

UG Progression Film Studies Resit Assessments 23-24

Please select your module from the list below. It will link to the resit assessment information.

Please take note of the submission instructions for your module. If you are a student trailing the assessment from a previous academic year or having a deferred resit, you will be given access to the Canvas page so that you are able to submit your work.

If you are unsure how to submit, please refer to the guidance on the Sussex website [Submitting an assessment : University of Sussex](#). Alternatively, please contact the MAH Curriculum and Assessment team for advice (mah-cao@sussex.ac.uk).

You can find your deadlines for resits on Sussex Direct

Film Studies Progression Resits		
Analysing Film	Cinema and Climate	Film Theory B
Analysing Film (E)	Cinema and Sexualities	Global Cinema
Analysing Film B	Debates in Screen Documentary B	Global Cinema E
Adaptation:Filming Fiction	European Cinema	Indian Cinema: Popular Hindi Film
Box Set TV: Contemporary Serial TV	Exploring Film Studies	Race & Ethnicity in Popular Cinema
British Cinema A	Exploring Film Studies B	Viewing Women
British Cinema B	Film Musicals	
Latin American Cinema	Film Theory	

Module Title	Module Code	Format & Weighting
Adaptation: Filming Fiction	P5049	See below

Assessment Details and Expectations

Resit: Essay (100%)

Assessment: 3000-word essay (100% of module grade)

You should discuss one or two of the films screened during the module.

If you want to write about two films, then you should choose films from either Week 1, 2-3, 4-5 or 6 (films based on or inspired by Alice's Adventures in Wonderland, 'The Fall of the House of Usher,' Wuthering Heights or Where The Wild Things Are) and discuss two films based on the same source text (i.e., please don't write an essay comparing Wuthering Heights with Where The Wild Things Are).

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If you want to write about one film, you can choose any film screened on the module. I really don't mind if you choose to write about one film or about two films.

When discussing the adaptation/s, you should carefully consider how the source text has been adapted for the screen by referring to both the source text as well as to the adaptation/s. You must present a clear and coherent argument that is focused on specific aspects of the adaptation/s, and provide evidence to support your argument by referring to and quoting from the source text and referring to the film/s. You should give your essay a title that indicates the focus and/or your argument, but please do not worry about coming up with an exciting title – a simple title is fine.

Try to attend to both [a] specific differences between the narrative presented by the source text and the narrative presented by the adaptation (e.g., to do with the presentation of the story, the characters, the use of perspective and/or focalisation, and so on) and [b] more general differences between the medium of the source text (e.g., the novel, the picture book, the illustrated book, the graphic novel) and the medium of the adaptation (in this case, film).

If you write about two films, you should not attempt to show how or why one adaptation is superior to the other (for whatever reason); you should carefully and critically analyse what the two adaptations do, and reflect on the differences between them (and their different approaches to the same source text).

Likewise, you should not attempt to show how or why any adaptation is inferior or superior to its source text (for whatever reason); you should carefully and critically analyse the differences between them, and offer an argument about the adaptation you have chosen to examine.

You must refer to some critical scholarship on adaptation; your analysis should be informed by theoretical debates about adaptation, such as the core critical readings we have discussed in class (Linda Hutcheon, Robert Stam), and the further readings on the module Reading List.

Where appropriate, you should also refer to critical scholarship or commentary on the source text and/or the adaptation you are discussing (for examples of such scholarship, see the module Reading List). Note that some source texts and films have generated a fair amount of critical commentary, and others very little.

The learning outcomes to be fulfilled by this assessment are listed in Module Information.

The best essays will present an interesting or original argument/analysis that is [a] clearly informed by relevant scholarship (scholarship on adaptation, and/or scholarship on the texts you are discussing) and [b] evidenced/supported with accurate references to both the source text (including quotations where appropriate) and the adaptation/s.

Please feel free to include images from the films to illustrate your points.

Please remember to provide accurate references where necessary (when referring to or quoting from either the source text or scholarship or other materials) and please include a full and accurate bibliography and filmography (even if you only refer to one film in your essay).

Module Title	Module Code	Format & Weighting
Box Set TV: Contemporary Serial TV	P5050	See below
Assessment Details and Expectations		
Resit: Essay (70%) . Essay (70%) Assessment aims: The final essay (2,000 words) requires you to write about one of the topics studied on the module in depth. There are three different approaches to select from:		

• Questions 1, 2, and 3 ask you to analyse changes to industries, technologies, and audiences at a broad level.

• Questions 4–8 focus on the “poetics of television.” They require you to pay close attention to an individual series (or episode) in relation to narrative, style, genre, or ideology.

• Questions 9–12 require you to analyse extra-textual materials (such as interviews, reviews, and promotion) to research your topic.

This assessment measures the following module learning outcomes:

• Demonstrate a critical understanding of contemporary serial television

• Demonstrate appropriate capacity for individual research and skills in written communication

• Apply critical approaches encountered on the module to an extended case study

Assessment details:

Choose one question.

1. How have the industrial and technological changes of the post-network era influenced viewing practices and modes of audience engagement?

2. Why and how do streaming services encourage “binge watching” and what are some of the advantages and disadvantages of that model?

3. In what ways has the narrative complexity of television been driven by industrial and technological change?

4. Drawing on Jason Mittell and other relevant scholars, perform a close analysis of a television pilot and elaborate on how it “teaches us how to watch” the series.

5. Analyse complex narration and narrative structure in one series and make a case for how its complexity develops over time.

6. Making close reference to an individual episode’s stylistic patterns, discuss the importance of audiovisual style to a particular series.

7. Discuss genre hybridity in the post-network era with close reference to one series.

8. Should police shows be discontinued? Answer with reference to at least two relevant series.

9. Why have some scholars critiqued the application of the term “cinematic” to television? Discuss the use of this term with reference to one series.

10. Drawing on extra-textual materials (such as interviews, reviews, and promotion), analyse cultural legitimization discourse surrounding one series.

11. Drawing on reviews and/or audience responses, examine the reception of a series. You may wish to focus your answer on a specific issue or episode that generated a high volume of commentary.

12. Why is the idea of the “showrunner” important to television in the post-network era? Answer with reference to one authorial figure.

Guidance:

• You may not write about *The Bear* for your final essay.

• Apart from *The Bear*, you are welcome to write about series that we have studied on the module, but you can also analyse other appropriate series if you prefer. Please check with the module convenor if you are unsure about your choice.

• The essay should develop a focused, concise argument that is made clear in the introduction.

• Please make use of critical texts from the module reading as appropriate. Remember to consult the lists of recommended and further reading on Canvas.

• Remember that this is a relatively short essay. Make sure everything is relevant and is necessary for the argument. If you are analysing a specific series, try not to use up too much space introducing the series at the start, or narrating plot. Assume the reader has some basic knowledge of the series you are writing about and introduce key details only when making a specific point.

• When writing about a series with multiple seasons, you do not need to (and will not have space to) cover everything. You should focus your essay as appropriate to the topic. You may wish to focus on a specific episode as a case study or to broaden your perspective to several episodes or a whole season, and you can make it clear in the introduction what you will cover. For example, an analysis of narrative complexity might work best with reference to multiple episodes, whereas an analysis of style could potentially focus on just one episode or refer to specific moments across

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different episodes.

Word count: 2,000 words (not including notes and bibliography)

Referencing style: Any appropriate referencing style (see Skills Hub). Chicago is recommended for endnotes and Harvard is recommended for in-text citations.

Resit: Report (30%)

P5050 Box Set TV 30% Presentation

Prepare materials for a brief presentation on The Bear, season one (FX, 2022).

You should submit four slides and a commentary of up to 800 words.

Your presentation should focus on one of the following approaches:

1. Narrative complexity
2. Style
3. Authorship
4. Audiences and Reception
5. Genre

You may wish to focus the presentation on a particular aspect of the topic.

The presentation should use appropriate academic texts and demonstrate some independent research into the topic.

Please contact the module convenor if you need further guidance.

Module Title	Module Code	Format & Weighting
British Cinema A	P3044	See below

Assessment Details and Expectations

Resit: Essay (100%)

British Cinema A (P3044)

Resit: Essay (100%)

Essay (4,000 words)

You should redo the same essay question that has been confirmed by the module tutor.

Please refer to the original assessment instructions on the module's Canvas site.

Submit to Canvas.

Module Title	Module Code	Format & Weighting
British Cinema B	P3044B	See below

Assessment Details and Expectations

Resit: Essay (100%)

British Cinema B (P3044B)

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Resit: Essay (100%)
 Essay (3,000 words)
 You should redo the same essay question that has been confirmed by the module tutor.
 Please refer to the original assessment instructions on the module's Canvas site.
 Submit to Canvas.

Module Title	Module Code	Format & Weighting
Cinema and Sexualities	P3057	See below

Assessment Details and Expectations

Resit: Essay (100%)

Cinema and Sexualities(p3057)
 Resit: Essay (70%)
 Essay (4,500 words)
 You should redo the same essay question that has been confirmed by the module tutor.
 Please refer to the original assessment instructions on the module's Canvas site.
 Submit to Canvas.

Module Title	Module Code	Format & Weighting
Latin American Cinema	P5056	See below

Assessment Details and Expectations

Resit: Essay (100%)

Latin American Cinema: Contemporary Trends and Movements
 4000-word essay questions. Use the core reading, the recommended reading from the module (that you find relevant) and your own analysis of the film to answer these questions.
 For in essay tutorials that take place week 10/11 (you will still need to come up with a 150-200 word prose description/abstract of your essay.
 I'll show you what an abstract looks like in class in Weeks 8 or 9.
 This document to be read in conjunction with the assessment guidance on Canvas.
 Questions.
 1. How does Motorcycle Diaries/Diarios de motocicleta fit within the commercial, political and economic imperatives of a transnationalized Latin American Cinema?
 2. To what extent does The Milk of Sorrow embody and resist the aesthetics of the "Festival Film"?
 3. In what ways do the realist aesthetics and strategies of Lake Tahoe effectively

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- tell the story of a young man who has lost his father?
4. How does Guillermo del Toro's use of horror and fantasy in Pan's Labyrinth explore Spain's civil war history of fascism and brutality?
 5. How does El secreto de sus ojos/The Secret in Their Eyes' use of genre effectively explore historical accountability and memory in early 2000s Argentina?
 6. How do the different textual strategies of Daughter of the Lake/La hija de la laguna function in terms of its activism?
 7. How is La mujer murciélago typical of popular Mexican genre films in the 1960s? How does it channel national cinema concerns and US influences?
 8. How does A Fantastic Woman challenge heteronormativity in its to approach LGBTQ+ recognition politics? What part do the film's "fantasy" elements play in contesting negative portrayals of trans gender people?
 9. How does Roma deal with issues of class and indigeneity?

Module Title	Module Code	Format & Weighting
Cinema and Climate	P5093	See below

Assessment Details and Expectations

Resit: Essay (70%)

Cinema and Climate Sit/Resit Essay Questions:

Follow the essay guidance from Canvas, remembering to refer to at least 2 readings from the required readings of the module and 2 that you have researched on your own.

1. Discuss relative merits of two mainstream Cli-Fi films with regard to climate change. Enter into the debate as to whether they are an important resource or whether they do more harm than good, in the effort to raise awareness and change practices vis a vis the climate emergency we face. Be sure to include a discussion of not only the plot/storyline and message, but also (as much as you can determine) of the carbon footprint of the film.
2. Choosing one film from each era, compare the approach to the climate/environmental crisis between a Cli-Fi film from the 1970s [Soylent Green (Richard Fleischer, 1973), Silent Running (Douglas Trumbull, 1972)] and one from the 21st Century [Don't Look Up (Adam McKay, 2021), The Day After Tomorrow (Roland Emmerich, 2004), 2012 (Roland Emmerich, 2009), Avatar (James Cameron, 2009), The Day the Earth Stood Still (Scott Derrickson, 2008)]. How would you describe the differences in each era's concern, as represented in your two chosen examples? How do their approaches to the problem of climate change differ? What elements of the representation of the problem remain the same (e.g. the role of politicians/ruling class; American-centrism, etc), and in what ways does that illuminate or obscure the ongoing concerns?
3. Choose 2 mainstream eco-docs and compare their approaches to climate. Be sure to consider their relationship to Helen Hughes' assertions about the usual elements of eco-docs, and discuss how they represent the problems identified.
4. Compare a mainstream eco-doc (from the main and further viewing list on Canvas week 3) with one of the films from weeks 4-7. How do your two chosen films represent the problem of the climate crisis differently and in what ways might they overlap (if any). Be sure to engage with the main themes of whichever week you've chosen (using the readings to guide your discussion, e.g., if you choose to discuss the film from week 4, you will engage a discussion of "slow violence" that Rob Nixon raises).
5. Research the 'carbon footprint' of a big budget film of your choice (make sure you can access such information before settling on a film). If the film claims to have offset its carbon emissions, explore the controversy with carbon offsetting schemes and consider

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whether they adequately compensate for the energy, pollution and waste of the production.

*NOTE: Not all films listed here are available on Canvas or in the library, so be sure you have access to any films you want to write about before settling on a topic. Feel free to ask your tutor if she has access to a film you hope to write about.

Resit: Essay (30%)

P5093 Climate + Cinema 30% Blog Sit/Resit

Blog 30% Review the blogging guidelines and write 2 Main Blogger entries for 2 different weeks of your choosing. Also contribute 1 Searcher entry for a week you have not chosen for your Main Blogger entries.

If you this is an uncapped sit and you would like to receive extra credit, you may contribute up to 4 additional blog posts on weeks other than those selected for your required posts.

Module Title	Module Code	Format & Weighting
Debates in Screen Documentary B	P4107B	See below

Assessment Details and Expectations

Resit: Essay (30%)

Assessment 1: Critical Sequence Analysis (30% of final module grade)

This assessment measures the following module learning outcomes:

- Demonstrate an appropriate understanding of the key themes, issues, and debates in documentary studies.
- Demonstrate the ability to integrate critical sources in the construction and development of written analysis and argument.

Assessment details:

Through close attention to both form and content, analyse ONE of the three sequences linked on the Canvas site. The sequences are from Hale County, Grizzly Man and Mr Death. Your analysis of the extract should critically engage ONE of the following conceptual issues, as discussed in the readings, lectures and seminars so far: objectivity; observation; voice; or realism. Think about the ways in which your chosen extract may exemplify some aspect of the concept, and/or how it may complicate or challenge that concept.

You may choose any one of the sequences to discuss any of the four concepts (regardless of how they were paired on the module). It is recommended that you watch each of the three sequences before choosing.

You should reference relevant readings from the module to support your analysis (minimum two, but more if they can help you make your argument). You may also feel it necessary to contextualise the sequence analysed in relation to the rest of the film, but please keep any plot summary or synopsis of the film to an absolute minimum.

Do not forget to include a correctly formatted bibliography (alphabetical list of your references, not included in the word count). No need for a separate filmography, unless you mention films not viewed during the module.

Assessment format: Please use size 12 font and double space the assessment

Word length: 1,000 words

Referencing style: Harvard (see linked page for reference)

Additional Information:

Remember that this is a short assignment. You will not be able to address all the arguments about any of these issues in 1,000 words. Instead, you may prefer to focus on one or two key

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elements from the reading that you feel are exemplified, or problematised, in interesting ways in the set sequence. Some questions you may wish to bear in mind while preparing to write the assessment (note: these are not set questions that you need to answer, just prompts to get you thinking):

Objectivity: How does your chosen extract attempt to portray itself as objective? What are the techniques it uses and are they effective? What might compromise the stance of objectivity in this example, if anything?

Observation: Describe the observational techniques employed in your chosen extract and what effect they may have. In what ways do these techniques resemble the orthodoxies of Direct Cinema, and in what ways might they depart from them?

Voice Is there a distinction between the voice of the film and the voices in the film? If so, how would you characterize those differences? Are there any tensions created, or issues arising in relation to the question of 'voice' in this documentary?

Realism: What techniques of documentary realism are employed in this extract? How does this type of realism differ from the pro-filmic event – e.g. how is it different from reality itself? Also consider the differences between documentary and fictional forms of realism, if any.

Resit: Essay (70%)

This assessment measures the following module learning outcomes:

- Demonstrate an appropriate understanding of the key themes, issues, and debates in documentary studies.
- Identify major films that have influenced the field and their contribution.
- Identify the key historical movements in documentary practice.
- Demonstrate the ability to integrate critical sources in the construction and development of written analysis and argument.

Assessment details:

Analyse two (or more) films in relation to one of the topics in the linked document under Additional Information on the Canvas site. Unless otherwise stated, at least one of the films discussed should be a set film that we screened in class; the other or others could be outside films of your choice. You could also write about two films we screened from two different weeks of the module.

Please do not write about the key term you discussed in Assessment 1 or the film you analysed in Assessment 1. You may of course mention either, but they should not be the focus of your second assessment.

As with the films, you are welcome to refer to the set readings during the essay, as long as you also include references from outside these readings, either from the extended reading list, or from your independent research. As always, you are expected to properly cite all of your sources and to include an alphabetically organized, correctly formatted, bibliography and filmography at the end (not part of the word count).

Word length: 2,500 words

Module Title	Module Code	Format & Weighting
European Cinema	P3028	See below
Assessment Details and Expectations		
Resit: Essay (90%) Assignment 2: Essay Weighting: 90% Length: 1500 words, typed in 12 pt, double-spaced		

Deadline: see Sussex Direct

Essay Questions:

When answering one of these questions, please use examples from at least two weeks from the module.

1. Trace some of the relationships between film aesthetics and the social/ political/ economic contexts in which they are located.
2. How have ideas of realism been conceptualised and put into practice by different filmmakers?
3. Discuss some of the uses and limitations of the concept of 'national cinema' as a means of grouping and understanding films.

This essay is devised to assess your grasp of the issues raised during the module and your comprehension of the readings that you have done. In particular with this essay you should:

- demonstrate a clear understanding of key debates, concepts and theoretical frameworks that we have encountered on the module;
- engage critically with these debates to make your own argument;
- substantiate your argument with clear reference to a range of key and supplementary readings, set films and further viewing.

This essay represents a step beyond an A level or Access course essay. In A level answers you are sometimes encouraged to give 'both sides' of an argument without yourself taking up a position (you sit on the fence, offering a 'balanced' view). At undergraduate level you are encouraged to see that there can be many sides to an argument and that it is legitimate to argue strongly for a particular point of view, so long as you place it in a critical context, and back up your argument.

Sometimes your essay may not arrive at any easy conclusion but rather raise further questions. Indeed, the point of intellectual engagement at this level is often to ask questions, unsettle what seems clear-cut, open up debate rather than close it off. It is also important that you do your own research, e.g. your own original textual analysis of relevant films, finding your own evidence to back up particular arguments rather than relying solely what others have asserted. Arguments and ways of thinking can always be interrogated and challenged and you are invited to do this, providing you have sufficient evidence

Resit: Report (10%)

Assignment 1: Essay plan

Weighting: 10%

Length: 500 words; typed in 12pt, double-spaced

Deadline: see Sussex Direct

Choose one essay question from the three listed below at Assignment 2, and devise a written plan for how you will approach answering it.

Your plan should include:

- * your initial angles of response to the question
- * an indication of the relevant concepts, arguments, debates and methods which you will be drawing upon and responding to
- * a list of the readings which you will use to develop your argument
- * a list of relevant film texts to be analysed
- an initial structure for the shape and development of your argument (how will you integrate and move between quotations from relevant readings, etc and your own critical voice? Your voice can be expressed in close film analysis, discussion of relevant contexts, and participation in debates raised by your reading. Do you know yet what your conclusion will be?)

* any unresolved issues, gaps or problems you envisage at this stage
The essay plan will be marked by your tutor and returned to you during the run of the module.

Module Title	Module Code	Format & Weighting
Exploring Film Studies	P5048	See below
Assessment Details and Expectations		
<p>Resit: Report (30%)</p> <p>Exploring Film Studies final essay – 2,000 words/Exploring Film Studies B final essay – 1,500 words</p> <ol style="list-style-type: none"> 1. “For the relations between the facts of history and the western are not immediate and direct, but dialectic” (Bazin, 2004, p.144). What is the Western’s relationship to historical reality? Drawing on relevant scholarship, perform an analysis of one Western we discussed in weeks 6-9 and create an argument about your chosen film’s relationship to historical reality and how this is indicated in the film. 2. “the verisimilar is not a relation between discourse and its referent (the relation of truth), but between discourse and what readers believe is true” (Neale, 1990, p. 47). Choose one Western we studied and discuss how it conforms to and/or challenges stylistic, narrative and ideological expectations associated with the genre (generic and cultural verisimilitude). What is the political/ideological effect it produces? 3. How do Westerns reproduce and/or challenge cultural notions regarding heroism? Choose two Westerns we encountered in the module and analyse their representation of the image of the hero. What does your comparative analysis reveal about the conventions regarding heroic representation in the Western? 4. “While genres like the western, horror or science fiction may be evidenced in animation, [...] their credentials become subject to complex interrogations and revisions” (Wells, 2019, p. 17). Does this observation apply to Rango (2011)? How does the film’s self-reflexivity challenge or re-affirm the conventions of the Western? How does the mode of representation and style of the animation affect its relationship to the genre? 5. Choose one film from the second part of the module (My Darling Clementine, Posse, Meek’s Cutoff or Rango) and analyse it in relation to Janet Staiger’s discussion of genre mixing/hybridity. How does she define generic hybridity? What is the effect of such genre mixing in your chosen film? Can it be seen as an example of generic hybridity? Why? <p>Resit: Essay (70%)</p> <p>Exploring Film Studies final essay – 2,000 words/Exploring Film Studies B final essay – 1,500 words</p> <ol style="list-style-type: none"> 1. “For the relations between the facts of history and the western are not immediate and direct, but dialectic” (Bazin, 2004, p.144). What is the Western’s relationship to historical reality? Drawing on relevant scholarship, perform an analysis of one Western we discussed in weeks 6-9 and create an argument about your chosen film’s relationship to historical reality and how this is indicated in the film. 2. “the verisimilar is not a relation between discourse and its referent (the relation of truth), but between discourse and what readers believe is true” (Neale, 1990, p. 47). Choose one Western we studied and discuss how it conforms to and/or challenges stylistic, narrative and ideological expectations associated with the genre (generic and cultural verisimilitude). What is the political/ideological effect it produces? 3. How do Westerns reproduce and/or challenge cultural notions regarding heroism? Choose two Westerns we encountered in the module and analyse their representation of the image of the hero. What does your comparative analysis reveal about the 		

conventions regarding heroic representation in the Western?

4. “While genres like the western, horror or science fiction may be evidenced in animation, [...] their credentials become subject to complex interrogations and revisions” (Wells, 2019, p. 17). Does this observation apply to Rango (2011)? How does the film’s self-reflexivity challenge or re-affirm the conventions of the Western? How does the mode of representation and style of the animation affect its relationship to the genre?

5. Choose one film from the second part of the module (My Darling Clementine, Posse, Meek’s Cutoff or Rango) and analyse it in relation to Janet Staiger’s discussion of genre mixing/hybridity. How does she define generic hybridity? What is the effect of such genre mixing in your chosen film? Can it be seen as an example of generic hybridity? Why?

Module Title	Module Code	Format & Weighting
Exploring Film Studies B	P3071	See below

Assessment Details and Expectations

Resit: Essay (70%)

Exploring Film Studies final essay – 2,000 words/Exploring Film Studies B final essay – 1,500 words

1. “For the relations between the facts of history and the western are not immediate and direct, but dialectic” (Bazin, 2004, p.144). What is the Western’s relationship to historical reality? Drawing on relevant scholarship, perform an analysis of one Western we discussed in weeks 6-9 and create an argument about your chosen film’s relationship to historical reality and how this is indicated in the film.
2. “the verisimilar is not a relation between discourse and its referent (the relation of truth), but between discourse and what readers believe is true” (Neale, 1990, p. 47). Choose one Western we studied and discuss how it conforms to and/or challenges stylistic, narrative and ideological expectations associated with the genre (generic and cultural verisimilitude). What is the political/ideological effect it produces?
3. How do Westerns reproduce and/or challenge cultural notions regarding heroism? Choose two Westerns we encountered in the module and analyse their representation of the image of the hero. What does your comparative analysis reveal about the conventions regarding heroic representation in the Western?
4. “While genres like the western, horror or science fiction may be evidenced in animation, [...] their credentials become subject to complex interrogations and revisions” (Wells, 2019, p. 17). Does this observation apply to Rango (2011)? How does the film’s self-reflexivity challenge or re-affirm the conventions of the Western? How does the mode of representation and style of the animation affect its relationship to the genre?
5. Choose one film from the second part of the module (My Darling Clementine, Posse, Meek’s Cutoff or Rango) and analyse it in relation to Janet Staiger’s discussion of genre mixing/hybridity. How does she define generic hybridity? What is the effect of such genre mixing in your chosen film? Can it be seen as an example of generic hybridity? Why?

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Resit: Report (30%)

Exploring Film Studies final essay – 2,000 words/Exploring Film Studies B final essay – 1,500 words

1. “For the relations between the facts of history and the western are not immediate and direct, but dialectic” (Bazin, 2004, p.144). What is the Western’s relationship to historical reality? Drawing on relevant scholarship, perform an analysis of one Western we discussed in weeks 6-9 and create an argument about your chosen film’s relationship to historical reality and how this is indicated in the film.
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5. Choose one film from the second part of the module (My Darling Clementine, Posse, Meek’s Cutoff or Rango) and analyse it in relation to Janet Staiger’s discussion of genre mixing/hybridity. How does she define generic hybridity? What is the effect of such genre mixing in your chosen film? Can it be seen as an example of generic hybridity? Why?

Module Title	Module Code	Format & Weighting
Film Musicals	P4105B	See below

Assessment Details and Expectations

Resit: Essay (100%)

Students should redo their essay question drawing upon the constructive advice offered in the summative marking feedback.

Module Title	Module Code	Format & Weighting
Film Theory	P3038	See below

Assessment Details and Expectations

Resit: Essay (100%)

give your essay a title that reflects the issues you are addressing and/or the theorists

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you are discussing, but do not worry about an exciting or original title, a simple title is fine. Please refer to the "helpful sheet" below for further advice. You can, if you wish, use images in your essay, as long as you are discussing something shown in the image. If the image illustrates your point, you can include it. Images cannot simply be used as decoration.

For the avoidance of doubt, the module films are: The Hurricane, San Andreas, Moana, Blonde Venus, Meshes of the Afternoon, Desperately Seeking Susan, Dyketactics, The Neon Demon, The Color of Love, Sullivan's Travels, Killer of Sheep, Queen & Slim, and 'Formation.'

For the avoidance of doubt, the module key readings are:

- 1: Bazin, 'The Ontology of the Photographic Image'
- 2: Shohat and Stam, 'Stereotype, Realism and the Struggle Over Representation'
- 3: Prince, 'True Lies: Perceptual Realism, Digital Images, and Film Theory'
- 4: Manovich, 'Reality' Effects in Computer Animation'
- 5: Mulvey, 'Visual Pleasure and Narrative Cinema'
- 6: Mulvey, 'Film, Feminism and the Avant-Garde'
- 7: Stacey, 'Desperately Seeking Difference'
- 8: Gledhill, 'Pleasurable Negotiations'
- 9: Whatling, 'In the Good Old Days When Times Were Bad: The Nostalgia for Abjection in Lesbian Cinema Spectatorship'
- 10: Wilton, 'On Not Being Lady Macbeth: Some (Troubled) Thoughts on Lesbian Spectatorship'
- 11: Diawara, 'Black Spectatorship: Problems of Identification and Resistance'
- 12: Comolli and Narboni, 'Cinema/Ideology/Criticism'
- 13: Gaines, 'White Privilege and Looking Relations'
- 14: hooks, 'The Oppositional Gaze: Black Female Spectators'
- 15: Warner, 'In the Time of Plastic Representation'

Assessment format: Word document. Please double space your work. Please use an appropriate size and font.

Word count: 4000 words

Referencing style: You are free to use the referencing style of your choice. You must provide accurate references throughout the essay

Module Title	Module Code	Format & Weighting
Film Theory B	P5030	See below

Assessment Details and Expectations

Resit: Essay (100%)

Assessment and weighting: 3000-word ESSAY 100%

Assessment aims: to allow you to demonstrate your understanding of specific theoretical propositions and your ability to assess and evaluate specific theoretical propositions with reference to films.

This assessment measures the following module learning outcomes:

- demonstrate knowledge and critical understanding of a range of theoretical approaches to film and their associated concepts, and of the way in which those approaches have developed
- apply these concepts and approaches in the study of specific film texts
- evaluate critically the appropriateness of different theoretical approaches to studying particular films

Assessment details: In this essay you should choose 2 or 3 readings from the module and explore and evaluate some of the theoretical propositions made by the authors

with reference to 2 module films. Please note that you should think carefully about the films you use to explore and evaluate propositions made in the readings. You are welcome to use readings and films from any section of the module, and you do not need to restrict yourself to the readings and films from any particular section of the module. If you would like to check with your tutor that your choices make sense, then please just contact them. Remember that this module and this essay are focused more on the readings than on the films. You should make sure that you use the films to explore and evaluate the theorists' ideas, and not simply use the theorists' ideas to analyse the films. Your conclusion should be focused on the theorists' ideas, and not on the films. You should not use other films to explore and evaluate the theorists' ideas - although you may wish to mention other films while discussing the module films (please keep this to a minimum). You should focus on the module key readings, and if you refer only to these readings, that's absolutely fine. Any other reading you use should not dilute or compromise your essay's focus on the module key readings. If you are in any doubt about which is a key reading, then check with your tutor. We are happy to answer any questions you have about this assessment brief, but it is your responsibility to make sure you understand what is required of you. You should give your essay a title that reflects the issues you are addressing and/or the theorists you are discussing, but do not worry about an exciting or original title, a simple title is fine. Please refer to the "helpful sheet" below for further advice. You can, if you wish, use images in your essay, as long as you are discussing something shown in the image. If the image illustrates your point, you can include one. They cannot simply be used as decoration.

For the avoidance of doubt, the module films are: The Hurricane, San Andreas, Moana, Blonde Venus, Meshes of the Afternoon, Desperately Seeking Susan, Dyketactics, The Neon Demon, The Color of Love, Sullivan's Travels, Killer of Sheep, Queen & Slim, and 'Formation.'

For the avoidance of doubt, the module key readings are:

- 1: Bazin, 'The Ontology of the Photographic Image'
- 2: Shohat and Stam, 'Stereotype, Realism and the Struggle Over Representation'
- 3: Prince, 'True Lies: Perceptual Realism, Digital Images, and Film Theory'
- 4: Manovich, 'Reality' Effects in Computer Animation'
- 5: Mulvey, 'Visual Pleasure and Narrative Cinema'
- 6: Mulvey, 'Film, Feminism and the Avant-Garde'
- 7: Stacey, 'Desperately Seeking Difference'
- 8: Gledhill, 'Pleasurable Negotiations'
- 9: Whatling, 'In the Good Old Days When Times Were Bad: The Nostalgia for Abjection in Lesbian Cinema Spectatorship'
- 10: Wilton, 'On Not Being Lady Macbeth: Some (Troubled) Thoughts on Lesbian Spectatorship'
- 11: Diawara, 'Black Spectatorship: Problems of Identification and Resistance'
- 12: Comolli and Narboni, 'Cinema/Ideology/Criticism'
- 13: Gaines, 'White Privilege and Looking Relations'
- 14: hooks, 'The Oppositional Gaze: Black Female Spectators'
- 15: Warner, 'In the Time of Plastic Representation'

Assessment format: Word document. Please double space your work. Please use an appropriate size and font.

Word count: 3000 words.

Referencing style: You are free to use the referencing style of your choice. You must provide accurate references throughout the essay.

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Module Title	Module Code	Format & Weighting
Global Cinema	P4083	See below
Assessment Details and Expectations		
Resit: Essay (100%)		
The student should do the two essay assessments that are described on the module Canvas site		

Module Title	Module Code	Format & Weighting
Global Cinema E	P3084	See below
Assessment Details and Expectations		
Resit: Essay (100%)		
The student should do the two essay assessments that are described on the module Canvas site		

Module Title	Module Code	Format & Weighting
Indian Cinema: Popular Hindi Film	P5057	See below
Assessment Details and Expectations		
Resit: Essay (100%)		
Sit and Resit The Student should do the 3000 word essay that is described on the Canvas site		

Module Title	Module Code	Format & Weighting
Viewing Women	P3047	See below
Assessment Details and Expectations		
Resit: Essay (70%)		
Sit and Resit The student should do the 3000 word essay that is described on the Canvas site. This can be one of the pre formed essay questions (which are on the canvas site) or an essay		

SCHOOL OF MEDIA, ARTS AND HUMANITITES

question/title that the student has written. But if the student is choosing to write their own title they have to get in touch with the tutor first to have that title confirmed.

Race and Ethnicity in popular cinema	P3053B	See below
Assessment Details and Expectations		
<p>Resit: Essay (100%) Sit and Resit The student should do the 3000 word essay that is described on the Canvas site. This can be one of the pre formed essay questions (which are on the canvas site) or an essay question/title that the student has written. But if the student is choosing to write their own title they have to get in touch with the tutor first to have that title confirmed.</p>		

Module Title	Module Code	Format & Weighting
Analysing Film	P5047	See below
Assessment Details and Expectations		
<p>Resit: Essay (20%)</p> <p>Assignment 1: Short clip analysis - 800 words (20%) The short analysis requires you to provide one essay of 800 words analysing a scene of no more than 60 seconds in length. The scene must be taken from any of the screened films studied in weeks 1-5. You should aim to consider the meaning created by the scene's use of mise-en-scène, cinematography, editing and performance in the scene. Of course, you cannot include all these aspects of the scene, so you will need to decide which are the most important. This assignment should not include references to the reading. Instead, you should demonstrate your knowledge of the filmic techniques discussed on the course so far, and how they create meaning on screen.</p> <p>Resit: Essay (35%)</p> <p>Assignment 2: Opening scene analysis - 1000 words(35%) Using your understanding of the filmic techniques learned throughout the module, write an analysis of no more than 1,000 words on the opening of any of the films screened as a weekly case study. You should select no more than 5 minutes in total, and exclude the credits sequence (unless you wish to argue that this makes a significant contribution to the film's opening)</p>		

Resit: Essay (35%)

Assignment 3: Scene analysis - 1000 words (35%)

Using your understanding of the filmic techniques learned throughout the module, write an analysis of no more than 1,000 words on a scene of no longer than five minutes from any of the films screened as a weekly case study. This should not be an opening scene, and should not be taken from the same film that was used in the 'opening scene analysis' assignment.

Resit: Report (10%)

Assignment 4: Reflective Report (10%)

Thinking about the study skills activities you have completed every week, write a reflective report of 500 words considering how you have developed your study skills during your first semester as a Film Studies student. What do you consider to be your strengths as a student? What have you worked on during the module, and what will you aim to develop over the coming semester?

Assessment aims:

Your aim in writing the essays should be to consider, analyse and describe the ways in which meaning is made and conveyed in your sequences and articulate how this may relate to wider patterns and themes in the film as a whole. Your essays should not only show knowledge of the film under discussion but should also demonstrate evidence of relevant critical reading from the module materials.

Your essays should demonstrate your knowledge and understanding of the filmic techniques discussed throughout the module, and their effects on screen. Note that you cannot include all aspects in a single essay, so you will need to be clear in your essay about why you see the particular aspects/elements you focus on as important. (e.g. how editing techniques and soundtrack generate meaning in *You Were Never Really Here*.)

This assessment measures the following module learning outcomes:

- Identify and accurately describe a range of filmic methods of story-telling and audio-visual techniques of expression, at an appropriate introductory level.
- Deploy the above concepts and knowledges in the critical analysis of the meanings, impacts and affects generated in selected film sequences, at an appropriate introductory level.
- Engage with relevant scholarship and form structured and coherent written arguments at an appropriate introductory level.

Your essay must be formatted as follows:

- MS Word
- Double-lined spaced
- Font size 11 or 12
- Include a filmography (lists all the films mentioned in the essay)
- Include a bibliography (lists all the written material referenced in the essay)
- Film titles should be italicised throughout
- The first time a character is mentioned, include the name of the actor in parentheses e.g. Carol (Cate Blanchett)

Word count / duration / size of assessment:

See above for the respective word count of each piece.

Referencing style:

You may use whichever referencing system best suits you, so long as you do it consistently and accurately. It's a good idea to check the Sussex Skillshub for guidance on referencing and writing a bibliography

Module Title	Module Code	Format & Weighting
Analysing Film (E)	P3082	See below

Assessment Details and Expectations

Resit: Essay (50%)

Opening scene analysis - 1000 words (50%)

Using your understanding of the filmic techniques learned throughout the module, write an analysis of no more than 1,000 words on the opening of any of the films screened as a weekly case study. You should select no more than 5 minutes in total, and exclude the credits sequence (unless you wish to argue that this makes a significant contribution to the film's opening).

Resit: Essay (50%)

Scene analysis - 1000 words (50%)

Using your understanding of the filmic techniques learned throughout the module, write an analysis of no more than 1,000 words on a scene of no longer than five minutes from any of the films screened as a weekly case study. This should not be an opening scene, and should not be taken from the same film that was used in the 'opening scene analysis' assignment.

Assessment aims:

Your aim in writing the essays should be to consider, analyse and describe the ways in which meaning is made and conveyed in your sequences and articulate how this may relate to wider patterns and themes in the film as a whole. Your essays should not only show knowledge of the film under discussion but should also demonstrate evidence of relevant critical reading from the module materials.

Your essays should demonstrate your knowledge and understanding of the filmic techniques discussed throughout the module, and their effects on screen. Note that you cannot include all aspects in a single essay, so you will need to be clear in your essay about why you see the particular aspects/elements you focus on as important. (e.g. how editing techniques and soundtrack generate meaning in *You Were Never Really Here*).

This assessment measures the following module learning outcomes:

- Identify and accurately describe a range of filmic methods of story-telling and audio-visual techniques of expression, at an appropriate introductory level.
- Deploy the above concepts and knowledges in the critical analysis of the meanings, impacts and affects generated in selected film sequences, at an appropriate introductory level.
- Engage with relevant scholarship and form structured and coherent written arguments at an appropriate introductory level.

Your essay must be formatted as follows:

- MS Word
- Double-lined spaced
- Font size 11 or 12
- Include a filmography (lists all the films mentioned in the essay)
- Include a bibliography (lists all the written material referenced in the essay)
- Film titles should be italicised throughout
- The first time a character is mentioned, include the name of the actor in parentheses e.g. Carol (Cate Blanchett)

Word count / duration / size of assessment:

Each essay should be 1,000 words.

Referencing style:

You may use whichever referencing system best suits you, so long as you do it consistently and accurately. It's a good idea to check the Sussex Skillshub for guidance on referencing and writing a bibliography

Module Title	Module Code	Format & Weighting
Analysing Film B	P3029	See below

Assessment Details and Expectations

Resit: Essay (50%)

Opening scene analysis - 1000 words (50%)

Using your understanding of the filmic techniques learned throughout the module, write an analysis of no more than 1,000 words on the opening of any of the films screened as a weekly case study. You should select no more than 5 minutes in total, and exclude the credits sequence (unless you wish to argue that this makes a significant contribution to the film's opening).

Resit: Essay (50%)

Scene analysis - 1000 words (50%)

Using your understanding of the filmic techniques learned throughout the module, write an analysis of no more than 1,000 words on a scene of no longer than five minutes from any of the films screened as a weekly case study. This should not be an opening scene, and should not be taken from the same film that was used in the 'opening scene analysis' assignment.

Assessment aims:

Your aim in writing the essays should be to consider, analyse and describe the ways in which meaning is made and conveyed in your sequences and articulate how this may relate to wider patterns and themes in the film as a whole. Your essays should not only show knowledge of the film under discussion but should also demonstrate evidence of relevant critical reading from the module materials.

Your essays should demonstrate your knowledge and understanding of the filmic techniques discussed throughout the module, and their effects on screen. Note that you cannot include all aspects in a single essay, so you will need to be clear in your essay about why you see the particular aspects/elements you focus on as important. (e.g. how editing techniques and soundtrack generate meaning in *You Were Never Really Here*).

This assessment measures the following module learning outcomes:

- Identify and accurately describe a range of filmic methods of story-telling and audio-visual techniques of expression, at an appropriate introductory level.
- Deploy the above concepts and knowledges in the critical analysis of the meanings, impacts and affects generated in selected film sequences, at an appropriate introductory level.
- Engage with relevant scholarship and form structured and coherent written arguments at an appropriate introductory level.

Your essay must be formatted as follows:

- MS Word
- Double-lined spaced
- Font size 11 or 12
- Include a filmography (lists all the films mentioned in the essay)
- Include a bibliography (lists all the written material referenced in the essay)

- Film titles should be italicised throughout
- The first time a character is mentioned, include the name of the actor in parentheses
e.g. Carol (Cate Blanchett)

Word count / duration / size of assessment:

Each essay should be 1,000 words.

Referencing style:

You may use whichever referencing system best suits you, so long as you do it consistently and accurately. It's a good idea to check the Sussex Skillshub for guidance on referencing and writing a bibliography.