FALMOUTH UNIVERSITY

DOCUMENT CONTROL & APPROVAL

Issue	Amendment Detail	Name	Date Approved
0.1	Templates added to submission library	QAE	
	Academic Director Approval and submission to QAE.		
1.0	QAE Approval		

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MODULE DESCRIPTOR

THE MODULE DESCRIPTOR PROVIDES ESSENTIAL INFORMATION TO STUDENTS, COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE.

Module Name	Module 3 – Contextual Studies: Transcultural Narratives
Module Code *Student Records to establish coding protocol*	SCR03
Credit Value	30
Level and Study block *e.g. Level 4, Study block 2*	L7 – Study Block 3 (CFS Term 3 - Year 1)
Pre-requisites *Insert name, codes will be inserted once created by Student Records*	
Named Module Leader	Dr. Marc Coker
Module Aim *One succinct statement*	You will develop your understanding of the social and multii-cultural influences on non-Western narratives.
Summary Module Description	This module will critically analyse transcultural films with a specific focus on how their screenwriters/filmmakers have developed their influences.
Module Specific Employability Skills	**Critical Thinking & Analysis:** You will develop the ability to look below the surface of film and television, make connections and reflect on different social and creative perspectives. Through this research process, you will build a more profound critical understanding not only of World Cinema and international television, but also of values and attitudes in contemporary global and multicultural societies that influence what you see on the screen. **Expanded World View:** Through ongoing critical and academic research, you will develop a thorough appreciation of the wide range of diverse creative practices and modes of expression

	that sometimes do not subscribe to western cultures' standards of excellence. You will also develop social and political sensitivity, especially regarding representations of cultural minorities. **Real World Communication:** You will research and practice an ability to articulate your ideas in writing and speech in a coherent and clear manner that can be understood by non-specialist audiences. The skills acquired can be applied to pitching to members of film, television and creative industries as well as in other professional settings. **Organisation:** You will advance your project and time management skills

Learning Outcomes

LO #	Learning Outcome Name	Learning Outcome Description	Assessment Criteria Category
3	Communication	Demonstrate a command of diverse professional, effective communication and presentation skills	Communication
4	Professionalism	Demonstrate a professional engagement and personal progression of learning throughout the screenwriting process	Organisation
5	Research	Analyse resources and research methodologies that inform critical contextual debates in film and television studies	Research
6	Analysis	Analyse critical texts and discourse to formulate a reasoned argument and offer evidence for your claims	Analysis

Assessment Method Table								
No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed				Compulsory or Compensatable
				3	4	5	6	
1	ES / AR	Critical Essay (5000 words) OR Audio Visual Essay (30mins)	100	☒	X	☒	X	

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	Artefact	LR	Literature Review
CB	Computer-based	OR	Oral
CE	Critical evaluation	PC	Practical
CS	Case study	PF	Performance
DI	Dissertation or project	PL	Placement
ES	Essay	PO	Portfolio
EX	Exam	PR	Presentation
GR	Group Report	RE	Individual report
IT	In-module Test	SP	Studio Practice
JL	Journal / Logbook	OT	Other

Modes of delivery (KIS)	
Activity	**Hours**
Lecture	30
Seminar	24
Tutorial	12
Project supervision	
Demonstration	
Practical classes and workshops	
Supervised time in studio/workshop	
Fieldwork	
External visits	
Guided independent study	234
Work based learning	
Placement	
Year abroad	
TOTAL	300

Indicative list of Resources
MA Screenwriting Reading List

MA Screenwriting Reading List

Aronson, L,(2011) *The 21st-Century Screenplay: A Comprehensive Guide to Writing Tomorrow's Films***,** Hollywood, USA, Silman-James Press

Bordwell, D., & Thompson, K., Smith, J. (2020), *Film Art: An Introduction***,** New York, McGraw Hill Education

Nagib, L, (2011) *Theorizing World Cinema*, UK, Bloomsbury

Drazin, C, (2018), *The Faber Book of French Cinema*, US, Faber & Faber

Standish, I, (2006) *A New History of Japanese Cinema: A Century of Narrative Film,* UK, Bloomsbury

Vick, T (2008) *Asian Cinema: A Field Guide,* USA, Harper Collins

Hill, J, (2000) *World Cinema: Critical Approach*, UK, Oxford University Press

Screenwriting Resources Online:

- · **British Films Directory** (the British Council's directory of films made since 1998)

- · **Senses of Cinema**: an online journal with a 'Great Directors' section in its archive

- · **EFG: European Film Gateway**: access to to films, images and texts from selected collections of 37 film archives across Europe

- · **Instituto Cervantes Library blog** on **Spanish and Latin American film**

- · **PLAT**: access to over 150 **Spanish films** online

- · University of Chile's **Cineteca Virtual**:150 **Chilean films** online

Named Awards – Indicate below all Courses where this is a Compulsory or Option Module (*delete as appropriate)	
MA Screenwriting	