1. **Title of the module**

FILM8120 (FI812) – Conceptualising Film

1. **Division or partner institution 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 7

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

30 (15 ECTS)

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

Spring

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

N/A

1. **The course(s) of study to which the module contributes**

MA Film; MA Film with Practice; related programmes

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

8.1 Reflect upon the diversity of ways that film and/or cinema have been written about and theorised;

8.2 Demonstrate a sophisticated understanding of the aesthetic, cultural and commercial strategies of particular films in light of writers’ and scholars’ conceptualisations;

8.3 Evaluate the potential and limitations of particular conceptual frameworks in elucidating film/cinema;

8.4 Demonstrate sophisticated skills in cogent and rigorous debate about film and/or cinema and its cultural, social and aesthetic value;

8.5 Demonstrate understanding of the historical trajectory of the theory of film.

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

9.1 Critically analyse and make use of reading material and conceptual frameworks;

9.2 Give sustained attention and concentration to examine the details of texts;

9.3 Demonstrate advanced skills of cogency, structure and presentation of arguments;

9.4 Communicate appropriately according to purpose.

1. **A synopsis of the curriculum**

Since the advent of recorded moving images as a potent sociocultural phenomenon and aesthetic form in the late nineteenth century, film and cinema have inspired a voluminous diversity of writing: utopian celebrations of a new art and leisure activity, fan mail to stars, jeremiads of impending moral doom, reviews and critiques, and, eventually, theoretical and empirical scholarship in the context of an academic discipline. This module makes this writing and thinking about film its central focus. Although particular topics and emphases vary from year to year, responding to current public discussions and cutting-edge research, the course maintains its focus on empowering students to be able to better read, understand, test, apply and interrogate complex conceptual thinking on film; to recognise the purposes and audiences of diverse forms of writing about film; to rigorously debate and formulate theoretical questions about film and media culture; and to bring these insights to bear on exemplary film screenings.

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

Balázs, B. (1970). *Theory of the Film*, trans. Edith Bone, New York: Dover.

Barker, M. and Brooks, K. (1998). *Knowing Audiences: Judge Dredd - Its Friends, Fans and Foes.* Luton: University of Luton Press.

Mulvey, L. (2009). *Visual and Other Pleasures*, (2nd Edition), New York: Palgrave Macmillan.

Schoonover, K. & Galt, R. (2016) *Queer Cinema in the World*. Durham, NC: Duke University Press.

Stam, R. (2000) *Film Theory: An Introduction*. Chichester: Wiley.

Thornham, S. (ed) (1999). *Feminist Film Theory: A Reader*, New York: New York University Press.

1. **Learning and teaching methods**

Total Contact Hours: 55

Private Study Hours: 245

Total Study Hours: 300

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

Essay (4000 words) – 50%

Digital Portfolio – 50%

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* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Lecture | **x** | **x** | **x** | **x** | **x** |  |  |  |  |
| Seminar | **x** | **x** | **x** |  | **x** | **x** | **x** | **x** | **x** |
|  |  |  |  |  |  |  |  |  |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |
| Essay | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Digital Portfolio | **x** | **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 and/or Paris

1. **Internationalisation**

This module explores a wide range of film theory, which was and is international in nature.

**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) |
| 15/01/2021 | Major | 2021/22 | 1,5,7-8,10-14 | No |
|  |  |  |  |  |