Module Descriptor

Title	Cinema In The Uk		
Session	2026/27	**Status**	Approved
Code	FILM07010	**SCQF Level**	7
Credit Points	20	**ECTS (European Credit Transfer Scheme)**	10
School	**Business and Creative Industries**		
Module Co-ordinator	Dr. Andrew Jarvis		

Summary of Module

This module examines the creative, commercial and cultural significance of cinema in the UK. It examines key categories and forms of British cinema with special emphasis on low budget, independent filmmaking as an area of specific creative and representational significance.The module will address questions concerning power and authority in British cinema's representations of class, gender, race and national identity. In addition to an analysis of forms and strategies of representation, institutional aspects of funding, production and distribution will be considered.

By the end of the module the student will have an understanding of the UK film environment and British film culture, and will be able to consider his/her own creative practice and professional aspirations in relation to this culture. Students will be encouraged to link their critical reflection with their filmmaking activities in creative practice modules.

Key topic areas:

Industry and Culture. The British film industry and British cinema. Significant institutional factors and strategic approaches concerning the production of films in the UK.

Form. Do British films have distinctive formal characteristics? Realism is examined as a dominant aesthetic and ethical mode in British film culture. Anti-realism, spectacle and formal innovation are considered as alternatives to the realist tradition. Hybridity is considered as a dominant creative tendency.

Genre. Key genres will be examined as a means of focusing on the intertwining relationship between creativity and commerce in UK film culture.

Representation. How is social experience negotiated and re-imagined in British cinema? Class, gender, race and youth will be examined in relation to discourses of national identity.

Module Delivery Method	On-Campus[1] ☒	Hybrid[2] ☐	Online[3] ☐	Work -Based Learning[4] ☐
Campuses for Module Delivery	☒ Ayr ☐ Dumfries	☐ Lanarkshire ☐ London ☐ Paisley	☐ Online / Distance Learning ☐ Other (specify)	

Terms for Module Delivery	Term 1	☐	Term 2	☒	Term 3	☐
Long-thin Delivery over more than one Term	Term 1 – Term 2	☐	Term 2 – Term 3	☐	Term 3 – Term 1	☐

Learning Outcomes	
L1	Demonstrate an understanding of institutional aspects of UK filmmaking and British film culture, with particular emphasis on the funding, distribution and exhibition of British films.
L2	Identify and examine formal characteristics of British cinema, with particular emphasis on the significance of realism across a variety of genres
L3	Analyse and evaluate key representational issues arising in the British film, incorporating critical perspectives on discourses of national identity, power and authority.
L4	
L5	

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:**
Knowledge and Understanding (K and U)	**SCQF 7** Demonstrating an understanding of particular film categories and forms of UK filmmaking.
Practice: Applied Knowledge and Understanding	**SCQF 7** Applying fundamental analytical techniques and concepts that have been established as useful in relation to cinema in the UK
Generic Cognitive skills	**SCQF 7**

[1] Where contact hours are synchronous/ live and take place fully on campus. Campus-based learning is focused on providing an interactive learning experience supported by a range of digitally-enabled asynchronous learning opportunities including learning materials, resources, and opportunities provided via the virtual learning environment. On-campus contact hours will be clearly articulated to students.

[2] The module includes a combination of synchronous/ live on-campus and online learning events. These will be supported by a range of digitally-enabled asynchronous learning opportunities including learning materials, resources, and opportunities provided via the virtual learning environment. On-campus and online contact hours will be clearly articulated to students.

[3] Where all learning is solely delivered by web-based or internet-based technologies and the participants can engage in all learning activities through these means. All required contact hours will be clearly articulated to students.

[4] Learning activities where the main location for the learning experience is in the workplace. All required contact hours, whether online or on campus, will be clearly articulated to students

	Present and evaluate arguments, information and ideas relating to critical analysis and creative practice
Communication, ICT and Numeracy Skills	**SCQF 7** Using correct formatting techniques for presenting academic essays. Gathering, organising and deploying ideas and information in order to formulate arguments cogently, and express them effectively in written, oral or in other forms.
Autonomy, Accountability and Working with Others	**SCQF 7** Working productively in a group or team, showing abilities at different times to listen, contribute and lead effectively.

Prerequisites	**Module Code**	**Module Title**
	Other	
Co-requisites	**Module Code**	**Module Title**

Learning and Teaching	
In line with current learning and teaching principles, a 20-credit module includes 200 learning hours, normally including a minimum of 36 contact hours and maximum of 48 contact hours.	
Learning Activities During completion of this module, the learning activities undertaken to achieve the module learning outcomes are stated below:	**Student Learning Hours** (Note: Learning hours include both contact hours and hours spent on other learning activities)
Lecture / Core Content Delivery	36
Independent Study	164
Please select	
Please select	
Please select	
Please select	
TOTAL	200

Indicative Resources
The following materials form essential underpinning for the module content and ultimately for the learning outcomes: Fitzgerald, John (2017) Studying British Cinema: 1999-2009. Columbia University Press. Forrest, David (2020) New Realism : Contemporary British Cinema. Edinburgh University Press, Edinburgh. Murphy, Robert (ed.) (2019) The British Cinema Book. London: Bloomsbury Publishing.

(N.B. Although reading lists should include current publications, students are advised (particularly for material marked with an asterisk*) to wait until the start of session for confirmation of the most up-to-date material)

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:** Attendance at scheduled classes and submission of assignments.

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.
(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**
Overall Assessment Results	☐ **Pass / Fail** ☒ **Graded**
Module Eligible for Compensation	☒ **Yes** ☐ **No** **If this module is eligible for compensation, there may be cases where compensation is not permitted due to programme accreditation requirements. Please check the associated programme specification for details.**
School Assessment Board	Arts and Media
Moderator	Ms. Rachael Stark
External Examiner	A Nevill
Accreditation Details	ScreenSkills (UK only)
Module Appears in CPD catalogue	☐ **Yes** ☒ **No**
Changes / Version Number	1.1

Assessment (also refer to Assessment Outcomes Grids below)
Assessment 1
Written assignment on categories of production, distribution, exhibition and reception in UK cinema (1500 words). (50%)
Assessment 2
Written assignment on form and representation in British cinema (1500 words) (50%)
Assessment 3

(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.)

Component 1							
Assessment Type	**LO1**	**LO2**	**LO3**	**LO4**	**LO5**	**Weighting of Assessment Element (%)**	**Timetabled Contact Hours**
Essay	☒	☐	☐	☐	☐	50	18

Component 2							
Assessment Type	**LO1**	**LO2**	**LO3**	**LO4**	**LO5**	**Weighting of Assessment Element (%)**	**Timetabled Contact Hours**
Essay	☐	☒	☒	☐	☐	50	18

Component 3							
Assessment Type	**LO1**	**LO2**	**LO3**	**LO4**	**LO5**	**Weighting of Assessment Element (%)**	**Timetabled Contact Hours**
	☐	☐	☐	☐	☐		
Combined total for all components						100%	36 hours

Change Control

What	**When**	**Who**