Module Title	**Approaches to Film and Television**
Programme(s)/Course	BA Film and Television Practice
Level	4
Semester	1
Ref No:	
Credit Value	20 CAT Points
Student Study hours	Contact hours: 48 Student managed learning hours: 152
Pre-requisite learning	N/A
Co-requisites	N/A
Excluded combinations	N/A
Module Coordinator	Ricardo Domizio - domizior@lsbu.ac.uk
Parent School	Division of Film, School of Arts and Creative Industries
Parent Course	BA Film and Television Practice
JACS Code	W610
Description **[100 words max]**	This module introduces some of the important critical and theoretical approaches to Film and TV with an emphasis on the historical study of moving image media. The module looks at the historical development of cinema and the film industry from its outset through to the Post World War II era up until today's digital cinema and streaming manifestations. The social, cultural and formal significance of film and television is examined at key points of change, illustrating how a knowledge of history can deepen our understanding of the moving image and contribute to a 'cine-literacy' which is a vital resource in today's creative industries.
Aims	1. To place film and television within its historical context with regard to the development of technology and industry. 2. To locate the study of film and television within their social and economic context. 3. To equip students with the necessary vocabulary for the study of film and television and the analysis of moving image texts. 4. To develop students' academic skills in analysis, research and written communication in essay form in order to advance to an intermediary level.
Learning outcomes	By the end of the module students will have acquired the ability to: **Knowledge and Understanding**: 1. Use conceptual frameworks and theories relevant to the critique, production, circulation and reception of film and television. 2. Understand the formal parameters of audio-visual and moving image communications, whether in narrative, informational, conceptual or experiential filmmaking contexts. Intellectual Skills: 3. Creatively interpret and apply theories, concepts and other critical material to processes and practices of film, television and other forms of media communication. 4. Critically analyse concepts and theories of filmmaking leading to strategic thinking in relation to practices in the field and within the broader context of the media industries. Practical Skills:

	5. Work confidently in a team, demonstrating skills in time management, leadership, communication, personal organisation and self-reflection. **Transferable Skills**: 6. Demonstrate critical learning skills: the ability to function as an effective self-directed learner, using the range of resources and skills available responsibly and ethically; the ability to relate their studies to career and personal development.
Employability	This module aims to enhance students' employability by ensuring that they have a basic foundation in academic study and critical thinking. This includes the ability to carry out research, analyse information, synthesise arguments and present findings. In this module, this is fostered through student development of close textual analysis, a research poster and an academic essay. Seminar discussions promote oral communication skills and problem solving, together with small-group teamworking, further key skills for employability. In addition, the module provides sector specific employability assets by providing students with an introductory vocabulary and a wide ranging cine-literacy of the most important and iconic film movements of the twentieth century: a cultural resource which is prized in all media industry careers.
Teaching & Learning Pattern	This module will be delivered over a 12-week period. Each week will normally consist of a class comprising: • A lecture programme • A series of film screenings • Seminar discussions and exercises including small groupwork. Students are expected to prepare for the seminars in advance by reading the relevant material from the Moodle based weekly reading, and from the reading list provided. Students will be encouraged to formulate opinions and participate in seminar discussions.
Indicative content	1. The 'invention' of cinema 2. The birth of the industry 3. Avant garde cinema 4. The rise of Hollywood and the studio system 5. British cinema 6. The impact of television 7. Digital platforms: cinema, VOD and streaming
Assessment method (Please give details – of components, weightings, sequence of components, final component)	*Formative* Formative feedback will be embedded in the delivery of teaching, providing students with the opportunity to reflect on and improve their performance before the final summative deadlines. This will mainly take place in seminar discussions of film screenings/ lecture content/ weekly readings, and will include tutor feedback on student contributions, as well as self-and-peer assessment of seminar tasks. In addition, students will be expected to complete formative skills exercises (concentrating on essay writing) during the course of this module. *Summative:* CW1: Research Poster (50%) CW2: Essay (1500 words) (50%)
Indicative Reading	Ashby, Justine and Higson, Andrew (2000), *British Cinema: Past and Present,* London: Routledge

Bordwell, Staiger and Thompson, (1996 [1985]) *The Classical Hollywood Cinema,* London: Routledge

Cook, P. & Bernink, M., (eds) (2007) *The Cinema Book,* 3rd ed. London: BF

Engell, L (ed.)(2019) *Thinking through television*, Amsterdam: Amsterdam University Pres

Fiske, J and Hartley, J (2003) *Reading Television*, New York and London: Routledge

Holland, P (2016) *The new television handbook*, New York and London: Routledge

Hughes-Warrington, M, (2009) *The history on film reader,* New York and London: Routledge

Nowell-Smith, G (ed.) (1997) *The Oxford History of World Cinema,* Oxford: Oxford University Press

Perez, Gilberto(1998), *The Material Ghost: Films and Their Medium*, Baltimore: John Hopkins University Press

Thompson, K., and Bordwell, D. (2010), *Film History: An Introduction,* 3rd ed. New York: McGraw-Hill

Chibnall, Steve, (2007) *Quota quickies: the birth of the British 'B' film,* London: BFI

Hill, J. & Church-Gibson, P. (1998), *The Oxford Guide to Film Studies,* Oxford: Oxford University Press

Gerrard, S, Holland, S and Shail, R (eds.)(2019) *Gender and contemporary horror in television*, Emerald Publishing

Higson, A (ed.) (1996) *Key Writings on British Cinema,* London: Cassell

Hill, J. & Church-Gibson, P. (1998), *The Oxford Guide to Film Studies,* Oxford: Oxford University Press

Nelmes, J., (ed.), (1999) *An Introduction to Film Studies,* 2 ed, London: Routledge

Villarejo, Amy, (2007) *Film Studies: The Basics,* London and New York: Routledge

Other Learning Resources	The Moodle site will contain a weekly schedule of lecture notes, readings, and seminar preparation, along with assessment information, the module guide and other relevant materials.