



**ACADEMIC SERVICES**

**MODULE SPECIFICATION**

Part 1: Basic Data					
Module Title	Film Style and Meaning				
Module Code	UPGN4R-30-1	Level	1	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	None	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			

<b>Review Date</b>	June 2021
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Part 2: Learning and Teaching	
Learning Outcomes	<p>On successful completion of this module students will be able to:</p> <ul style="list-style-type: none"> <li>Describe and explain the elements of film form and style using appropriate terminology (Components A and B)</li> <li>Describe and analyse the meanings and effects produced by different filmic choices (Components A and B)</li> <li>Identify and explain the relationships between film texts and relevant critical, historical and industrial contexts (Component B)</li> <li>Demonstrate awareness of different approaches to film criticism (Component B)</li> <li>Express ideas clearly and accurately in written and audiovisual formats, referencing sources correctly and demonstrating competency in the basic technical skills required for word processing, digital editing and/or presentation software (Component B)</li> <li></li> </ul>
Syllabus Outline	<p>The module introduces students to the key terms, concepts and skills needed to analyse film texts in close critical and contextual detail.</p> <p>Semester One focuses on film language and forms. Students learn how to describe and analyse aspects of film style, including sound, mise-en-scene, cinematography, editing and special effects. This includes exploring different forms, such as narrative cinema, documentary and animation, to understand the ways in which style helps create meaning. The module also explores the affective dimensions of film style, reflecting on how elements such as sound, framing, colour, rhythm and pace impact on the viewer's perception, senses and emotions.</p>

	<p>Semester Two extends students' engagement with film style into historical, industrial and creative contexts. We will study a selection of specific styles of filmmaking (e.g., the classical Hollywood studio system, German expressionism, new wave cinemas, European art cinema in the 1960s, British social realism, cinema verité, Dogme '95, slow cinema) and relevant critical debates, such as auteur criticism.</p> <p>Throughout the module, we will also consider the role of film criticism in contemporary film culture, including the emergence of audiovisual essays as a new form of expression. Students explore these different approaches to film criticism through workshop exercises, enhancing their own writing skills and audiovisual literacy. This includes learning basic digital editing skills, enabling students to develop their own audiovisual essay as part of the assessment strategy; in this context, students will also learn about Fair Dealing and copyright.</p>
Contact Hours	<p>The module is taught through a weekly three-hour workshop and occasional tutorials, totalling 72 hours contact time. Teaching will take place in rooms designed for interactive activities including group work.</p>
Teaching and Learning Methods	<p><b>Scheduled learning.</b> The workshop format allows for flexible approaches to teaching and learning. Most weeks, the workshop includes a short lecture, screenings of film extracts, group discussion and practical exercises. Each week, students engage in practical work in class, which feeds into the final Portfolio assignment. This includes learning basic technical skills such as frame grabs, digital editing, encoding and uploading video files and effective use of presentation software (e.g., embedding clips). Students also explore different approaches to film analysis and film criticism through writing exercises, enhancing their own writing skills in the process. These exercises form a module workbook (unassessed) as part of the preparation for the final Portfolio. Tutors will provide verbal feedback and feed-forward on the workbook exercises in class; students will also have the opportunity for one-to-one tutorials at least once a semester, when preparing assignments.</p> <p>Reasonable adjustments to delivery will be made for students with extenuating circumstances affecting their ability to attend workshops regularly (e.g., technical skills can be learned through online tutorials, using Lynda.com).</p> <p><b>Independent learning.</b> Students spend approximately three-to-four hours a week preparing for the workshops. The nature of this preparation varies: most weeks, students will be asked to watch a film in their own time; they will also be asked to do a short piece of reading and/or writing, to explore elements of film style and different approaches to film criticism. These preparatory exercises are outlined on Blackboard, so students are clear what is required each week. The exercises form part of the module workbook, enabling students to develop the skills they need for the assignments.</p>
Key Information Sets Information	<p>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.</p>

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	30%
Coursework assessment percentage	70%
Practical exam assessment percentage	0%
	100%

Reading Strategy	<p>Each week, students are expected to prepare for workshops by doing the set exercise. This might involve watching a specific film which will be available to stream via Box of Broadcasts and/or provided on DVD in the library. There is no single core textbook for this module, therefore access to a range of excerpts will be provided either in print or online. Students are not required to buy any films or books for this module.</p> <p>Students are expected to do relevant further viewing and reading, particularly in preparation for the assignments. The module handbook includes lists of suggested further viewing/reading for each week's topic. These are intended to give students 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 items listed.</p> <p>All readings and viewings listed in the module handbook are available in the library or online, held on appropriate loan periods.</p>
Indicative Reading List	<p>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. <i>Current</i> advice on additional reading will be available via the module guide or Blackboard pages.</p> <p>Bordwell, D. and Thompson, K. (2012) <i>Film Art: An Introduction</i>. 10<sup>th</sup> ed. London: McGraw-Hill.</p> <p>Clayton, A. and Klevan, A., eds. (2011) <i>The Language and Style of Film Criticism</i>.</p>

	<p>London: Routledge.</p> <p>Elsaesser, T. and Hagener, M. (2010) <i>Film Theory: An Introduction through the Senses</i>. London: Routledge.</p> <p>Gibbs, J. (2002) <i>Mise-en-scene: Film Style and Interpretation</i>. London: Wallflower.</p> <p>Kydd, E. (2011) <i>The Critical Practice of Film: An Introduction</i>. Basingstoke: Palgrave Macmillan.</p> <p>Kolker, R. (2005) <i>Film, Form, and Culture</i>. 3<sup>rd</sup> ed. London: McGraw-Hill.</p> <p>Walters, J. and Brown, T., eds. (2010) <i>Film Moments: Criticism, History and Theory</i>. London: BFI Publishing.</p>
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<b>Part 3: Assessment</b>	
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Assessment Strategy	<p>The module aims to enable students to develop key skills in film analysis and criticism through the workshop exercises. These skills feed directly into the assessment strategy.</p> <p><b>Component A</b> uses controlled conditions to check all students have mastered key terms and concepts encountered in the workshops. They will be asked to write about an extract from one of the films studied in Semester Two. The chosen film will not be identified in advance of the exam, but students will be given a shortlist of the films studied so they can revise appropriately.</p> <p><b>Component B</b> enables students to focus on their individual areas of interest, drawing on a range of different skills: written, oral, analytical, creative and technical. Students will have some flexibility as to which pieces they include, enabling them to respond to their own learning style and skills, reflecting student diversity. The Portfolio comprises a compulsory self-reflective rationale (500 words) and three pieces of film criticism:</p> <ul style="list-style-type: none"> <li>• at least two pieces will be developed from workshop exercises</li> <li>• at least one piece will be written criticism (approx. 1000 words)</li> <li>• at least one piece will be a short audiovisual essay (approx. 2 minutes) or moving image presentation (approx. 5 minutes)</li> </ul> <p>Since the work will be developed through workshop activities, the possibility of plagiarism is significantly reduced; tutors will see the work develop over the course of the module.</p> <p>The Assessment:</p> <p><b>Component A: Exam (unseen paper).</b> Students will be shown a clip from one of the films screened in Semester Two; they will then be given 1.5 hours to answer a range of questions assessing their knowledge of terminology and ability to analyse how meaning and affects are produced by different filmic choices within the clip.</p> <p><b>Component B: Portfolio.</b> A 500 word self-evaluative rationale and three pieces of film criticism, equivalent to 3000 words (e.g., 2 x 1000 words + 2 minute audiovisual essay). The film criticism must include at least one written piece and at least one in an audiovisual format.</p>
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Identify final assessment component and element	<b>Component A, element 1</b>	
% weighting between components A and B (Standard modules only)	<b>A:</b>	<b>B:</b>
	<b>30%</b>	<b>70%</b>
<b>First Sit</b>		
<b>Component A</b> (controlled conditions) <b>Description of each element</b>	<b>Element weighting</b>	
1. Exam (unseen paper, 1.5 hours + 30 minutes screening time)	100%	
<b>Component B</b> <b>Description of each element</b>	<b>Element weighting</b>	
1. Portfolio (3500 words or equivalent)	100%	
<b>Resit (further attendance at taught classes is not required)</b>		
<b>Component A</b> (controlled conditions) <b>Description of each element</b>	<b>Element weighting</b>	
1. Exam (unseen paper, 1.5 hours + 30 minutes screening time)	100%	
<b>Component B</b> <b>Description of each element</b>	<b>Element weighting</b>	
1. Portfolio (3500 words or equivalent)	100%	
<p>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.</p>		