1. **Title of the module**

Film Programming

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)**

6

1. **The number of credits and the ECTS value which the module represents**

30

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn or Spring

1. **Prerequisite and co-requisite modules**

FI313 Film Style or MSTU3010 Media and Meaning

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:**
2. Demonstrate a systematic knowledge of the contemporary practices of film programming
3. Demonstrate systematic understanding of the critical, historical and theoretical issues surrounding the practices of film programming
4. Demonstrate a practical understanding of the conceptualisation of film programmes, through the researching and programming of themed seasons of films and the preparation and writing of supportive scholarly material
5. Reflect critically on their experience of these practices effectively to a variety of audiences and/or using a variety of methods
6. **The intended generic learning outcomes.  
   On successfully completing the module students will be able to:**
7. Develop generic intellectual skills of synthesis, summarisation, critical judgement and problem solving, which will allow for the construction of original and persuasive arguments
8. Develop the skills of communicating and working with others
9. Communicate effectively, using appropriate vocabulary, ideas and arguments
10. Read critically, analyse and use a range of primary and secondary texts
11. Locate and use appropriately a range of learning and reference resources (including moving image resources) within the Templeman Library and elsewhere, including the internet
12. Employ information technologies to research and present their work with sophistication
13. **A synopsis of the curriculum**

This module will introduce students to critical, historical and theoretical issues surrounding the practices of film programming. You will be enabled to undertake detailed, critical consideration of film programming as a form of artistic and cultural practice, in specific contexts, and will be introduced to a range of practical skills and knowledge involved in programming. You will acquire a practical understanding of the conceptualisation of film programmes, through the researching and programming of themed seasons of features, shorts, archive and/or artists' moving image work and the preparation and writing of supportive scholarly material, including programme notes. In addition, you will be exposed to the contemporary practices of film programming, including, for example, marketing, audience development and film education work.

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

Bosma, P. (2015). Film Programming: Curating for Cinemas, Festivals, Archives. London: Wallflower Press.

De Valck, M., Kredell, B., and Loist, S. eds. (2016). Film Festivals: Theory, History, Method, Practice. London: Routledge.

Hark, I.R. (2002). Exhibition, The Film Reader. London: Routledge.

Lacey, N. (2002). Media Institutions and Audiences: Key Concepts in Media Studies. London: Palgrave Macmillan.

Ruoff, J. ed. (2012). Coming Soon to a Festival Near You: Programming Film Festivals. St Andrews: St Andrews Film Studies.

Wong, C. (2011). Film Festivals: Culture, People, and Power on the Global Screen. New Brunswick, NJ: Rutgers University Press.

1. **Learning and teaching methods**

Total contact hours: 33

Total private study hours: 267

Total study hours: 300

Because this module is industry focussed, it would be expected that the School of Arts would, subject to availability, fund an external guest lecturer for one session.

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

Essay (2500 words) – 40%

Project (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 | 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** |
| Workshop | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |
| Essay (2000 words) | **X** | **X** | **X** | **X** | **X** |  | **X** | **X** | **X** | **X** |
| Project (3000 words) | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |

1. **Inclusive module design**

The School 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 focuses in part on the international distribution and exhibition of films. Students will study topics such as film festivals, which are inherently international, and the marketing of international films within the UK. They will also have the opportunity to demonstrate their practical understanding of the international film marketplace by researching and planning a themed programme of films.

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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) |
|  |  |  |  |  |
|  |  |  |  |  |