ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data					
Module Title	**Contemporary cinema**				
Module Code	UPGN5T-30-3		Level	3	Version	1
UWE Credit Rating	30	ECTS Credit Rating	15	WBL module?	No
Owning Faculty	ACE		Field	English	
Department	Arts and Cultural Industries		Module Type	Standard	
Contributes towards	BA (Hons) Literature and Film Studies				
Pre-requisites	UPGN4X-30-2 Hollywood and World Cinema		Co- requisites	None	
Excluded Combinations	None		Module Entry requirements	N/A	
First CAP Approval Date	June 2015		Valid from	September 2015	
Revision CAP Approval Date			Valid from		

Review Date	June 2021

Part 2: Learning and Teaching	
Learning Outcomes	On successful completion of this module students will be able to: • Demonstrate critical and commercial understanding of the economic, technological and aesthetic factors shaping contemporary film culture (Components A and B) • Demonstrate detailed knowledge of the cultural role of cinema and film criticism (Component A and Component B, Element 2) • Identify and analyse trends and themes within contemporary cinema (Component B Elements 1 and 2) • Produce and reflect on different forms of film writing, demonstrating advanced written communication skills (Component B, Elements 1 and 2) • Demonstrate advanced oral presentation skills, including effective use of presentation software (Component A)
Syllabus Outline	The module explores current issues and debates in film culture, by combining three key approaches: • Production trends: Students study both independent and mainstream trends, including the impact of digital technology on filmmaking. We pay close attention to specific films and themes, enabling students to enhance their textual analysis and critical reviewing skills. • Distribution and exhibition practices: Students learn about the economic

	organisation of film distribution and exhibition, and how digital technology has transformed the industry. We explore different exhibition platforms (e.g., arthouse cinemas, multiplexes, online streaming, Youtube) and consider how these affect the kinds of films screened. We will use one of Bristol's arthouse cinemas as a case study, to give insight into programming and marketing strategies. • Film and the culture industries: the module also pays special attention to the role of festivals, events, websites, film journalism and blogging within contemporary film culture. These are explored in the context of critical debates about the cultural function of cinema and film (e.g., debates around social access and participation, taste formations). We will use one of Bristol's film festivals as a case study, giving insight into festival curation and events management.
Contact Hours	There will be 72 hours of contact time over the course of the module. Teaching will take place in rooms designed for interactive activities including group work and the screening of film clips.
Teaching and Learning Methods	**Scheduled learning:** The module uses a flexible approach to learning. Most weeks, a one hour lecture is accompanied by a film screening, followed by a two hour seminar. To enhance learning and 'real world' experience, students will also take part in external visits to cultural venues in Bristol, including (at least) one arthouse cinema and (at least) one film festival. Student diversity will be taken into account when planning these trips, since they relate directly to the assessment: reasonable adjustments will be made where necessary to ensure students with disabilities are not disadvantaged if they cannot attend (e.g., using an online mode of exhibition or festival website instead). Students will have the opportunity for tutorials at key points in the year, providing support for assignments. **Independent learning**: Students are expected to prepare for lectures and seminars by completing set readings and writing a weekly blog entry. The blog will be discussed in seminars, providing ongoing peer feedback to enhance writing skills; the blog forms the basis of the Portfolio assessment. The Module Handbook will provide clear guidelines on what is required each week. Students are also required to attend and/or volunteer at a relevant film festival or event as part of this independent learning; this experience feeds into the assessment.
Key Information Sets Information	Key Information Sets (KIS) are produced at programme level for all programmes that this module contributes to, which is a requirement set by HESA/HEFCE. KIS are comparable sets of standardised information about undergraduate courses allowing prospective students to compare and contrast between programmes they are interested in applying for.

Key Information Set - Module data

| *Number of credits for this module* | | | | 30 | |

Hours to be allocated	Scheduled learning and teaching study hours	Independent study hours	Placement study hours	Allocated Hours	
300	72	228	0	300	✅

The table below indicates as a percentage the total assessment of the module which constitutes a -

Written Exam: Unseen written exam, open book written exam, In-class test
Coursework: Written assignment or essay, report, dissertation, portfolio, project
Practical Exam: Oral Assessment and/or presentation, practical skills assessment, practical exam

Please note that this is the total of various types of assessment and will not necessarily reflect the component and module weightings in the Assessment section of this module description:

Total assessment of the module:		
Written exam assessment percentage		0%
Coursework assessment percentage		75%
Practical exam assessment percentage		25%
		100%

Reading Strategy	Each week, students are expected to read one or two short pieces. These pieces will be taken from a range of sources as there is no single anthology available. These readings will be clearly signalled as such in the module handbook and will be made available either electronically or in print. Films will be available to stream via Box of Broadcasts and/or provided on DVD in the library.
	Students are expected to undertake relevant further reading and viewing, particularly in preparation for assignments. The module handbook and Blackboard site includes lists of suggested further reading/viewing. These are intended to provide students with starting points for independent study. Students are not required to read/watch everything on these lists, nor are they expected to limit themselves to the listed materials.
	All readings and viewing listed in the module handbook are available in the library or online, held on appropriate loan periods.
Indicative Reading List	The following list is offered to provide validation panels/accrediting bodies with an indication of the type and level of information students may be expected to consult. As such, its currency may wane during the life span of the module specification. *Current* advice on additional reading will be available via the module guide or Blackboard pages.
	Aveyard, K. and Moran, A., eds. (2013) *Watching Films: New Perspectives on Movie-Going, Exhibition and Reception*. Bristol: Intellect. Balio, T. (2013) *Hollywood in the New Millennium*. London: BFI.

de Valck, M. (2007) *Film Festivals: From European Geopolitics to Global Cinephilia.* Amsterdam: Amsterdam University Press.

Iordanova, D. and Cunningham, S., eds. (2012) *Digital Disruption: Cinema Moves On-line.* St Andrews: St Andrews Film Studies.

Lobato, R. (2012) *Shadow Economies of Cinema: Mapping Informal Film Distribution.* London: BFI.

Ruoff, J. (2012) *Coming Soon to a Festival Near You: Programming Film Festivals.* St Andrews: St Andrews Film Studies.

Tryon, C. (2009) *Reinventing Cinema: Movies in the Age of Media Convergence.* London: Rutgers University Press.

Whissel, K. (2014) *Spectacular Digital Effects: CGI and Contemporary Cinema.* Durham: Duke University Press.

Willis, H. (2005) *New Digital Cinema: Reinventing the Moving Image.* London: Wallflower Press.

Wong, C.H. (2011) *Film Festivals: Culture, People, and Power on the Global Screen.* London: Rutgers University Press.

Part 3: Assessment

Assessment Strategy	The module encourages students to work independently to explore different facets of contemporary cinema – critical, commercial and cultural – and to develop knowledge and skills relevant to potential careers in the culture industries. The assessment strategy provides a framework flexible enough to accommodate diverse interests.

Component A assesses students' ability to reflect critically on their experience of attending/volunteering at a film-related event. In addition to enhancing oral presentation skills, the ability to articulate these experiences is useful practice for future interviews. (Reasonable adjustments to the format can be made for students with relevant disabilities.)

Component B recognises diversity by enabling students to enhance their skills in areas of specific interest, at the level of both content and form. Students' blogs will be read in seminars and students will receive advice from tutors on selecting a sample for the assessed Portfolio (designing out plagiarism) to ensure the learning outcomes are achieved. The Project assignment will be designed by the student with support and advice from the module tutors.

The Assessment:
Component A: Individual presentation (15 minutes). Students reflect on attending/volunteering at a film-related event, connecting this experience to relevant debates about the cultural role of cinema and/or film criticism.

Component B. Element One: Portfolio (3000 words). The portfolio explores a trend or theme in contemporary cinema and/or film criticism. The portfolio includes a critical rationale, a selection of blog entries and a self-evaluation.

Component B. Element Two: Project (3000 words)
Students devise a project on an aspect of contemporary cinema. This should fit with one of the three key approaches explored on the module: production trends; distribution and exhibition practices; or film and the culture industries.

Identify final assessment component and element	**Component B, Element Two**	
	A:	**B**:
% weighting between components A and B (Standard modules only)	**25%**	**75%**

First Sit	
Component A (controlled conditions) **Description of each element**	**Element weighting**
1. Presentation (15 minutes)	100%
Component B **Description of each element**	**Element weighting**
1. Portfolio (3000 words)	50%
2. Project (3000 words)	50%

Resit (further attendance at taught classes is not required)	
Component A (controlled conditions) **Description of each element**	**Element weighting**
1. Presentation (15 minutes)	100%
Component B **Description of each element**	**Element weighting**
1. Portfolio (3000 words)	50%
2. Project (3000 words)	50%

If a student is permitted a retake of the module under the University Regulations and Procedures, the assessment will be that indicated by the Module Description at the time that retake commences.