

Course Information Sheet

BA (Hons) Writing and Film Studies

Mode and course length – Full-Time (4 years)

Location – ARU Cambridge Campus

Awarding Body – Anglia Ruskin University. As a registered Higher Education provider Anglia Ruskin University is regulated by the Office for Students.

Overview

Prepare for a career in screenwriting, journalism or film-making. Develop your creative and professional writing skills, examine key films and film-makers and create your own short films.

On our BA (Hons) Writing and Film Studies, you'll discover the fascinating ways in which writing and film intersect.

As well as developing your creative writing skills, including screenwriting and short stories, you'll have the chance to explore professional writing techniques, including film reviews. Combining these with a study of critical writing, you'll discover new ways to express your literary talent.

You'll also investigate film-making practices from all over the world and learn the language of film from the perspective of a film-maker. This, along with full training in camera operation, sound recording and editing, will help you create your own explorative short films in video, animation or 16mm format.

Our teaching staff, which includes many published writers and professional film-makers, will offer you invaluable feedback on all of your practical work – as will your fellow students. This will give you the unique opportunity to consider a range of responses to your work, as well as to sharpen your own critical skills. You can also seek advice on your writing from our Royal Literary Fund fellows.

If there is a particular career that you are working towards, or interests that you want to explore, you can specialise further on our optional modules. You can even continue to practise your film-making, and create a project for screening at the Cambridge Arts Picturehouse.

Throughout the course you'll have the chance to take part in extra-curricular events such as the Cambridge Film Festival, as well as attend guest lectures from key figures in the film industry. Our past speakers have included Terence Davies, Jayne Parker and Peter Gidal.

Course Delivery

Our courses are delivered through teaching and learning methods which provide students with the widest possible exposure to a modern and innovative higher education experience.

These methods vary and could include attendance at lectures and seminars, undertaking laboratory exercises or work-based activities, practical work, performances, presentations, field trips, other relevant visits and e-learning through Canvas, our online learning management system.

Each course is divided into a number of 'modules' which focus on particular areas, each of which has a specific approach to its delivery. This information is published to students for each module they take via the Module Definition Form (MDF) and Canvas.

Assessment

You'll show your progress through many methods, reflecting the varied nature of the course. These will include writing portfolios,

critical commentaries, presentations, journals and log books, critical essays, film reviews and analyses, internet, print and video production, and commissions. You'll also take part in 'crits', in which you'll present and defend your work.

Each year you'll prepare a Personal Development Portfolio, which includes a CV and personal statement. This will give you the chance to reflect on your progress to date, the skills you've developed and any extracurricular activities that will help you when looking for work.

Fees

Information about your course fee including any annual fee increases or deposits (if required) can be found in your offer letter.

Modules

Core Modules

Year 1: Foundation in Humanities, English, Media, Social Sciences and Education

This module will provide students with the necessary skills to begin studying at level 4 in courses related to the Humanities, Social Sciences, English, Media and Education.

Students will be introduced to the core skills necessary to succeed in higher education, including thinking critically, researching, and referencing appropriately, demonstrating appropriate numeracy and ICT skills, and communicating effectively verbally and in writing.

In addition to these fundamental study skills, Students will be given an introduction to a broad range of disciplines whose skills and theories are widely applicable.

Students will study a variety of writing styles in order to recognise, deconstruct and replicate various forms of persuasive, analytical, and informative writing. Students will learn the basics of intercultural studies and how these theories can be applied to real-world problems. Students will consider social perceptions held across western cultures, and the difference between social and self-perception, participating in structured discussion and argument. Students will be introduced to the core principles of psychology and will explore various current applications of psychological theory. Students will also be introduced to ethics and will learn about some of the key theories and thinkers in the development of current ethical considerations in a range of scenarios.

The module is made up of the following 8 constituent elements:

- Interactive Learning Skills and Communication (ILSC)
- Information Communication Technology (ICT)
- Critical Thinking
- Intercultural Studies
- Psychology
- Composition and Style
- Ethics
- Social Perceptions

Year 2: Prose Fiction

This module is designed to introduce you to the principles of writing prose fiction. You will learn to 'read as a writer', studying sample texts each week in order to understand the decisions that established writers use in the course of writing, and to examine their creative processes. You will also work with these texts to understand principles such as: openings, narrative arc, characterisation, dialogue, setting and place, and point of view, in order to improve your understanding of the craft of writing.

The module will provide you with an environment for sustained creative writing, and a peer group with which you can work to improve your writing. In weekly practical workshops, you will receive critique of your own writing, and learn how to apply this to improve your work. You will also learn to read and respond to other people's writing, applying the lessons learned from critiquing their work to your own writing. You will learn how to edit your work and present it to a professional standard. The skills developed during this module will relate directly to the advanced modules you will undertake at Level 5 and Level 6.

Year 2: Introduction to Film Studies

This introductory module lays the foundations for academic approaches to Film Studies, with a particular emphasis on thinking about how films convey meaning through aspects of film language. Weekly lectures will introduce you to the key elements of film language, and expose you to a range of filmmaking from a range of different contexts—including avant-garde and experimental film practices, silent films, and films from a range of different cultures. You will also explore the development of film language across the history of the medium, considering how it has developed since its beginnings in 1895, and how it continues to evolve in a digital age.

In seminars you will focus attention on the role of textual analysis as a key form of expository writing in terms of both function and skills, and will develop the skills required through study skills activities, such as note-taking, shot lists, thick description, scene analysis, writing essay plans, checking drafts, and so on. Formative feedback will be offered on study skills tasks throughout the module. Research skills, including literature searches, film diaries and referencing techniques, are introduced through sessions with subject librarians, and reinforced through seminar learning and activities.

Year 2: Introduction to Video 1

This module introduces students to the language of film and video, from the point of view of a practitioner, through a series of briefs and exercises that investigate a number of principles regarding filmic conventions. The range of projects will encompass the investigation of principles such as: composition and lighting, shot/reverse-shot sequences, matching on action, the 180 degree rule, continuity editing, eye-line matching, the 'Kuleshov' effect, synch/non-synch sound, and the rhythmic editing of picture and sound. The purpose and outcome for each project brief is not necessarily aimed at students perfecting conventions - experimenting and gaining an understanding of how they work are just as significant. No prior technical experience of film and video is required. The module will incorporate inductions into: camera operation, sound recording and editing. Practical workshops on the module will be complemented by an address to a range of filmic conventions across various form and types of filmmaking, including narrative fiction, documentary and experimental work. In the process of pre-production and planning, students will be encouraged to develop and practise methods of visualising and notating ideas. There will be regular screenings of student's work in a critical forum, in order to gain the feedback of their peers and tutors.

Year 2: Film Reviewing

This module is a pre-requisite for the Level 6 module Film Journalism, which provides opportunities for writing in a professional context. The module provides an introduction to film reviewing for students in their first year. Students begin by exploring the nature and purpose of reviewing films, and then work through the various steps of the reviewing process. The module equips students to write original reviews for a variety of different readerships. Seminars are structured around exercises designed to illustrate - with the aid of carefully selected examples - review philosophies; planning and structuring of reviews; tailoring the review according to a brief and/or a particular audience; keeping film diaries; and developing a personal writing style. Seminars also help students understand how to respond critically to films by exploring aspects of genre, dramatic structure, performance and the technical background of film production, with examples from mainstream, independent and foreign language films. These explorations are reinforced by formative assignments, leading to the creation of a portfolio of reviews in a variety of styles and for a range of readerships. Students share and develop ideas in small peer groups overseen and guided by the seminar leader. Feedback is provided on a regular basis on these discussions and on written work, the aim being to furnish students with the necessary tools to identify, understand and communicate confidently their own informed responses to a range of different film practices and styles. Students also produce a critical commentary and evaluation of their own work, research methods, and working practices. Students are encouraged to continue to keep film diaries as they learn more about the theory and practice of film and cinema, and to begin writing reviews for publications such as the Student Union newspaper. The module thus encourages the development of employability skills.

Year 2: Writing Matters

In this module you will learn how to write and how to use writing to learn. Through the study of texts from a range of periods and genres which focus on the power of literacy, libraries, reading and books – such as Rainbow Rowell's *Fangirl*, *If on a Winter's Night a Traveller* by Italo Calvino, Jane Austen's *Northanger Abbey*, and extracts from Jamaica Kincaid's *A Small Place* – you will develop the close reading and note-taking skills necessary to shape a good argument for your essays.

Writing Matters will introduce you to the key skills of close reading, academic writing and critical analysis necessary for a degree in English Literature. The fundamental tenet of the module is that writing is a process composed of a number of stages. Each seminar will focus on a practical element of literary study such as how to undertake appropriate research, how to take notes, how to plan an essay, how to compose and structure an argument, how to write a grammatically correct sentence, and how to write a bibliography. You will undertake writing activities within each seminar to practice these skills whilst considering the role of literature and literacy in society. You will learn how to find appropriate print and digital critical material to support your ideas. During the module you will build up an archive of resources relating to writing that you will use during the rest of your degree.

Year 2: Introduction to Film Theory

This module focuses on theoretical approaches to an understanding of how film works and the relationship between cinema and society, and between cinema and the individual. Via weekly lectures and seminars, you will study a number of key texts and concepts by influential writers who have helped to shape Film Studies as a subject in its own right, and who have contributed to the development of new ways of thinking about cinema. You will discuss the key points raised in each article, debate the strengths and weaknesses of each approach and apply these to clips and films screened throughout the module. You will explore some of the following questions: How does cinema mediate our understanding of reality and of social issues? How can a realist film style help to raise our awareness about aspects of reality that might otherwise go unnoticed? How have semiotic concepts been applied to the study of cinema as a language? How can we appreciate the role of the filmmaker as an auteur? What is the relationship between cinema, politics, and ideology? What is the relationship between cinema and the unconscious mind? How have ideas about gender, ethnicity, race, and sexuality been debated within film theory?

Lectures provide an overview of a particular theory, seeking to place this within a broader topic. Seminars allow time for you to get to grips with the nuances, merits, and limitations of different methods of film theory, to ask questions, and above all to test out theories through a discussion of the films screened. Seminars will also offer essay writing workshops aimed at continued development of critical and analytic skills, and refinement of essay-writing skills.

Year 2: Poetry and Plays

This module is designed to introduce you to techniques involved in writing poetry and writing for the stage. You will 'read as a writer', reading a selection of poetry or scenes from a play each week in order to understand the decisions that established writers use in the course of writing, and to examine their creative processes. You will also work with these texts to understand principles such as poetic form and the practicalities of writing for the stage, in order to improve your understanding of the craft of writing.

The module will provide you with an environment for sustained creative writing, and a peer group with which you can work to improve your writing. In weekly practical workshops, you will receive critique of your own writing, and learn how to apply this to improve your work. You will also learn to read and respond to other people's writing, applying the lessons learned from critiquing their work to your own writing. You will learn how to edit your work and present it to a professional standard. The skills developed during this module will relate directly to the advanced modules you will undertake at Level 5 and Level 6.

Year 3: Writing Short Fiction

This intensive reading and writing module is compulsory for all students studying Writing, as a single subject or in combination with another subject. It runs across two trimesters of the academic year. The assessment includes a contribution to the student's PDP file. The module teaches the techniques of effective short fiction writing, beginning with the literary short story and moving on to explore short fiction for younger readers and some areas of genre fiction. Students are introduced to the scope and the conventions of short fiction in English through analysis of a diverse range of classic and contemporary examples. The creative process is examined, from the collection of ideas at the notebook stage to the production and editing of a finished narrative, and students are required to engage in this process themselves by maintaining a reading journal and writer's notebook where responses to literature that is read, and created, are recorded, thereby encouraging integration of reading and writing. Authors studied may include Anton Chekhov, Katherine Mansfield and Edgar Allen Poe, alongside those appearing in current anthologies and magazines. Writing exercises focus on practical writing techniques for effective work with key elements such as characterisation, setting, structure, movement in time and space, observation, point of view, opening and closing, voice, dialogue, cliché, description and dialogue. Seminar workshops are based around the reading and writing exercises students have prepared each week. Students read and listen to each other's work and engage in constructive criticism of the techniques

and sources used and discuss questions of audience, style and research.

Year 3: Classical Hollywood Cinema

This module focuses on the practices, products and institutional frameworks of the classical Hollywood period. You will explore the narrative conventions that continue to shape the majority of mainstream commercial cinema and study the formal and stylistic features of the 'realist' text, the ideologies that inform it and its ideals of normative identities and lifestyles. You will explore coupling and heterosexual romance as a motor of plot development and as an intensely ideological aspect of films made in this period. Similarly, you will consider the significance of the 'happy ending' in maintaining or challenging key ideological norms and values. Drawing from some of the theoretical approaches encountered on earlier compulsory modules (Theorizing Spectatorship), you will think about classical Hollywood cinema's positioning of the spectator, and the implications for the construction of gender and racial identities. Finally, you will also consider the style conventions of different classical Hollywood film genres and debate their significance in helping to align spectators ideologically and emotionally in the narrative action.

Year 3: Screenwriting: The Feature Film

The module builds on the skills you have acquired in Introduction to Screenwriting at Level 5. Having understood the short film format, you now have the opportunity to apply your skills to the more demanding task of understanding the Feature Film. You will produce a portfolio including the first act of a screenplay with evidence of analytical story structure skills, some of which will include a focussed analysis of genre in a series of student managed presentations.

Through small group work and discussion with the seminar leader, you will develop an original screenplay idea. The module will cover basic narrative conventions, including the role of conflict, the line of action and plot reversals, character building, and atmosphere. You will be encouraged to experiment with the representation of place, space and time, and build in subplots when appropriate. You will be expected to consider your target audience, and will be given the opportunity to explore the role of genre as a means of making narrative choices.

Year 3: Theorising Spectatorship

This module examines a range of key approaches to the study of spectatorship in our image-saturated world. Issues of spectatorship and representation are addressed through a range of theoretical approaches, including classical film theory, psychoanalysis, phenomenology, post-cinema, paracinema and cult spectatorship, and ethical responses to film, amongst others. In particular, you will engage with the idea that how we see is as important as what we see: you will consider how changing technologies of image production and exhibition impact on spectators' engagement with, and reaction to, moving images. You will consider key questions about the gendering of the spectator's gaze, and the way that films encourage you to identify with characters, with the camera itself and its ideological operations, or with yourself as an active viewing subject. You will also explore the role of the body, the senses, and emotion as key facets of our involvement in moving image culture. Particularly, you will debate the extent to which the nature of film spectatorship has changed in a "post-cinematic" context, and consider what new ethical frameworks can be brought to bear on our engagement with cinema in a digital network culture.

Year 4: Screenwriting: Adaptation

This final year module allows students who have already acquired the key techniques of Screenwriting to produce a portfolio that includes adaptations from existing material, such as a short story, a poem, a graphic novel or a cartoon strip. You are encouraged to focus on theme, character and structure, plus other imaginative ways of transferring from a textual to a visual medium. This may involve changing aspects of the written story, such as point-of-view, number and nature of characters, location, duration, use of flashback, establishing shots, montage effect, and so on.

The module begins with viewing and discussion of extracts from a number of adaptations from fiction to film (see filmography for details). In the first six weeks you will complete preliminary exercises from material supplied by the module tutor, as a way of exploring challenges common to adaptation, such as the dramatization of internal thoughts of key characters; creation of mood through action/dialogue/visualisation/music; the elimination/addition of characters; the elimination of scenes and subplots to achieve a tighter structure; the effective visual development of beginnings and endings. These preliminary exercises are included in the portfolio of submitted work, together with supporting material as advised by the module tutor.

Having mastered the art of adaptation in the preliminary exercise (the formative assessment part of the portfolio) you will then go to produce your own final short screenplay, adapted from a short story, poem or graphic novel of your choice. You will pitch and

develop ideas in small peer groups, overseen and guided by the seminar leader.

Year 4: Film Journalism

This module is intended as a progression to professional film journalism for students in their third year who have already completed Film Reviewing at Level 4. Starting with an exploration of the various modes within which film journalism functions, the module guides students through the world of professional film journalism, equipping them to create original features for a variety of readerships in a range of media. Seminars are structured around an exercise designed to illustrate - with the aid of examples from the professional context - how to work with editors; planning and structuring interviews; developing, drafting and revising reviews and features; tailoring output according to a professional brief and/or a specific audience type; and developing a personal style. The seminars also help students to understand the practicalities of professional journalism in print and other media, with examples drawn from mainstream and specialist sources, at national, regional and local level. These explorations are reinforced by regular formative assignments, leading to the creation of a personal portfolio of work. Students share and develop ideas in small peer groups overseen and guided by the seminar leader. Feedback is provided on a regular basis on these discussions and on written work, the aim being to equip the student with the necessary tools to identify, understand and communicate confidently their own informed responses to a range of films and film-related topics in a range of styles, and across a range of professional platforms. It is envisaged that students taking this module will consider professional opportunities for film criticism with, for example, the APU student newspaper and the Cambridge Film Festival Daily (print and online), and liaise with the Cambridge Film Consortium regarding work with the Young Person's Film Jury.

Optional Modules

(Subject to availability)

Year 2: A Module from the Anglia Language Programme

Year 2: Screenwriting: Introduction to the Screen

The module is designed to equip you with the skill base to make an entry level submission to the industry, both in schemes for new writers and relevant competitions. You will be expected to develop your own original idea for a television series, to this end it is vital that you acquire a real understanding of the form. The first half of the course will be spent analysing a range of television dramas, (TBC) learning how story ideas are generated and developed into a workable template. You will then progress onto developing your own original idea in second half of the course, producing a short treatment and the first few pages of a television script plus some supporting material.

Year 3: Writing for the Stage

This intensive reading and writing module is compulsory for students studying Writing and English, and optional for students studying Writing and Film. It introduces the techniques and conventions of dramatic writing, with an emphasis on writing for stage performance. The skills and knowledge required to create effective performance texts are studied through a combination of reading, critical analysis of diverse examples from the genre, practical writing exercises and readings of students' own work in progress. Elements of dramatic writing such as monologue, dialogue, narrative, character and physical and vocal connection are explored and students learn the conventions of presentation for dramatic texts. Through reading and discussion students are introduced to a range of dramatic styles and structures and to different modes of theatre. Dramatic form and ensemble work are explored through practical writing and performance exercises. The dynamics between writing and performance are studied as students draft and re-draft their own short dramatic texts. Later sessions focus on workshop treatment of sustained pieces of dramatic writing that students are preparing to submit for assessment at the end of the module. Extracts are read and partially staged, confronting the challenges of audience and staging.

Year 3: Documentary Film Theory

This module acts as a co-requisite for the Level 5 practical Video Documentary module for students on the Film Course. Students on other courses may elect to take the practical module as a free standing module. The module provides an introduction to many of the critical discussions and debates surrounding the historical, technological, aesthetic and socio-political developments of the documentary approach to film and video-making. As well as paying full regard to the key trends and film-makers to have contributed to the history of this important genre, the module responds to the renewed public interest in documentary film and its crossover into the mainstream with recent commercial and critical hits such as *When We Were Kings*

(Leon Gast 1996) and *Bowling for Columbine* (Michael Moore 2002). The focus is on the nature, specificity and evolution of the documentary form, and its relationship to cinematic realism. There is an address to the historical and theoretical contexts of the study of documentary film, as well as an engagement with topical debates regarding the relationship between reality and representation, documentary ethics, and the role of cross-cultural documentary and ethnographic film. The module also includes discussion of different modes of address in documentary film-making, the role of the documentary film-maker, and the relationship between film-maker and subject(s). Current and future modes of distribution and exhibition for the documentary film are explored, including an address to specialist festivals devoted to documentary. Throughout the module there are opportunities for critical analysis of key film texts.

Year 3: Intercultural Encounters in Global Cinema

In recent decades, most 'developed' nations have become countries of very significant immigration and diaspora. The results have been closely monitored and discussed, not only in political discourse but in media as well. Such media portrayals are of key importance, both as potential reflections of popular attitudes, ideas and preoccupations towards migration, and as regards their likely impact on popular views and opinions on the topic. In this module, you will explore filmic representations of intercultural encounters from a global perspective, going beyond the exploration of individual films in their national frameworks to address questions linked to the legacy of colonization, globalization and international migration. Module delivery is by a mix of lectures and seminars, in which you will be encouraged to collaborate with other students, working in small groups and reflecting on your own performance. In preparation for the assessment, you will develop your critical thinking skills (e.g. identifying and evaluating a line of argument, identify hidden agendas) and writing skills (e.g. addressing the question, organising ideas). The module will also help you develop the employability skills of teamwork, self-management and problem solving, and the digital literary skills of finding, using and managing information as well as problem solving in the digital world. By exploring intercultural encounters and the negotiation of identities in popular film, which mirror and shape mentalities, you will be encouraged to think about sustainability in global, virtual and increasingly multi-ethnic societies.

Year 3: News and Feature Writing

This intensive reading and writing module is optional for all Writing students. It introduces students of creative and professional writing to the techniques of print journalism, focusing on news reports and feature articles. The skills required for effective news and feature writing are a key component of writing craft in any genre of fiction or non-fiction, providing a discipline that can improve the imaginative work and communicative power of those who practice it. The significance of journalistic writing in contemporary life is explored using examples from a range of British tabloid, broadsheet and local publications. Students practise sourcing news reports, developing feature articles and sub-editing for style and content. Seminar workshops combine analysis of journalistic techniques with practical writing exercises. Topics covered include: researching and pitching a story, interviewing, ethics, embargoes, structure, tension, style, register, layout, puns and rhythm, personal values, precise knowledge of context and audience, working to deadlines and economical use of language. Early in the trimester each student is required to produce a set of briefs that must be approved by the seminar leader. They then produce copy for these briefs, giving and receiving constructive criticism as they work in editorial teams.

Year 3: Animation

This module seeks to equip students with critical and practical skills in the field of Animation. The emphasis in this module lies less in developing skills in drawing and three-dimensional design, and more in the possibilities of the frame-by-frame manipulation of time. Students are introduced to a range of conventional and experimental work that helps to inform practical and conceptual study. Students work in a number of ways, from camera-less film projects to working with the digital image. This broad base encourages an ideas driven and experimental approach to the medium. Key movements in Animation are explored, from the geometric abstraction of Hans Richter and Viking Egging, the rise of Disney and realism (the animation technique of roto-scoping is a particular focus here), the camera-less films of Lye and Brakhage, the reflexive strategies of Chuck Jones's *Duck Amuck* and Robert Breers *Fuji*. Also considered is the role animation has played in the development of motion graphics for films. Screening of work is contextualised by theoretical and historic referencing. Work is group or individually driven. Groups should be no more than two. Students are required to develop skills in research by giving a presentation on an animator of their choice, as well as a presentation on their final idea.

Year 3: Screenwriting: Script to Screen

This module provides students with the opportunity to explore creative and technical processes involved in devising and

developing a short narrative film, from script to screen. The module thus differs from other screenwriting modules in that students actualize their scripts in video. In particular, it draws attention to the importance of visualisation, communicating narrative through image, sound and action. Although films are created in a collaborative way, the distinct roles of producer, director, writer and editor are defined and discussed so as to encourage understanding of the interrelationships between each of them in ensuring the most effective realisation of the script ideas. Students begin by viewing and discussing script and film work by new and established writers and directors, and use these discussions to develop their original ideas into 5 min screenplays. A pitching session to peers and lecturers allows for the selection of some of those scripts to be produced into short films, with students working collaboratively in small groups to devise and realise those scripts to completion. Students are expected to undertake script revisions and rewrites during the production process, as an integral part of interpreting and developing their ideas, and as the realities and practicalities of the production become evident. The module ends with a screening and critical discussion of all short films, with an opportunity to receive feedback from peers and lecturers.

Year 3: Non-Fiction Filmmaking

This module explores the nature and practice of documentary filmmaking. It addresses the aesthetics of documentary in relation to expository, poetic, observational, performative, participatory and reflexive modes of practice. Students are encouraged to consider, reflect and implement appropriate responses to the range of issues that might arise in their work, including: the ethical, creative, methodological, theoretical, and technical concerns that relate to documentary. Examples of contemporary, historical, independent, mainstream, television and film documentary are examined in detail to rationalise the subject of non-fiction film and video in terms of forms and conventions of documentary language. A range of work will be screened and discussed during the module, which provides a context for the student projects that are undertaken in small groups. The module begins with students being asked to make a number of concise introductory pieces that explore concepts and aesthetics concerning documentary and 'non-fiction' filmmaking. Students then pitch a more substantial project to the module tutors and seminar group, followed by feedback and further discussion of ethical, creative and practical issues raised by each proposal. Groups should then produce a shooting script and production schedule making sure to gain all permission from interviewees, copyright and location owners, prior to filming. The module tutors will oversee the production and editing processes, and require to see students for group tutorials.

Year 3: Writing Historical Fiction

In this module you will study the skills and techniques needed to create successful historical fiction for a range of media (prose, tv, film radio, and other). You will be asked to consider the issues which arise while trying to create a fictional 'historical past', beginning with a consideration of the adage that the present reinterprets history for its own purposes, and consider the degree to which the use of the novel and other modes is in itself an intervention in the past. You will be asked to consider and experiment with different techniques of conjuring the past with reference to place, voice, character, food, manners and mores. You will be asked to consider the needs of different audiences and different platforms from the demands of a staged play or radio play through to the differences between the scope of a short story and a novel). Finally you will be asked to consider the different issues that arise when historical fiction is working with one of the 'content' genres such as crime, romance, politics, and fantasy. You will be expected to engage in primary and secondary research for your work and to expand upon the historical bibliographies offered.

Year 4: Undergraduate Major Project

The individual Major Project module allows students to engage in a substantial piece of individual research, focused on a topic relevant to their specific course. The project topic will be assessed for suitability to ensure sufficient academic challenge and satisfactory supervision by an academic member of staff. The chosen topic will require the student to identify/formulate problems and issues, conduct literature and other appropriate media reviews, evaluate information, process data, critically appraise and present their findings. Regular meetings with the project supervisor should take place, so that the project is closely monitored and steered in the right direction.

Year 4: Undergraduate Major Writing Project

This module is compulsory for all students studying Writing as a single subject and optional for those taking Writing in combination with another subject. It is only taken by Writing students and is equivalent to the Major Project module in English and related subjects. Students are expected to work independently, with guidance from an approved adviser or mentor, to produce a longer piece of writing or coherent set of shorter pieces. This may be in any genre, including imaginative writing, creative non-

fiction or professional writing, provided that a suitable consultant can be found to support the project. Approval may also be given for a major editorial project, for example leadership of the university writers magazine. Three seminar sessions will support students through the main stages of their projects, enabling them to review strategies and content. A maximum of 4 hours individual consultation time is available to each student in addition to the seminars. Arrangements for consultation meetings are the responsibility of the individual student. Work towards the final project consists of four overlapping stages: reading and research (including consideration of audience) resulting in project proposal; drafting (with further reading and research as necessary); editing, re-drafting and more specific audience engagement; reflection and critical evaluation. Students' work towards these stages will be reviewed in the seminar sessions. Students are required to produce a proposal accompanied by extracts from their reading journal at an early stage in the project. This is submitted directly to the individual supervisor, and is not formally assessed.

Year 4: Writing Poetry

This intensive reading and writing module is compulsory for students studying Writing as a single subject and optional for students studying Writing in combination with another subject. It is designed to broaden the technical skills required in the writing of poetry by facilitating a flexible use of traditional forms and rhythms. Through critical examination of modern and contemporary poems students learn to explore important developments in technique and to appreciate the benefits of close reading to open up possibilities for language use. Seminar workshops focus on reading poetry and on creative exercises, aimed at helping to develop sophisticated approaches to the relationship between form and content. Students engage in advanced workshop treatment of their poems, moving beyond explanation of sources and meanings to explore process, form and audience. Seminar topics may include modelling, seeds and sources, working with journals, presentation of poetry on and off the page, working with sound and visual material, and redrafting. Some seminar sessions may take the form of individual tutorials, to help students find ways to evaluate and strengthen their poetry and refine their approach to the processes of writing poems.

Year 4: Special Topics in Film Studies

This module gives you the opportunity to study a topic that will be taught by a member of staff whose particular academic interests and/or research is reflected in the area. You will extend your knowledge and understanding of a specific subject area that you may have encountered earlier in your studies, and in which there is deemed to be scope for more reading, critical commentary, analysis and discussion. Alternatively, this module may be used to introduce you to a topic which is not found elsewhere in the existing degree provision. A topic may be the study of a single filmmaker (e.g., Charlie Chaplin; Claire Denis) or cognate group of filmmakers (e.g., the French New Wave; New Queer Cinema), a genre (e.g. Global Horror; the Teen Movie), or a topic that allows for in-depth discussion and consideration of a defined area in film theory (Cinema & Sexuality; Digital Aesthetics in Contemporary Cinema; Film-Philosophy).

The designated topics vary from year to year, and topics will be communicated prior to module choice. There are no formal lectures and the module is taught in seminars in which group discussion is encouraged.

Year 4: Narrative in Global Cinema

The module explores the way stories are told in films from around the world. You will study key aspects of cinematic narrative structure, including order, duration, cause-and-effect patterns, and the distinction between fabula (story) and syuzhet (plot). You will also examine how character and voice are handled in film, the function of 'point of view', focalisation, and internal vs external characterisation. You will address theoretical aspects such as narrator and narratee, reception theory, suspense vs surprise, the key 'seven' narrative functions, narrative and genre, and the ideology of 'show vs tell'. You will analyse non-narrative (and anti-narrative) aspects of narratives, such as description, iconic shots, music, and other disruptive elements. You will also be thinking about the different roles of words (dialogue, text, sub-titles) and imagery.

You will study all of these narrative topics with regard to global cinemas. You will compare and contrast mainstream commercial Hollywood movies with non-American examples, ask to what extent continuity narrative has become the dominant pattern across the globe, examine narrative structures that do not fit the mainstream model, and analyse the intersection of global narratives with diverse identity formations. You will view films and clips from various European countries and non-Western regions, in addition to co-productions and transnational examples.

Year 4: Independent Film Practice 1

This module is an opportunity for students to develop their own mode of creative film/video practice. Whether students' projects are informed by considerations associated with narrative drama, documentary, animation or experimental work, they are expected to show a critical and reflective attitude towards their practice. Early in the module students present project proposals to tutors and the rest of the group. The Module Tutors will assess the nature of students' project proposals in terms of their merits and practicalities. At a later stage students will be required to show and discuss their work in progress in the context of individual tutorials, and class seminars. There is a strong emphasis on the development of the proposed project through preliminary practical projects, research, pre-production and the open discussion of ideas. Advanced technical workshops will be organised for students as required. Students can work individually or in small groups. On completion of the module there is a screening and crit. At the crit. every student is expected to show at least one finished piece of work. Students who are continuing on to Independent Film Practice 2 should conceive of the film that they produce in this module as a foundation for the work that they intend to undertake in the second trimester.

Year 4: Working in English and Media

This module provides a specific focus on work experience activity for students of English, Communication, Film and Media, in preparation for targeted entry into professional occupations in the domain of multi-media, film, TV, cinema, radio, video, teaching, publishing, arts administration and related creative and cultural industries. Students identify, negotiate and carry out a work placement, or produce a commissioned product, in a chosen area, with guidance from the relevant course leader and module leader. Ongoing consultation, supervision and support are provided by the course and module leader in association with the Campus Careers Service. Once agreed by the student, the employer, the relevant course leader and the module leader, the work placement is undertaken in a series or block of hours. In the case of a commission, students draw up a detailed proposal in consultation with the external client or agency involved and the designated project supervisor. Students bring a critical and theoretical address to bear on their work experience or commission, which, together with the experience itself, affords a means of strengthening a planned and reflective approach to the nature, advantages and constraints of particular work opportunities, as well as to students' own aptitudes and interests. This includes an address to job search, application and selection processes. The knowledge and the range of course-specific, transferable and vocationally oriented skills developed during the course are enumerated and articulated, most particularly in the refinement of the developing portfolio and the critical essay. There are no designated pre-requisites for this module but you must have previously attained credits that enable you to meet the demands of the specific placement and to bring a critical and theoretical address to bear. This module forms part of the ongoing programme of Personal Development Planning.

Year 4: Scriptwriting : Multi-Platform Storytelling

You will be introduced to the scope and conventions of script writing across a range of forms – film, television, radio and gaming – through analysis of a diverse range of classic and contemporary examples. The creative process is examined, from the collection of ideas at the notebook stage, to the creation of a treatment, to the production and editing of a finished script. You will be required to engage in this process by maintaining a reading journal and writer's notebook where you will record your responses to material viewed and listened to, and created; thereby encouraging the integration of viewing/listening and writing.

Material studied may include screenplays by Paul Schrader, Charlie Kaufman, Sophia Coppola, Quentin Tarantino, Aaron Sorkin and Paul Thomas Anderson. Television series may include, Breaking Bad, Mad Men, The Killing, House of Cards and The Returned. Audio material may include selected Afternoon Plays and radio comedy series. Writing exercises focus on practical writing techniques such as writing an effective treatment or outline, and exploring the different techniques needed for different broadcast mediums. Seminar workshops are based around the reading and writing exercises prepared each week. You will be expected to read out and listen to other students' work and engage in constructive criticism of the techniques and sources used; you will also discuss questions of audience, style, and research.

Year 4: Multiplexed: Contemporary Popular Cinema

This module analyses the appeal of contemporary popular cinema and extends critical ideas and theoretical debates explored in the first and second year of the film studies programme. Through rigorous attention to contemporary debates in the field of film studies, the module encourages in depth critical engagement with film theory. It defines and critically discusses the nature of popular cinema and provides an account of the development of multiplex film culture in North America and the UK. Topics include: the pros and cons of the multiplex; analysis of dominant genres and conventions; consideration of the recyclable nature

of popular film narratives; the depiction of gender, sexuality, 'race' and class on screen; audience and spectatorship; representations of violence; the rise of the blockbuster and star studies. The module considers the force of popular cinema as an important site for working through societal fears and fantasies by closely examining a variety of films, from, for example *Jaws* (Spielberg, US, 1975) to *Titanic* (Cameron, US, 2000). Students are assessed on the basis of their ability to apply theoretical ideas and debates to a close study of individual films.

Year 4: Writing Speculative Fiction

In this module you will be introduced to the craft of writing speculative fiction, focusing on fantasy and science fiction. You will explore what it means to write within a genre, whether the lines between genres are clear cut or blurred, and reflect upon what this means specifically for the writer of speculative fiction.

You will be introduced to the specific skills needed by a writer of speculative fiction, such as how to build convincing worlds; how to invent convincing histories, literatures, and societies; how to avoid cliché in the writing and creation of unreal places; and how writers of speculative fiction map, explore, populate, and imagine fully their unreal worlds.