

University of the West of Scotland

Module Descriptor

Session: 2024/25

Title of Module: Asian Cinema			
Code: FILM10001	SCQF Level: 10 (Scottish Credit and Qualifications Framework)	Credit Points: 20	ECTS: 10 (European Credit Transfer Scheme)
School:	School of Business & Creative Industries		
Module Co-ordinator:	Gill Jamieson		
Summary of Module			
In 2017 China overtook Hollywood to become the largest film market in the world. An increasing number of movies are being made with the South East Asian market in mind. At the same time, China and other South East Asian film hubs are looking to produce product for the global market. Against this changing global backdrop, this module provides an opportunity for the film scholar and filmmaker to expand and develop their knowledge of one of the world's richest and most influential film cultures. This module explores the global impact of selected Asian film cultures and gives consideration to social and political changes impacting on a range of Asian film cultures such as those of Hong Kong, China, South Korea, Taiwan, Japan and Thailand. This module develops student's knowledge and understanding of an important area of world cinema and extends their engagement with issues of national and international film culture. Although prior familiarity with Asian film cultures is not necessary, students will be expected to be fully cognisant of the appropriate critical and discursive parameters framing discussion of national, transnational and world cinema. As such this module will draw upon existing knowledge of established debates, principles and concepts, including those pertaining to issues of authorship, genre, performance and national cinema. To critically examine the film culture of specific East Asian countries through discussion and analysis of individual films that might be described as 'groundbreaking', 'innovative', 'seminal'.			

Module Delivery Method					
Face-To-Face	Blended	Fully Online	HybridC	Hybrid 0	Work-Based Learning
☐	☒	☐	☐	☐	☐
See Guidance Note for details.					
Face-To-Face Term used to describe the traditional classroom environment where the students and the lecturer meet synchronously in the same room for the whole provision.					

Blended

A mode of delivery of a module or a programme that involves online and face-to-face delivery of learning, teaching and assessment activities, student support and feedback. A programme may be considered "blended" if it includes a combination of face-to-face, online and blended modules. If an online programme has any compulsory face-to-face and campus elements it must be described as blended with clearly articulated delivery information to manage student expectations

Fully Online

Instruction that is solely delivered by web-based or internet-based technologies. This term is used to describe the previously used terms distance learning and e learning.

HybridC

Online with mandatory face-to-face learning on Campus

HybridO

Online with optional face-to-face learning on Campus

Work-based Learning

Learning activities where the main location for the learning experience is in the workplace.

Campus(es) for Module Delivery

The module will **normally** be offered on the following campuses / or by Distance/Online Learning: (Provided viable student numbers permit) (tick as appropriate)

Paisley:	Ayr:	Dumfries:	Lanarkshire:	London:	Distance/Online Learning:	Other:
☐	☒	☐	☐	☐	☐	Add name

Term(s) for Module Delivery

(Provided viable student numbers permit).

Term 1	☐	Term 2	☒	Term 3	☐
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Learning Outcomes: (maximum of 5 statements)

These should take cognisance of the SCQF level descriptors and be at the appropriate level for the module.

At the end of this module the student will be able to:

L1	L1. Develop a critical understanding of the cinema of South East Asia
L2	L2. Research the career trajectory of a number of influential directors from the region
L3	L3. Conduct analysis of a variety of significant films from the region

Employability Skills and Personal Development Planning (PDP) Skills

SCQF Headings	During completion of this module, there will be an opportunity to achieve core skills in:
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Knowledge and Understanding (K and U)	SCQF Level 10 Demonstration of a broad and integrated knowledge and understanding of art and culture and the way in which the concepts of art and culture are socially constructed; Demonstration of a critical understanding of a range of theoretical perspectives and approaches relating to the social scientific engagement with art and culture.	
Practice: Applied Knowledge and Understanding	SCQF Level 10 Retrieval and interpretation of specialized knowledge and information from a variety of primary and secondary sources which examine art and culture; Conception, development and production of a substantial piece of work evaluating some key aspects of theoretical approaches to the study of art and culture.	
Generic Cognitive Skills	SCQF Level 10 Reasoned argument, synthesizing relevant information and exercising critical judgment in the analysis of complex theoretical theories and perspectives; Critical engagement with learning through the employment of self-identified media to deliver assessment output.	
Communication, ICT and Numeracy Skills	SCQF Level 10 Communication of complex ideas visually, orally or in writing through the assessment mechanisms of the electronic presentation Effective use of electronic information retrieval technology	
Autonomy, Accountability and Working with others	SCQF Level 10 Provision of constructive criticism through the critical discussion of peers' assessment work Exercising of autonomy and initiative in assessment production, developing the capacity for independent work;.	
Pre-requisites:	Before undertaking this module the student should have undertaken the following:	
	Module Code:	Module Title:
	Other:	
Co-requisites	Module Code:	Module Title:

*Indicates that module descriptor is not published.

Learning and Teaching
Learning and Teaching on this module will be a combination of lectures delivered by the Filmmaking &

Screenwriting team, seminar-based discussions, screenings of relevant selected films and independent study. Seminar-based discussions will equip students with skills in observation, description and interpretation, enabling them to produce written responses required by the assessable elements of the module. Students will be expected to take part in seminar discussion in a productive and self-motivated manner, for example coming to seminar prepared to lead discussion on a set topic. Lectures will demonstrate and exemplify how a range of methodological approaches can be applied to the study of Asian film cultures providing students with the necessary tools required to undertake the assessment tasks. Screenings will support and facilitate seminar discussion and the lecture programme. Independent study will be driven by the specific interests of the student and will take as a starting point the programme of guided reading distributed at the start of the module (emphasising the importance of primary and secondary reading material, journal articles and popular film reviews). Students will also be encouraged to use independent study time to familiarise themselves with the full range of films cited but not screened (as a result of time restrictions) during the course of the module.

Film screenings followed by discussion will form one of the core learning activities.

Learning Activities During completion of this module, the learning activities undertaken to achieve the module learning outcomes are stated below:	Student Learning Hours (Normally totalling 200 hours): (Note: Learning hours include both contact hours and hours spent on other learning activities)
Lecture/Core Content Delivery	36
Tutorial/Synchronous Support Activity	36
Asynchronous Class Activity	36
Independent Study	92
	Hours Total 200

****Indicative Resources: (eg. Core text, journals, internet access)**

The following materials form essential underpinning for the module content and ultimately for the learning outcomes:

Fujiki, H. & Phillips, A. (eds) The Japanese Cinema Book, London: BFI Publishing.

Ciecko, Anne Tereska (ed) (2006) Contemporary Asian Cinema. Oxford & New York: Berg.

Eleftheriotis, Dimitris & Needham, Gary (eds.) (2005) Asian Cinemas: A Reader and Guide, Edinburgh UP.

Phillips & Stringer, Julian (eds) (2007) Japanese Cinema, London: Routledge.

Song, Hwee Lim & Ward, Julian (eds.) (2020) The Chinese Cinema Book. London: BFI Books. 2nd edition.

Attendance and Engagement Requirements

In line with the [Student Attendance and Engagement Procedure](#): Students are academically engaged if they are regularly attending and participating in timetabled on-campus and online teaching sessions, asynchronous online learning activities, course-related learning resources, and complete assessments and submit these on time.

For the purposes of this module, academic engagement equates to the following:

On campus attendance

Equality and Diversity

The University's Equality, Diversity and Human Rights Procedure can be accessed at the following link: [UWS Equality, Diversity and Human Rights Code](#).

Please ensure any specific requirements are detailed in this section. Module Co-ordinators should consider the accessibility of their module for groups with protected characteristics..

(N.B. Every effort will be made by the University to accommodate any equality and diversity issues brought to the attention of the School)

Supplemental Information

Divisional Programme Board	Arts & Media
Assessment Results (Pass/Fail)	Yes ☐ No ☒
School Assessment Board	Arts & Media
Moderator	Tony Grace
External Examiner	Alex Nevill
Accreditation Details	Select ScreenSkills
Changes/Version Number	2.08

Assessment: (also refer to Assessment Outcomes Grids below)

This section should make transparent what assessment categories form part of this module (stating what % contributes to the final mark).

Maximum of 3 main assessment categories can be identified (which may comprise smaller elements of assessment).

NB: The 30% aggregate regulation (Reg. 3.9) (40% for PG) for each main category must be taken into account. When using PSMD, if all assessments are

recorded in the one box, only one assessment grid will show and the 30% (40% at PG) aggregate regulation will not stand. For the aggregate regulation to stand, each component of assessment must be captured in a separate box.

Please provide brief information about the overall approach to assessment that is taken within the module. In order to be flexible with assessment delivery, be brief, but do state assessment type (e.g. written assignment rather than “essay” / presentation, etc) and keep the detail for the module handbook. [Click or tap here to enter text.](#)

Assessment 1 Creative Output 40% weighting

Assessment 2 Written Coursework 60% weighting

(N.B. (i) **Assessment Outcomes Grids** for the module (one for each component) can be found below which clearly demonstrate how the learning outcomes of the module will be assessed.

(ii) An **indicative schedule** listing approximate times within the academic calendar when assessment is likely to feature will be provided within the Student Module Handbook.)

Assessment Outcome Grids (See Guidance Note)

Component 1							
Assessment Type (Footnote B.)	Learning Outcome (1)	Learning Outcome (2)	Learning Outcome (3)	Learning Outcome (4)	Learning Outcome (5)	Weighting (%) of Assessment Element	Timetabled Contact Hours
	✓	✓	✓				36

Component 2							
Assessment Type (Footnote B.)	Learning Outcome (1)	Learning Outcome (2)	Learning Outcome (3)	Learning Outcome (4)	Learning Outcome (5)	Weighting (%) of Assessment Element	Timetabled Contact Hours
	✓	✓	✓				36

Combined Total for All Components						100%	72 hours
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Change Control:

What	When	Who
Further guidance on aggregate regulation and application when completing template	16/01/2020	H McLean
Updated contact hours	14/09/21	H McLean
Updated Student Attendance and Engagement Procedure	19/10/2023	C Winter
Updated UWS Equality, Diversity and Human Rights Code	19/10/2023	C Winter
Guidance Note 23-24 provided	12/12/23	D Taylor
General housekeeping to text across sections.	12/12/23	D Taylor

Version Number: MD Template 1 (2023-24)