MODULE SPECIFICATION TEMPLATE

**SECTION 1: MODULE SPECIFICATIONS**

1. Title of the module

FI605: Pulp Film: the Avant-garde and Popular Cinema (I level)

FI570: Pulp Film: the Avant-garde and Popular Cinema (H level)

1. School or partner institution which will be responsible for management of the module

School of Arts

1. Start date of the module

September 2005 (revised version start date September 2013)

1. The number of students expected to take the module

30

1. Modules to be withdrawn on the introduction of this proposed module and consultation with other relevant Schools and Faculties regarding the withdrawal

None

1. The level of the module (e.g. Certificate [C], Intermediate [I], Honours [H] or Postgraduate [M])

FI605 :I-level

FI570: H-level

1. The number of credits and the ECTS value which the module represents

30 (15 ECTS)

1. Which term(s) the module is to be taught in (or other teaching pattern)

Autumn or Spring term

1. Prerequisite and co-requisite modules

Stage 1 compulsory modules

1. The programmes of study to which the module contributes

BA Single Honours in Film

BA Film with a Year Abroad

BA Joint Honours in Film

BA in Art and Film

BA in Visual and Performed Arts

1. The intended subject specific learning outcomes

As a consequence of taking the module, I level students will:

11.1 have acquired an understanding of key questions, concepts and critical debates around film as both a popular medium and artistically valued object of study.

11.2 have examined the avant-garde’s involvement with mass produced film and the turn to a post-modern cinema of pastiche and quotation.

11.3 have utilised and developed the skills acquired in Stage 1 of the course, undertaking close textual analysis of a range of films and critical discourses, considering them in relation to their historical, cultural and generic contexts.

11.4 have investigated the often contradictory status of film as art form *and* commodified culture.

As a consequence of taking the module, H level students will have acquired:

11.5 a detailed knowledge of key questions, concepts and critical debates around film as both a popular medium and artistically valued object of study.

11.6 understanding of the different modes of analysis made possible by key methods of enquiry that are concerned with the study of popular culture and avant garde art movements

11.7 the ablility to devise a discussion of cinema and cultural capital through a sustained a engagement with key methods of enquiry based on a synthesis of historical, theoretical, and aesthetic approaches

11.8 students will have a systematic understanding of the complexities involved in studying the often contradictory status of film as art form *and* commodified culture.

1. The intended generic learning outcomes

As a consequence of taking this module, I and H level students will:

1. Develop skills of critical and historical analysis of the moving image, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving, that will allow for the construction of original and persuasive arguments;
2. Develop the skills of communication, improving performance, problem-solving, and working with others;
3. Communicate effectively, using appropriate vocabulary, ideas and arguments in both a written and oral form;
4. Read critically, analyse and use a range of primary and secondary texts;
5. Locate and use appropriately a range of learning and reference resources (including moving image resources) within the Templeman Library and elsewhere, including the internet;
6. Employ information technologies to research and present their work.

In addition, H level students will be able to:

1. Demonstrate the acquisition of an independent learning style; for example in the preparation and presentation of course work, in carrying out independent research, in showing the ability to reflect on their own learning and by mediating complex arguments in both oral and written form;
2. Approach problem-solving creatively, and form critical and evaluative judgments about the appropriateness of these approaches to a level where a substantial degree of autonomy and self-reflexive awareness is achieved in these tasks.
3. A synopsis of the curriculum
4. This module examines the creative critical turn made by artists and theorists when engaging with mass culture’s quotidian productions. It examines such iterations of this turn as found in the surrealist’s play with the violent poetics of arch-criminal mastermind Fantômas and the oneirism of film noir; the *Nouvelle Vague*’s validation of American hard-boiled fiction and crime films, particularly Kiss Me Deadly; Fritz Lang’s pulp fantasies of criminal conspiracies in his Dr. Mabuse series; abstract painter and film critic Manny Farber’s theory of termite art and the art brut style of Samuel Fuller; and film critic Parker Tyler’s configuration of a camp aesthetic. These are all versions of the modernist intervention into the world of commodified culture – transformations of mass cultural artefacts into art through critique.
5. Indicative Reading List

Peter Stanfield, *Maximum Movies – Pulp Fictions: Film Culture and the Worlds of Samuel Fuller, Mickey Spillane and Jim Thompson* (Rutgers University Press, 2011)

Robin Walz, *Pulp Surrealism: Insolent Popular Culture in Early Twentieth-Century Paris* (Berkeley: University of California Press, 2000)

Greg Taylor, *Artists in the Audience: Cults, Camp, and American Film Criticism* (Princeton, NJ: Princeton University Press, 1999)

Manny Farber, *Negative Space* (New York: DaCapo, 1998).

Parker Tyler*, Magic & Myth of the Movies* (London: Secker & Warburg, 1971)

Colin McCabe (ed.), *High Theory/Low Culture: Analysing Popular Television and Film* (London: Palgrave Macmillan, 1986).

1. Learning and Teaching Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended module learning outcomes

Contact hours: 10 hours of lectures, 20 hours of seminars, 30 hours of screenings

Total Contact Hours = 60 hours/ Total Private Study = 240 hours

Total study hours: 300

Lectures will provide historical and theoretical frameworks and assessments of the discussed examples of moving images and digital media (11.1-7; 12.1-8); seminars will include discussions about the theoretical and/or historical material from the lectures and assigned readings and an examination of how the film screened before each of the meetings can be read from the perspective of the addressed critical framework, (11.1,-8; 12.1, 2, 3, 4, 5).

1. Assessment methods and how these relate to testing achievement of the intended module learning outcomes

H level assessment

Assignment: 2500 words (40%) (tests Learning Outcomes 11. 4-7 and 12.1-8)

Essay: 3500 words (60%) (tests Learning Outcomes and 11.4-7, and 12.1-8)

I level assessment

Assignment: 2000-word essay (40%)(tests Learning Outcomes 11. 1-3 and 12.1-6)

Essay: 3000 words (60%) (tests Learning Outcomes and 11.1-3 and 1-6)

I and H students will be given different lists of essay questions, appropriate to testing I and H level learning outcomes.

1. Implications for learning resources, including staff, library, IT and space

Library has multiple copies of many of these books and relevant DVDs. Required reading for seminars (chapters and articles) will be posted to the module’s moodle page.

1. The School recognises and has embedded the expectations of current disability equality legislation, and supports students with a declared disability or special educational need in its teaching. Within this module we will make reasonable adjustments wherever necessary, including additional or substitute materials, teaching modes or assessment methods for students who have declared and discussed their learning support needs. Arrangements for students with declared disabilities will be made on an individual basis, in consultation with the University’s disability/dyslexia support service, and specialist support will be provided where needed.
2. Campus(es) where module will be delivered:

Canterbury

***If the module is part of a programme in a Partner College or Validated Institution, please complete the following:***

1. Partner College/Validated Institution:
2. University School responsible for the programme:

**SECTION 2: MODULE IS PART OF A PROGRAMME OF STUDY IN A UNIVERSITY SCHOOL**

**Statement by the School Director of Learning and Teaching/School Director of Graduate Studies (as appropriate):** "I confirm I have been consulted on the above module proposal and have given advice on the correct procedures and required content of module proposals"

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| ................................................................  Director of Learning and Teaching/Director of Graduate Studies (delete as applicable)  …………………………………………………  Print Name | ..............................................  Date |

**Statement by the Head of School:** "I confirm that the School has approved the introduction of the module and, where the module is proposed by School staff, will be responsible for its resourcing"

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| .................................................................  Head of School  …………………………………………………….  Print Name | ..............................................  Date |

**SECTION 3: MODULE IS PART OF A PROGRAMME IN A PARTNER COLLEGE OR VALIDATED INSTITUTION**

(Where the module is proposed by a Partner College/Validated Institution)

**Statement by the Nominated Officer of the College/Validated Institution** *(delete as applicable)***:** "I confirm that the College/Validated Institution*(delete as applicable)* has approved the introduction of the module and will be responsible for its resourcing"

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| .................................................................  Nominated Responsible Officer of Partner College/Validated Institution  ………………………………………………….  Print Name  …………………………………………………..  Post | ..............................................  Date |

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Partner College/Validated Institution

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Last updated February 2013