquire a more complex understanding of the issues at stake in the production, distribution, and reception of a specific body of film work. The module will also develop students’ knowledge and understanding of the questions, theories and controversies, which have informed critical issues and theoretical debates on film authorship. It will thus appeal to students who wish to extend their skills in analysing film form, meaning, and practice in both a conceptual and a historical context. Furthermore, as the module will enable detailed consideration of what ‘film directing’ is, as an artistic and cultural practice, in given contexts, it will be a very useful course to combine with the practical study of filmmaking.

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

John Caughie (ed), *Theories of Authorship* (London: BFI, 1981)

Barry Keith Grant (ed), *Auteurs and Authorship: A Film Reader* (Blackwell, 2008)

Torben Grodal, Bente Larson and Iben Thorving Laursen (eds), *Visual Authorship: Creativity and Intentionality in Media* (Museum Tusculanum Press, 2005)

Janet Staiger and David A. Gerstner (eds.), *Authorship and Film* (Routledge, 2003)

Virginia Wright Wexman, *Film and Authorship* (Rutgers University Press, 2003).

1. **Learning and teaching methods**

Total contact hours: 60

Private study hours: 240

Total study hours: 300

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

Essay 1 (2000 words) (40%)

Essay 2 (3000 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** |  |  |  |  |  |  |  |  |  |  |
| *lecture* | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| *seminar* | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| *screening* | **X** | **X** | **X** | **X** | **X** | **X** | **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** |

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 examines the history of the development of authorship as it has been theorized in the cinema. It began in France in the late 1950s/early 1960s, moved to Britain and the US in the 1960s, and was further developed in France in the 1970s. Parallel to the study of writings from Europe, Britain and the United States, we examine the films of Fritz Lang made in Germany, France, and the US. Overall, the course aims to reveal to students the development of auteurism as a critical concept for approaching the cinema as it has developed across geographical borders and production systems in these countries.

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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) |
| 18/05/16 | Major | September 2016 | 3, 6-8, 12-14 | No |
|  |  |  |  |  |

Revised FSO Jan 2018