Nottingham Trent University
Module Specification

	Basic module information	
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1	Module Title:	Theorising the Screen
2	Module Code:	FATV201
3	Credit Points:	20
4	Duration:	First Half Year
5	School:	Arts and Humanities
6	Campus:	Clifton
7	Date this version first approved to run:	September 2017

8	**Pre, post and co-requisites:**
	These are modules that you must have studied previously in order to take this module, or modules that you must study simultaneously or in a subsequent academic session
	Pre, Co, Post Module Code Module Title

9	**Courses containing the module**				
Level	Core/Option	Mode	Code	Course Title	
5	Option	FT		BA Joint Honours Humanities	
5	Option	PT		BA Joint Honours Humanities	
5	Option	FT		BA Joint Honours Modern Languages	
5	Option	SW		BA Joint Honours Modern Languages	
5	Option	PT		BA Joint Honours Modern Languages	
		FT	EURX003	European Exchange (Full Year)	
		FT	INTX003	International Exchange (Full Year)	

10	**Overview and aims**

Overview

Theorising the Screen explores the vibrant and varied theoretical landscape that screen studies – broadly defined – continue to produce and which have shaped and still actively shape our understanding of the screen. In terms of scope, the module draws upon canonical work in film theory and television studies, as well as theories that have attended to more marginal screens, audiences, and industries. The module starts out by asking and challenging basic questions, such as 'What does it mean to look?', 'What does it mean to be seen?', and throughout places particular emphasis on the interrelationship between texts, audiences and industries and screen theory's rich intersections with politics, philosophy and psychoanalysis. Broad in its remit, the module investigates classical Hollywood cinema, considers some of the theories that seek to explain the experience of everyday television and, moreover, what television might be today, and examines a number of alternatives that are often conventionally understood to be outside or opposed to 'the mainstream' or 'the West', for example, underground cinema, women's counter-cinema, post-colonial and third cinemas.

Aims
- To introduce you to some of the key theories that inform the study of film and television from the perspective of the mainstream and of the margins.
- To enable you to develop a critical and analytical understanding of the relationship between theory and the study of the screen.
- To explore different theoretical approaches so that you will be able to apply them.
- To encourage you to think critically and confidently in theoretical terms.
- To encourage development of your skills in independent thought, critical reflexivity and the ability to relate this body of theoretical work to other film and television modules.

11	**Module content**

The module's content accommodates the old and the new, the canonical, the classical and the innovative, and importantly it responds to new critical turns as they crystallise. Its content is thus highly dynamic but topics typically covered/debates intervened in are:
- Cinema and ideology
- Gender and sexuality
- Televisual ontology and genre
- Horror in film and television
- Essay films
- Spectatorship and visuality
- Film studies' bodily turn
- Animals in/on film
- Post-colonial film

12	**Indicative reading**

Dissanayake, W. and Guneratne, A. eds. (2003) *Rethinking Third Cinema*. London: Routledge.

Dixon, W. W. and Foster, G. A. eds. (2002) *Experimental Cinema: The Film Reader*, London: Routledge.

Elsaesser, T. and Hagener, M. (2010) *Film Theory: An Introduction through the Senses*, London: Routledge.

Galt, R. (2011) *Pretty: Film and the Decorative Image*, New York: Columbia University Press.

Kaplan, E. (1988 [1983]) *Women and Film: Both Sides of the Camera*, London: Routledge.

Lawrence, M and McMahon, L. eds. (2015) *Animal Life and the Moving Image*, London: Palgrave.

Marks, L. (2000) *The Skin of the Film*. Durham: Duke University Press.

McDonald, K. (2016) *Film Theory: The Basics*, London: Routledge.

Mellencamp, P. ed. (1990) *Logics of Television*, Bloomington: Indiana University Press.

Renov, M. (2004), *The Subject of Documentary*, Minneapolis: University of Minnesota Press.

13	**Learning outcomes**
	Learning outcomes describe what you should know and be able to do by the end of the module

Knowledge and understanding. After studying this module you should be able to:
• Identify and explain a range of intermediate theoretical texts in film and television studies.   • Demonstrate an intermediate understanding of the relationship between theory and the screen.   • Explain with clarity and rigour key issues across a range of screen industries, audiences, and texts.   • Demonstrate knowledge of the differences between 'the mainstream' and 'the margin'.   • Articulate and apply a range of theories appropriate to the level of study.
Skills, qualities and attributes. After studying this module you should be able to:
• Demonstrate the ability to work alone and in groups.   • Demonstrate independence of thought and judgement.   • Formulate a logical and coherent argument.   • Evaluate competing viewpoints.   • Demonstrate intermediate analytical skills.   • Work to deadlines and follow tasks through to completion.   • Link abstract ideas to concrete examples.

14	**Teaching and learning**
	Range of modes of direct contact

This indicates the range of direct contact teaching and learning methods used on this module, e.g. lectures, seminars

Lecture and seminar	
Total contact hours:	39

Range of other learning methods

This indicates the range of other teaching and learning methods used on this module, e.g. directed reading, research

Directed reading and e-learning via NOW.	
Total non-contact hours:	161

15	**Assessment methods**			
	This indicates the type and weighting of assessment elements and sub-elements in the module			
	Element number	Weighting	Type	Description (include any sub-elements)
	1	100%	Coursework	Individual project comprising of two parts : 1. Portfolio consisting of a film festival programme or TV schedule and supporting written copy. 2. Supporting critical essay.

Diagnostic/formative assessment

This indicates if there are any assessments that do not contribute directly to the final module mark

Formative assessment is a critical response to a piece of key reading.

Further information on assessment

This section provides further information on the module's assessment where appropriate

Assessment tutorials will offer student feedback on draft ideas for their project.

	Document management	
16	Module Title:	Theorising the Screen
17	Module Code:	FATV20115
18	Subject (JACS) Code:	P300
19	Cost Centre:	145
20	School:	AAH
21	Academic Team:	EMC
22	Campus:	2 (Clifton)
23	Other institutions providing teaching:	*Please complete in box 23 a-d - if applicable*
		Institution	%
23a	Other UK Higher Education or Further Education Institution- Please name Percentage not taught by NTU		
23b	Other public organisation in the UK- Percentage not taught by NTU		
23c	Other private organisation in the UK - Percentage not taught by NTU		
23d	Any other Non-UK organisation - Percentage not taught by NTU		
24	Date this version was formally approved by the School Academic Standards and Quality Committee (SASQC) or Development Approval Group (DAG):	January 2017