



**QUEEN'S  
UNIVERSITY  
BELFAST**

FACULTY OF  
**ARTS, HUMANITIES  
AND SOCIAL  
SCIENCES**

## Study Abroad UG Sample Module List

### By Theme

Please note, generally Level 3 modules are final year classes and will usually require demonstration of prior academic learning related to the class. The relevant academic School will make a final decision on a Study Abroad applicant's suitability for a class of study.

\*Modules subject to change. Students are advised that not all modules will necessarily be offered in each academic year. Also, the delivery of a module may be subject to a minimum number of enrolments as well as unforeseen circumstances (e.g. illness of a member of staff). The range and content of modules may change over time and students' choice of optional modules may also be limited due to timetabling constraints.

- **THEME: CREATIVITY, PERFORMANCE AND ART**

SEMESTER ONE: FALL	
Module Details	Description
<b>Level 1</b>	
FLM1001 Intro to Film Studies 1	The module will introduce students to the principles of film form, narrative, styles and methodologies of film criticism. It will concentrate on American and British cinema and the examples drawn from these two very different cinematic industries will help increase and broaden knowledge of film and cinema, audiences and industries.
FLM1004 Introduction to Film Practice	A 12 week introduction to the fundamental principles of film practice. The course seeks to follow the contours of the film production cycle from development, through pre-production, to production/shooting and post-production/editing. Students acquire via workshop and studio activity a range of basic skills appropriate to each stage in the production process.
BCP1001 Broadcast Analysis 1	This module introduces students to a range of methods and approaches used in analysing broadcasting and broadcast texts. These analytical techniques are accompanied by contextual material, in the form of an outline of the history of broadcasting, with an emphasis on the UK, together with weekly screenings. This provides a framework within which to consider issues of industry, regulation, audience, etc., as

	well as developing a broader awareness of broadcast texts, familiar and unfamiliar, and a deeper engagement with the students' own viewing and listening practices. The academic material and the contextual material will also be of use to students in their reflective essays for practical modules.
BCP1002 Broadcast Production Skills 1	A practice based class can be seen as an introduction to the technical skills required in broadcast media production, students in this class will conceive, research, develop and produce a number of small media projects as directed by the tutor. Each project should be seen as an initial foray into particularly important skillsets required for good visual storytelling in photojournalism and television supported by reference to cognate work and production theory. Beginning with the still image, students will learn key techniques involved in digital imaging making and photography. Students will be taught in workshops about camera, (still and moving image), lighting, video editing and on building an online website to showcase their own work.
<b>Level 2</b>	
DRA2002 Avant Garde Theatre	Engagement with a range of theatre movements including: Naturalism; Realism; Symbolism; Expressionism; Futurism; Epic Theatre; Surrealism; Dada; Existentialist Theatre; Theatre of the Absurd. Engagement with the work of philosophers and practitioners of the theatre including: Ibsen; Chekhov; Stanislavski; Strindberg; Büchner; Brecht; Marinetti; Apollinaire; Camus; Ionesco.
DRA2045 American Theatre	This module will consist of weekly two hour seminar/workshops which will combine a practice-based exploration of representative texts with a survey of the historical and cultural context of American theatre in the last two centuries. Students will focus on a specific text for detailed analysis throughout the course, which may include some scene work as actor or director or in a dramaturgical role.
DRA2007 Educational Drama	This is a skills based course, which looks at how theatre and drama techniques may be used in an educational setting as both an aesthetic encounter and a learning tool. In experiencing the key techniques of the practice, students will also examine its history as a form and the theoretical principles on which it is based.
ESA2002 Performance, Power and Passion	In this module we ask, what is the relationship between performance, power and passion? What kinds of power persist in performance? The module examines performance cross-culturally as a dynamic arena of music and dance in which political, aesthetic and ritual forms are produced.

FLM2001 Hollywood Cinema 1	The main objectives of the course are to introduce students to the industrial-economic structures of the American film industry and to its aesthetic structures. Particular attention will be given to the system of genres, to the star system, to notions of 'entertainment' and of 'audience' and to forms of narrative verisimilitude.
FLM2012 Documentary Film	The module examines key critical issues in so-called "non-fiction" filmmaking. Many major filmmakers, periods and movements which have come to constitute the documentary tradition as we know it today will be identified, and discussed, examining how the formation of the various modes of documentary filmmaking are partly historical but more importantly, conceptual. In particular, the module will interrogate the commonplace notion of documentary as a specific kind of film preoccupied with truth and social reality. And yet, every representation has within it elements of the subjective, the fantastic, the unconscious and the imaginary just as every fiction has elements of the document within it. The module will study films that play at the border of fiction and non-fiction rather than assume a distinct category like 'documentary' to be elaborated.
FLM2026 British Cinema: Nation, Identity and Industry	This module will introduce a number of British films from a range of different historical periods. Students will consider films in relation to theoretical issues of national identity, representation, class and gender and will also explore British film culture to examine issues of production, film funding, censorship and reception. Films studied may include well-known examples from British cinema such as Passport to Pimlico (Cornelius, 1949), Room with a View (Ivory, 1985), or Elizabeth (Kapur, 1998) but will also consider a range of less well-studied texts to explore the breadth and range of 'national cinema.' One of the key objectives of the module will be to use film examples to address complex issues relating to national identity, shared history and popular taste. It will also consider how film can be a useful vehicle for understanding and addressing such issues.
MUS2015 Classical Analysis	The study of the Classical idiom through analysis of selected chamber and piano music by Haydn, Mozart and Schubert. The course will define the basic elements of Classical harmonic language and deal also with longer-range formal thinking.
MTE2015 Sound and Design for Screen	This module introduces sound design in the context of audio-visual production. Students will be exposed to both theoretical and practical aspects of design and audio-vision. Lectures will introduce concepts to be applied in the analysis of sound design in film and animation works. Students will be asked to develop critical strategies for analysis and to produce a soundtrack for a given film/video excerpt.

MUS2043 Writing About Music	Students will acquire regular writing practice through engaging with the module workbook which will include short exercises complemented by the lecture structure, to be submitted in week 12. Students will also draft and revise a critical review of a music performance as part of the assessment.
<b>Level 3*</b>	
DRA3010 The Theatre of Brian Friel  *Prerequisites may apply. Students may need to show evidence of previous study.	Brian Friel was the most acclaimed playwright from Northern Ireland and one of the most internationally acclaimed playwrights of his generation. Students taking this module will learn how Friel wrote plays that proved to be popular with audiences around the world and gained such approval from leading critics and scholars. In addition to close study of the plays and their production history in the international context, students may have the opportunity to perform the plays in the Brian Friel Theatre at Queen's and the Lyric Theatre, Belfast.
DRA3042 Post-Conflict Drama: Performing the Northern Ireland Peace Process  *Prerequisites may apply. Students may need to show evidence of previous study.	This module will investigate a selection of key canonical and contemporary works of Northern Irish drama produced over the past 30 years of the Troubles through an examination of the work of Brian Friel and Frank McGuinness, Martin Lynch, Marie Jones, Gary Mitchell and others. It will investigate how the Troubles posed particular ideological/aesthetic challenges for playwrights. The module will explore how different authors/theatre companies creatively and critically responded to the Troubles and will examine the complex interrelationships between theatre, politics, performance, society and the state.
ESA3002 The Politics of Performance: From Negotiation to Display  *Prerequisites may apply. Students may need to show evidence of previous study.	In this module we ask, what is the relationship between performance, power and passion? What kinds of power persist in performance? The module examines performance cross-culturally as a dynamic arena of music and dance in which political, aesthetic and ritual forms are produced.
FLM3001 Advanced Film Practice 1  *Prerequisites may apply. Students may need to show evidence of previous study.	An examination of film project development exploring the generation and researching of film ideas from initial concept through to script development and testing of creative approaches.
FLM3024 Film and Music: Theory and Criticism  *Prerequisites may apply. Students may need to show evidence of previous study.	This module considers how music and image interact in film, and the social and cultural aspects of these associations. Students will be introduced to a range of key theories, in particular those surrounding music in classical cinema, and will obtain a precise understanding of the ways in which music 'works' in film, achieved via the close analysis of a range of filmic texts. The module also considers ways of discussing film music in non-specialist terms, and as such no formal training in music is required to enrol on this module.

<p>MUS3055 Politics in Popular Song from the French Revolution to Punk</p> <p>*Prerequisites may apply. Students may need to show evidence of previous study.</p>	<p>This module will look at how music and song have functioned as vehicles for promoting political ideas or as reflectors of cultural philosophies or developments. Themes include: The expression of democracy in the Enlightenment; "Utility songs" in 19th-century revolutionary movements; Berlin Cabaret communication techniques; Eisler's political song theory; song in Opera of our Time and Epic Theatre; American Civil Rights protest song; politics of folk; the 1960s, youth and counter culture; postmodernism, gender-crossing and pop as artifice; late-1970s punk rock; protest pop in the Thatcher years; techno from Kraftwerk to the Love Parade; 1990s hedonism and rejection of ideology.</p>
<p>MUS3033 Bach and Mozart (FULL YEAR)</p> <p>*Prerequisites may apply. Students may need to show evidence of previous study.</p> <p>*Not available to semester Study Abroad students.</p>	<p>This module will focus on three of Mozart's great operas. Don Giovanni, the charismatic seducer, is one of the iconic characters of 18th-century opera. Cosi fan tutte is universally admired for the beauty of its writing for voices and orchestra. Its plot, however, with its cynical test of fidelity, remains extremely controversial. The Magic Flute, in part pantomime/circus with magic bells, pad-locked mouths and dancing beasts, is in fact Mozart's most profound exploration of humanity: love, hate, honour. Out of the comedy emerges a Tolkien-like tale of a journey, undertaken through trials of fire and water to a serene and triumphant conclusion.</p>
<p>MTE3003 Electroacoustic Composition 2</p> <p>*Prerequisites may apply. Students may need to show evidence of previous study.</p>	<p>This module will cover the analysis and practice of electroacoustic composition.</p>
<p>MTE3005 Psychoacoustics</p> <p>*Prerequisites may apply. Students may need to show evidence of previous study.</p>	<p>This module focuses on the methods required to answer novel questions about the perception of sound: literature-based scholarship, digital-signal processing, the generation of auditory stimuli, and specialised experiment design. The module will focus on how we know what we know about psychoacoustics in order to tackle psychoacoustical questions that have not yet been answered.</p>
<p>MTE3009 Audio Engineering 3</p> <p>*Prerequisites may apply. Students may need to show evidence of previous study.</p>	<p>This module explores the practice of recording acoustic music performances using stereo microphone technique. Additionally, the module examines the range of audio recording and reproduction formats for consumer and professional use and the design of sound systems for sound reinforcement. Topics covered include digital audio signals, analogue and digital audio interfacing, analogue tape recording, optical discs, data compression formats, loudspeaker design and audio networking.</p>

**SEMESTER TWO: SPRING**

Module Details	Description
<b>Level 1</b>	
FLM1002 Intro to Film Studies 2	This module aims to provide you with knowledge and understanding of European cinema and throughout emphasis is placed on relating its forms, structures, and contexts to a broader history of cinema, and film culture. The module also explores relations between a range of European films and Hollywood cinema, particularly in relation to the ways in which European film-makers have rejected and revered the dominance of Hollywood's narrative aesthetic and industrial practices. The module will consolidate and develop upon work covered in FLM1001.
FLM1005 Introduction to Visual Studies	This module aims to develop students' skills in the analysis and critical appreciation of visual texts, with particular regard to their photographic, narrative forms. Throughout the module emphasis will be placed on enhancing skills in scholarly analysis and composition, which will be examined through student presentations and written assignments.
FLM1007 Editing for Film and Television	An introduction to the fundamental principles of film editing and critical approaches to montage. The course seeks to give students the necessary core skills to develop both their technical ability in non-linear editing and in tandem their critical approach to theorising film practice. On completion of the module the student will have achieved intermediate competence in digital postproduction techniques and in critical approaches to picture and story editing for film and television. The course provides a springboard for more advanced practical projects in subsequent years. The module seeks to deepen students' appreciation of the critical context of their work. Students can explore film theory creatively; demonstrating how conceptual language can help them classify and clarify the production workflow and offer a greater understanding on how certain effects/meanings are generated by their practice.
BCP1003 Broadcast Analysis 2	Building on the material covered in Broadcast Analysis 1, this module continues to develop the foundation of academic analytical skills and contextual knowledge for the BA in Broadcast Production. It covers further methods of analysing broadcasting and broadcast texts and their role in society, in cultural life, and for the individual. This provides the student with a range of avenues for developing their own future research as well as understanding academic material. It also continues to expand the student's contextual understanding of the broadcast industries and a range of historical and contemporary broadcast texts, factual and

	fictional, radio and television, domestic and international.
BCP1004 Broadcast Production Skills 2	A practice based class, designed to enhance the type of skills needed in television and radio production. The module follows on from Broadcast Production Skills I but can be taken separately with evidence of some experience in the area. Students will begin to think more carefully about narrative in television and radio, in order to produce longer audio or video packages. A solid spine of journalism is evident throughout this module. Students will create radio and television packages in this module, whilst gaining a more advanced knowledge of editorial policy (Ofcom), critical context and the ethical implications of broadcasting
<b>Level 2</b>	
FLM2015 Cinema and Modernism	This module examines the aesthetic and historical relations between Modernism and film-making, particularly in relation to creative interactions between cinema and other arts (painting, music, poetry, architecture). The module interrogates categories such as 'cinema and modernism', 'modernist cinema', 'avant-garde cinema', and assesses the intellectual relevance and institutional function of such categories and interpretative structures. Although the issues and films selected relate primarily to European cinema, the module studies important work by experimental filmmakers in the US.
FLM2019 Introduction to Screenwriting	The module provides a 12 week introduction to screenwriting. Students will develop original or adapted Screen ideas through participation in a series of workshops which involve input from industry professionals. In these they become familiar with a range of screen writing approaches and work on an individual writing project from initial concept and research via the drafting of prose treatments and the delivery of verbal pitches to producing a draft script. Students will be offered a thorough grounding in narrative concerns within film and will explore a range of techniques for developing character and dialogue. Writing for experimental and documentary forms will also be discussed.
FLM2028 Non-Fiction Film in Practice	Students will explore documentary methods and structures through practical exercises, film analyses, and film production so as to develop a systematic knowledge of production within the non-fiction genre. They will engage in analysis of selected documentary practices and outputs and gain a comprehensive overview of key concepts in non-fiction production, in particular narrative, address, point of view, and montage through discussion and making. Advanced skills

	<p>in research, planning, scripting, shooting and editing will be applied to self-initiated projects.</p>
MUS2050 Improvisation	<p>The module explores, through practice, collaborative improvisation practice, with recourse, where appropriate, to exploration of more individual modes of improvised conduct which contribute to collaborative music making. Through weekly practical playing workshops, students will learn improvisation through refinement of aural skills, memory skills, musicianship, collaborative music making, extended vocal and instrumental techniques and interdisciplinary collaborations. This module will focus on improving self-confidence, creativity, cooperation skills, and transferable performance skills.</p>
MTE2004 Electroacoustic Composition 1	<p>This module is aimed at students who want to develop core skills in sound manipulation and composition practice. The module will examine a range of issues in order to provide a grounding in electroacoustic music. The module takes a practice-based approach embedded in workshop sessions introducing students to repertoire, techniques and strategies related to the two assessed practical projects and a student led seminar presentation. During the module students will be introduced to techniques and strategies for manipulating sound both off-line and in real-time in the Max/MSP environment. Other software packages (Pro Tools, Soundhack, AudioSculpt/Spear) will be used for editing, mixing and processing as appropriate. Students will also be working with bespoke recording techniques, microphones and loudspeaker setups.</p>
MTE2052 Music Psychology	<p>This module introduces key themes in music psychology. These include models and experimental data relating to music cognition and perceptual processing; auditory neuroscience and the neuropsychology of music; developmental music psychology; empirical and experimental studies regarding the function and role of emotion in music; and applications of music in therapeutic, medical and commercial contexts. Additionally the module provides an introduction to psychological research methodology and the critical-analytical thinking employed in the behavioural sciences.</p>
MUS2066 Notation and Transcription	<p>The course teaches the wide range of skills needed to make editions of music from original manuscripts and printed sources of the 15th and 16th centuries. The module also includes a lecture on 14th/15th/early 16th century music for context. Students are taught to read early handwriting, to transcribe mensural notation and instrumental tablatures and to acquire facility in the techniques of editing.</p>

SCA2002 Introduction to Arts Management	This module introduces students to the field of arts management through the practical planning and delivery of an art programme for a public audience. Areas covered will include aims and objectives of public programmes, relationship of programming to organisational missions / visions, scheduling, staffing, budgeting, marketing/publicity, and audience development. Students will be expected to take on arts management roles for the successful proposed delivery of a public facing programme. It is hoped this will be realized into an actual programme at the end of the semester. Weekly seminars combine analytic skills development and discussion of policies influencing arts management practice, along with a set reading. Students will be expected to apply learning to research that they will conduct on arts programmes in Belfast, including attendance to one local arts event. There will be class field trips to assist with how to apply learning and develop assignment work.
<b>Level 3*</b>	
DRA3056 Theory and Practice of Adaption  *Prerequisites may apply. Students may need to show evidence of previous study.	This module asks students to examine the process and challenges of adapting works, either within the same genre in a different time or place, or between different genres. The class will also examine how adaptation plays an integral role in the process of translation. Each week students will examine several versions of a play, novel, and/or film script (or watch them), looking at originals from the Greeks forward to see how adaptors have grappled with great works of different eras and cultures in an attempt to make them more accessible to contemporary audiences, while at the same time (in most cases) attempting to preserve something of their original context. The class will also look at theoretical models of adaptation. Ultimately, students will be asked to examine the adaptation history of a single original work in an academic essay, and will try their own hand at adaptation in presenting a treatment for a work of fiction or drama adapted from a prior work.
FLM3007 Film Authorship  *Prerequisites may apply. Students may need to show evidence of previous study.	This module will examine key debates surrounding ideas of authorship in relation to the detailed analysis of the works of individual filmmakers. It will explore how notions of 'the author' have been articulated and developed in film scholarship, and consider how these ideas inform our understanding of the particular film(s) under consideration.

**\* Modules may require demonstration of prior learning**