1. **Title of the module**

FILM6070 (FI607) Storytelling and the Cinema

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

Also available as a wild module

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

8.1 demonstrate knowledge and critical understanding of the different forms of storytelling and narrative in cinema;

8.2 demonstrate knowledge of and complex understanding of the use of key theoretical approaches to the analysis of narrative forms;

8.3 understand how images and sounds in film are organised in time and space as narrative forms;

8.4 critically deploy different accounts of narrative and narration and their relation to the non-narrative.

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 visual literacy, 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 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**

This module examines different forms of narrative and storytelling in cinema in order to place film narration within the tradition of the 'popular' arts. Understanding a film involves making sense not only of its story, its events and actions, but also of its storytelling, of the way in which we come to learn of these events and actions. This module examines the ways in which the specific means of representation of cinema transform a showing into a telling. It looks at theories of narrative in literature and film in relation to the different forms of narration and storytelling in cinema, focusing on questions of structure, reliability and temporality. The psychological and aesthetic role of narrative may be explored through a range of theories and analyses from within film studies and from other disciplines such as anthropology, literary studies, psychology and philosophy. The course will be taught through a series of case-studies using a wide range of films within American and world cinema.

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

Branigan, E. (1992) Narrative Comprehension and Film, London: Routledge

Chatman, S. (1978) Story and Discourse, Narrative Structure in Fiction and Film, Ithaca: Cornell University Press

Bordwell, D. (1985) Narration and the Fiction Film, London: Methuen

Wilson, G. (1986) Narration in Light: Studies in Cinematic Point of View, Baltimore: Johns Hopkins University

Kozloff, S. (1988), Invisible Storytellers Voiceover Narration in American Fiction Film, Berkeley: University of California Press

Horton, A. (1999), Writing the Character-Centered Screenplay, Berkeley: University of California Press

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) (35%)

Essay 2 (3000 words) (45%)

Seminar presentation plus student-led discussion (20%)

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** | **x** |
| *Lectures* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **X** |  |
| *Screenings* | **x** |  | **x** |  | **x** |  |  | **x** |  |  |
| *Seminars* | **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** |
| *Seminar Presentation* | **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 course will be taught through a series of case-studies using a wide range of films taken from international film culture.

**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) |
| 08/03/16 | Minor | September 2016 | 3 | No |
| 26/10/16 | Minor | September 2016 | 10, 11 | No |
|  |  |  |  |  |

Revised FSO Jan 2018