

## University of the West of Scotland

## Module Descriptor

Session: 24-25

<b>Title of Module: Cinematic Creativity</b>			
<b>Code: FILM08005</b>	<b>SCQF Level: 8 (Scottish Credit and Qualifications Framework)</b>	<b>Credit Points: 20</b>	<b>ECTS: 10 (European Credit Transfer Scheme)</b>
<b>School:</b>	School of Business & Creative Industries		
<b>Module Co-ordinator:</b>	Dr. Andrew Jarvis		
<b>Summary of Module</b>			
<p>This module will consider significant trends concerning form and innovation in cinematic techniques, including non-linearity, intensified continuity, varieties of realism, and art cinema narration. These techniques will be explored as examples of innovative approaches to the construction of cinematic space and time and to cinematic storytelling. The concepts of film-thinking and film-philosophy will be used as key critical perspectives.</p> <p>Particular attention will be paid to examples and modes of cinema that provide alternatives to mainstream filmmaking. Students will be encouraged to identify distinct approaches to narrative and film style, and to link these to questions of ethics and politics.</p> <p>In addition, students will be encouraged to link their critical examination and understanding of cinematic innovation to their own creative practice as filmmakers.</p>			

<b>Module Delivery Method</b>					
<b>Face-To-Face</b>	<b>Blended</b>	<b>Fully Online</b>	<b>HybridC</b>	<b>Hybrid 0</b>	<b>Work-Based Learning</b>
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>See Guidance Note for details.</b>					

Campus(es) for Module Delivery						
The module will <b>normally</b> 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:
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Add name

Term(s) for Module Delivery					
(Provided viable student numbers permit).					
Term 1	<input type="checkbox"/>	Term 2	<input checked="" type="checkbox"/>	Term 3	<input type="checkbox"/>

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	Identify and analyse examples of formal innovation in specific cases of cinematic storytelling.
L2	Evaluate cinematic creativity in ways that link aesthetic, ethical and cultural significance.
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 Level <b>8</b>  Demonstrating an understanding of particular film forms, genres and styles and the ways in which they organise understandings, meanings and effects.
Practice: Applied Knowledge and Understanding	SCQF Level <b>8</b>  Using a limited range of appropriate theories and concepts as scholarly underpinning when critically analysing films and filmmaking.
Generic Cognitive skills	SCQF Level <b>8</b>  Evaluating complex arguments, information and ideas relating to films and filmmaking.  Examining assumptions critically in light of evidence.

	Responding positively to feedback while maintaining confidence in their own creative and scholarly work.	
Communication, ICT and Numeracy Skills	SCQF Level Choose an item. Assimilating, synthesising, and conveying complex information to a range of audiences and for a range of purposes, both in critical and creative contexts, and through a variety of specific stages.	
Autonomy, Accountability and Working with others	SCQF Level Choose an item. Exercise autonomy and initiative when undertaking personal investigation concerning cinematic creativity.	
<b>Pre-requisites:</b>	Before undertaking this module the student should have undertaken the following:	
	<b>Module Code:</b>	<b>Module Title:</b>
	<b>Other:</b>	
<b>Co-requisites</b>	<b>Module Code:</b>	<b>Module Title:</b>

\*Indicates that module descriptor is not published.

<b>Learning and Teaching</b>	
<b>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.</b>	
<b>Learning Activities</b> During completion of this module, the learning activities undertaken to achieve the module learning outcomes are stated below:	<b>Student Learning Hours</b> (Normally totalling 200 hours): (Note: Learning hours include both contact hours and hours spent on other learning activities)
Lecture/Core Content Delivery	30
Tutorial/Synchronous Support Activity	6
Asynchronous Class Activity	10
Independent Study	154
Choose an item.	
Choose an item.	

Choose an item.	
Choose an item.	
Choose an item.	
	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:

Deleuze, G. (1989) *Cinema 2: The Time Image*. The Minnesota Press.

Elsaesser, T. (2018) *European Cinema and Continental Philosophy*. Bloomsbury.

Rushton, R. (2011) *The Reality of Film: Theories of Filmic Reality*. Manchester, Manchester

Please ensure the list is kept short and current. Essential resources should be included, broader resources should be kept for module handbooks / Aula VLE.

Resources should be listed in Right Harvard referencing style or agreed professional body deviation and in alphabetical order.

(\*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.

**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

<b>Divisional Programme Board</b>	Arts and Media
<b>Assessment Results (Pass/Fail)</b>	No <input checked="" type="checkbox"/>
<b>School Assessment Board</b>	Arts and Media
<b>Moderator</b>	Ms. Rachael Stark
<b>External Examiner</b>	A.Nevill
<b>Accreditation Details</b>	ScreenSkills (UK only)
<b>Changes/Version Number</b>	1.08

**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 Written Assignment (2,800 words). A critical examination of creativity in one film selected from those films screened and discussed in class. How does the film successfully provide a cinematic experience with aesthetic and ethical value?

(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)**

<b>Component 1</b>							
<b>Assessment Type (Footnote B.)</b>	<b>Learning Outcome (1)</b>	<b>Learning Outcome (2)</b>	<b>Learning Outcome (3)</b>	<b>Learning Outcome (4)</b>	<b>Learning Outcome (5)</b>	<b>Weighting (%) of Assessment Element</b>	<b>Timetabled Contact Hours</b>
Essay	x	x				100%	36

<b>Combined Total for All Components</b>						<b>100%</b>	<b>36 hours</b>
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**Change Control:**

<b>What</b>	<b>When</b>	<b>Who</b>
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)**