



## **Module Specification**

### **Realism, Spectacle, Narrative**

Version: 2025-26, v1.0, Approved

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## Part 1: Information

**Module title:** Realism, Spectacle, Narrative

**Module code:** UPGB7R-30-1

**Level:** Level 4

**For implementation from:** 2025-26

**UWE credit rating:** 30

**ECTS credit rating:** 15

**College:** College of Arts, Technology and Environment

**School:** CATE School of Arts

**Partner institutions:** None

**Field:** English

**Module type:** Module

**Pre-requisites:** None

**Excluded combinations:** None

**Co-requisites:** None

**Continuing professional development:** No

**Professional, statutory or regulatory body requirements:** None

## Part 2: Description

**Overview:** This module introduces several key debates about the nature of film. Documentary and fiction frequently claim to faithfully represent reality, and both often rely upon telling stories. However, their practices and approaches problematise the notion of a direct and objective recording of reality. And while documentary often denies it constructs narratives, fiction often interrupts its tale with moments of spectacle. This module explores how representations of reality are constructed

through a negotiation between the filmmaker, the camera and the audience, and how spectacle creates meanings as well as affect.

**Features:** Not applicable

**Educational aims:** Students will develop an awareness of different approaches to realism in cinema and of the ways moments of spectacle and action in cinema disrupt narrative development.

Students will explore films from a range of periods and styles (e.g., silent shorts, early documentaries, classical and complex narratives, first-person documentaries, social realist films, physical comedies, action movies, musicals, and special effects movies).

**Outline syllabus:** This module will introduce students to several key debates about the nature of film. It explores different ways in which realism in cinema is understood. It considers a range of issues around the cinema of attraction's relationship to narrative cinema, and explores their parallel development from the earliest short films to contemporary blockbusters. The module introduces different documentary practices and approaches in fiction films that problematise the assumption of a direct and objective recording of reality (e.g., performative documentary, Cinema Verité, first person documentary, Neorealism or Free Cinema) . It examines the role of spectacular exhibition technologies and practices, and analyses spectacle and set-pieces in various genres, (e.g., chases, physical comedy, song and dance numbers, action, gross-out sequences) to explore the ways in which spectacle creates meanings, as well as affect.

### **Part 3: Teaching and learning methods**

**Teaching and learning methods:** The module offers a combination of lectures, screenings, seminars and workshops. Seminars and workshops will focus on developing close-reading of critical/theoretical material in conjunction with film examples, and with essay-writing skills, from planning and drafting to revising and polishing.

Student learning is supported with the publication of the lecture PowerPoint in advance of the session.

The complete reading list and assignment briefs are available online from the beginning of the course. Recordings of each lecture will be made available to students after the session.

Throughout the course and specifically in preparation for the assignments, students will be offered advice in class well before the deadline and there will be opportunities for tutorials (both online and face to face).

**Module Learning outcomes:** On successful completion of this module students will achieve the following learning outcomes.

**MO1** Employ effective research methods to explore and gather information related to specific areas of study.

**MO2** Evaluate information from various sources, identifying key ideas, and understanding different perspectives.

**MO3** Experiment with a range of approaches to overcome subject specific challenges.

**MO4** Describe forms of spectacle, narrative, and realism.

**Hours to be allocated:** 300

**Contact hours:**

Independent study/self-guided study = 228 hours

Face-to-face learning = 72 hours

**Reading list:** The reading list for this module can be accessed at [readinglists.uwe.ac.uk](https://rl.talis.com/3/uwe/lists/9A0DC923-643A-83CC-1FAB-AF4A33777C1D.html?lang=en-GB&login=1) via the following link <https://rl.talis.com/3/uwe/lists/9A0DC923-643A-83CC-1FAB-AF4A33777C1D.html?lang=en-GB&login=1>

## Part 4: Assessment

**Assessment strategy:** The portfolio will contain three short components.

It will include an exercise (such as a comprehension exercise) that will help students familiarize themselves with reading academic texts.

Two other short essays will test different aspects of the module.

The resit will be the same as the first sit.

**Assessment tasks:**

**Portfolio (First Sit)**

Description: Portfolio of essays or equivalent. 3000 words

Weighting: 0 %

Final assessment: Yes

Group work: No

Learning outcomes tested: MO1, MO2, MO3, MO4

**Portfolio (Resit)**

Description: Portfolio of essays or equivalent. 3000 words

Weighting: 0 %

Final assessment: Yes

Group work: No

Learning outcomes tested: MO1, MO2, MO3, MO4

**Part 5: Contributes towards**

This module contributes towards the following programmes of study:

Film Studies [Frenchay] BA (Hons) 2025-26

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