Module Descriptor

Title	Critical Studies In Film		
Session	2026/27	**Status**	Active
Code	FILM09004	**SCQF Level**	9
Credit Points	20	**ECTS (European Credit Transfer Scheme)**	10
School	**Business and Creative Industries**		
Module Co-ordinator	R Stark		

Summary of Module

The aim of this module is to stimulate thought and debate in preparation for the 4th year Creative Research Project. As a result, this module will invite students to examine and reflect upon a range of critical theories and consider their own work within academic debates.

The module is divided into two sections. During the first part of the module, students will reengage with the key tools of Textual Analysis and consider its relationship to specific critical theories associated with the study of film. Drawing on a variety of topics such as gender, sexuality, race and postmodernism, the key question for this section will focus on: "How can we use the tools of textual analysis to think about films in relation to key cultural theories?"

The second section of the module will ask students to contextualise their own creative practice. Students will be invited to identify a key idea that has influenced their own creative practice and then undertake academic research to situate their own practice in film theory. The key question for this section is: "How has academic research influenced my creative practice?"

In line with the key learning and teaching strategy embedded within the School of B&CI, an Enquiry-based learning model will be employed across the module. In addition to this, the module will be underpinned by a library research session and a drop-in 'pre-assessment surgery' where students will receive formative feedback on their assignment plans. Therefore, the module will develop the student's ability to:

• Critically engage with cultural theories in film studies

• Undertake appropriate research methods

• Critically read and identify appropriate academic sources

• Contextualise their own creative practice in an academic context

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) Also NCL	

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 a critical understanding of major theoretical perspectives used in film studies, and an understanding of significant research strategies concerning film and cinema.
L2	Practice effective methods of research in a critical context.
L3	Assimilate and synthesise complex information and analyse and evaluate ideas, concepts, information, and issues across a range of professional, scholarly, and creative contexts.
L4	N/A
L5	N/A

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 9** Demonstrate and/or work with: A critical understanding of a selection of major theoretical perspectives used in film studies, and an understanding of significant research strategies concerning film and cinema. A broad and integrated knowledge and understanding of the scope, main areas and boundaries of film studies as a discipline. They will be required to: understand the critical and contextual dimensions of selected films in particular, and of film in general, for example the business, cultural, economic, environmental, ethical,

[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

	global, historical, political, societal, and/or theoretical contexts; generate ideas, concepts, proposals, solutions or arguments independently in response to set briefs and/or as self-initiated activity.
Practice: Applied Knowledge and Understanding	**SCQF 9** Students will be able to: Practice effective methods of research in a critical context. Use a selection of the principal skills, techniques, practices and/or materials associated with film theory. Practise routine methods of enquiry and/or research. Employ materials, media, techniques, methods, technologies and tools associated with a range of critical approaches to film, studied with skill and imagination whilst observing good working practices. Understand the critical and contextual dimensions of selected films in particular, and of film in general, for example the business, cultural, economic, environmental, ethical, global, historical, political, societal, and/or theoretical contexts. In addition to this, students will develop the following visual and critical skills: observation: close and systematic visual examination, informed by appropriate knowledge of materials, techniques and cultural contexts; description: describing scenes and sequences from selected films with clarity and precision, using ordinary and specialist language as appropriate to the topic and the intended audience, and with consideration for the differences between visual, verbal and aural codes of portrayal; interpretation: the ability to: · set the films studied within appropriate historical, intellectual, cultural and institutional contexts; · draw upon personal responses to films while recognising how these should be distinguished from other relevant meanings; · develop arguments concerning production processes, and concerning formal and functional ambitions and effects from close observation of films; · relate the processes of making films to their cultural functions;· understand the role of films as carriers of meaning and value; identify and analyse the development of and interrelation between different critical approaches.
Generic Cognitive skills	**SCQF 9** Assimilate and synthesise complex information and analyse and evaluate ideas, concepts, information, and issues across a range of professional, scholarly, and creative contexts. Undertake critical analysis, evaluation and/or synthesis of ideas, concepts, information and issues; Identify and analyse routine (professional) problems and issues; Draw on a range of sources in making judgements.
Communication, ICT and Numeracy Skills	**SCQF 9** Use a range of routine skills and some advanced and specialised skills in support of established practices in a subject/discipline, for example: Make formal and informal presentations on standard/mainstream topics in Film Studies; Use a range of IT applications to support and enhance work, including participation in and use of the Blackboard Learning environment; Interpret, use and evaluate different critical approaches to film.
Autonomy, Accountability and Working with Others	**SCQF 9** The ability to work across a variety of group and independent modes of study, and within these to demonstrate flexibility, creativity, and the capacity for critical self- reflection; Exercise autonomy and initiative in

	some activities at a professional level: Practise in ways which take account of own and others' roles and responsibilities;

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	39
Independent Study	161
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:

Cook, Pam (ed) (2007) The Cinema Book (3rd ed), London: BFI [electronic]

Bordwell, D Thompson, K & Smith, J (2019) Film Art: An Introduction, New York: NY McGrawHill Education

Costley,C& Fulton, J (eds) (2019) Methodologies for practice research: Approaches for professional doctorates, London: SAGE

Deacon, D et.al (2007) Researching Communications: A practical guide to methods in media and cultural studies London: Hodder Arnold

Hill, John & Gibson, Pamela Church (eds.) (2000) Film Studies: Critical approaches, Oxford, England: David Fulton Publishers; New York: Oxford University Press

Hollows, Hutchings & Jancovich (eds.) (2000) The Film Studies Reader, London: Arnold

Leavy,P (2015) Method Meets Art: Arts-based research practice, New York, London: The Guilford Press

McIntyre, P (2012) Creativity and Cultural Production Issues for Media Practice, Basingstoke: Palgrave Macmillan

Skains, RL (2018) 'Creative practice as research:Discourse on methodology' Media Practice and Education, 19:1, 82-97 [electronic]

Strinati, D (2004) An Introduction to Theories of Popular Culture, Routledge [electronic]

Thompson, K (1999) Storytelling in the new Hollywood: understanding classical narrative technique Cambridge, MA: Harvard University Press

(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:

The university is committed to providing a supportive learning environment that actively facilitates student success. You are academically engaged if you are regularly engaged with scheduled live sessions on-campus and online, including engaging with online learning activities in your own time, course-related learning resources, and with timely completion and submission of assessments.

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.

In line with current legislation (Equality Act, 2010) and the UWS Equality, Diversity, and Human Rights Code, our modules are accessible and inclusive, with reasonable adjustment for different needs where appropriate. Module materials comply with University guidance on inclusive learning and teaching, and specialist assistive equipment, support provision and adjustment to assessment practice will be made in accordance with UWS policy and regulations.

(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 & Media

Moderator	A Jarvis
External Examiner	A Nevill
Accreditation Details	ScreenSkills
Module Appears in CPD catalogue	☐ **Yes** ☒ **No**
Changes / Version Number	2.10

Assessment (also refer to Assessment Outcomes Grids below)
Assessment 1
Formative assessment will be provided on the students' assessment plans. The first element that will be summatively assessed will be a 2,500 word essay that requires the students to utilise two of the cultural theories discussed and apply them to analysis of their own choice of film. This part makes up 65% of the overall mark.
Assessment 2
The second part of the assessment strategy is a 1,500 word case study where students will contextualise their own creative practice in academic theory. Students will receive formative feedback on their assessment plans for this element also. This part makes up 35% of the overall mark.
Assessment 3
N/A
(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	☐	☒	☒	☐	☐	65	0

Component 2							
Assessment Type	**LO1**	**LO2**	**LO3**	**LO4**	**LO5**	**Weighting of Assessment Element (%)**	**Timetabled Contact Hours**
Case study	☒	☐	☐	☐	☐	35	0

Component 3							
Assessment Type	**LO1**	**LO2**	**LO3**	**LO4**	**LO5**	**Weighting of Assessment Element (%)**	**Timetabled Contact Hours**
n/a	☐	☐	☐	☐	☐		
Combined total for all components						100%	0 hours

Change Control

What	When	Who