1. **Title of the module**

FILM6360 (FI636) – Screen Space and Location Scouting

1. **Division which will be responsible for management of the module**

Arts & Humanities

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 credits

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

Autumn or Spring Terms

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

None

1. **The course(s) 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 Understand how to analyse films spatially;

8.2 Capture, analyse, map and present spatial film data (e.g. by using an application such as geographic information system, QGIS);

8.3 Discuss interdisciplinary frameworks of analysis (e.g., cultural geography, sociological spatial theory and architecture) and their potential for the study of film;

8.4 Reflect critically on the importance of location in film;

8.5 Understand the practical implications of location shooting in filmmaking and apply theoretical thinking about cinematic spaces to their own practice.

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

9.1 Communicate ideas in writing, seminar discussions and/or other means in an advanced analytical manner;

9.2 Refine analytical skills which can be applied to other contexts and to work experience;

9.3 Delineate a relationship between theory and practice at an advance level.

1. **A synopsis of the curriculum**

This module introduces students to the academic analysis of screen space as well as to the professional careers and practical applications of film and television space in the industry, including location scouting, shooting and production design. Screen Space and Location Scoutinginvestigates films and/or television series shot on location and the staging of real spaces in studio. With a focus on cityscapes and rural landscapes, the module looks both at topographically accurate uses of specific spaces and at creative geographies where cities, towns and streets are made to 'play' the role of other places. This module also introduces students to mapping spatial film data (e.g., using software such as geographic information system, QGIS). Assessments include both an academic analysis of film space as well as a practice-based component focussing on real-world processes of location scouting.

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

Ahi, M. J., & Karaoghlanian, A. 2020. *The Architecture of Cinematic Spaces: By Interiors,* Bristol:

Intellect.

Bruno, G., 2002. Atlas of Emotion: Journeys in Art, Architecture, and Film, London: Verso, 2002.

Brunsdon, C., 2008. *London in Cinema: the Cinematic City Since 1945*, London: BFI Publishing.

Hay, J., 1997. "Piecing Together What Remains of the Cinematic City", in *The Cinematic City*,

Clarke David (ed.), New York and London: Routledge. pp. 209-229.

Lapointe, T., *The Art and Soul of Blade Runner 2049*, London: Titan Books, 2017.

McCurdy, K. M. 2011, *Shoot on Location: The Logistics of Filming on Location, Whatever Your*

*Budget Or Experience*, London: Taylor & Francis.

Penz, F., & Lu, A., 2011. "Introduction: What is Urban Cinematics?", in *Urban Cinematics:*

*Understanding Urban Phenomena Through the Moving Image*, Penz and Lu (eds), Bristol: Intellect

Books, pp. 7-19.

**12. Learning and teaching methods**

Total contact hours: 50

Private study hours: 250

Total study hours: 300

**13. Assessment methods**

* 1. Main assessment methods

Essay (3,000 words, 60%)

Location creative portfolio (40%)

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 |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** | **x** |  | **x** |  |
| Lectures | **x** | **x** | **x** | **x** | **x** |  |  |  |
| Seminars  | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |
| Essay | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Creative Portfolio | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |

1. **Inclusive module design**

The Division 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 is going to use a number of case studies from world cinema. Students will reflect upon the use of familiar locations (e.g., London and Canterbury) as well as distant cities and landscapes whose experience is mediated through film.

**DIVISIONAL 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 delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
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