University of the West of Scotland

Module Descriptor

Session: 2024-25

Title of Module: Critical Studies in Film			
Code:FILM09004 Crn. 16874	SCQF Level: 9 (Scottish Credit and Qualifications Framework)	Credit Points: 20	ECTS: 10 (European Credit Transfer Scheme)
School:	School of Business & Creative Industries		
Module Co-ordinator:	Rachael 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 re-engage 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					
Face-To-Face	Blended	Fully Online	HybridC	Hybrid 0	Work-Based Learning
☒	☐	☐	☐	☐	☐

See Guidance Note for details.

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:
☐	☒	☐	☐	☐	☐	New College Lanarkshire

Term(s) for Module Delivery

(Provided viable student numbers permit).

Term 1	☐	Term 2	☒	Term 3	☐

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	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.

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 **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, 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 Level 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 Level 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 Level **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 Level **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;	
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	
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** (Normally totalling 200 hours): (Note: Learning hours include both contact hours and hours spent on other learning activities)
Lecture/Core Content Delivery	39
Independent Study	161
	200 Hours Total
**Indicative Resources: (eg. Core text, journals, internet access)	

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 McGraw-Hill 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

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.

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

Engagement with in-person lectures and seminars, pre-class activities and assessment processes.

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	Dr Andrew Jarvis
External Examiner	A Nevill
Accreditation Details	ScreenSkills
Changes/Version Number	2.09

Assessment: (also refer to Assessment Outcomes Grids below)
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. 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 1- 2,500 word essay
Assessment 2 – 1,500 word case study
(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)			Weighting (%) of Assessment Element	Timetabled Contact Hours
Essay		x	x			65	0

Component 2							
Assessment Type (Footnote B.)	Learning Outcome (1)	Learning Outcome (2)	Learning Outcome (3)			Weighting (%) of Assessment Element	Timetabled Contact Hours
Case study	x					35	0

Combined Total for All Components	**100%**	**0 hours**

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

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