1. **Title of the module**

FILM6220 (FI622) Television Series: Narration, Engagement and Evaluation

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 and associated programmes

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

8.1 discuss critically what the difference is between engagement in long-term narratives such as TV series and shorter, stand-alone narratives such as a fiction film;

8.2 describe the historical trajectory of a specific type of television series and discuss its defining features critically;

8.3 critically reflect on the cultural status of television, such as being able to devise arguments in order to reflect independently on the notion ‘Quality TV’;

8.4 understand the different modes of analysis made possible by various methods of enquiry into television series in and beyond television studies proper, and the appreciation of the applicability and limitations of each methodological approach;

8.5 describe and comment upon the forefront of television studies, including the ability to extend their knowledge of this field through independent research.

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, 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 read critically and develop skills in historical and critical enquiry and interpretation, use of reference sources and judging evidence and arguments;

9.3 learn how to organise their private study and library research;

9.4 acquire the ability to manage a workload in the context of a professional organisation;

9.5 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 communicate effectively to a variety of audiences and/or using a variety of methods;

9.6 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**

The module explores storytelling in fictional television series, and how the long duration of these series changes the spectator’s engagement, as compared to engagement in the relatively short fiction film. Furthermore, this module focuses on case studies in order to investigate their narrative, stylistic and thematic characteristics, their specific genre conventions and their background in television history. Case studies may include *The Sopranos, The Wire, Breaking Bad* and *Madmen* in an inquiry into the narrative as well as moral complexity of this recent, so-called quality trend of American drama television series, and the emerging genre convention of the antihero. The module also addresses how various types of television series have been valued in critical reception through the history of television. For example, in relation to the case studies mentioned above, the module may examine critically the implications of the oft-used label ‘Quality TV’ and the HBO slogan ‘It’s not TV, it’s HBO’. In addition to introducing the students to current developments in television studies, this module takes a film theoretical, narratological approach to current television series, and trains students in various approaches to the study of television series in and beyond television studies proper.

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

Dunleavy, Trisha. *Television Drama. Form, Agency, Innovation.* New York: Palgrave Macmillian, 2009

Mittell, Jason. *Complex TV: The Poetics of Contemporary Television Storytelling.* New York:New York University Press, 2015

Nelson, Robin. *State of Play. Contemporary “High-End” TV Drama*. Manchester: Manchester University Press, 2007

Newman, Michael Z. and Elana Levine, *Legitimating Television. Media Convergence and Cultural Status.* New York: Routledge, 2012

Polan, Dana. *The Sopranos.* Durham: Duke University Press, 2009

Thompson, Robert .*Television’s Second Golden Age. From Hill Street Blues to ER.*Syracuse: Syracuse University Press, 1996

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 (2500 words) (40%)

Essay 2 (3500 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* | *8.5* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* | *9.6* |
| **Learning/**  **teaching method** |  |  |  |  |  |  |  |  |  |  |  |
| **Lectures** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  |  |  |
| **Seminars** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| **Screenings** | **x** | **x** | **x** |  | **x** | **x** | **x** | **x** |  |  | **x** |
| **Private Study** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment**  **method** |  |  |  |  |  |  |  |  |  |  |  |
| *Essays* | **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**

This module explores the television series and its role in international entertainment culture.

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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 delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 10/12/19 | Minor | Sep 2020 | 12 | No |
|  |  |  |  |  |