1. **Title of the module**

FILM5840 (FI584) The Gothic in Film

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

School of Arts

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 6

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

30 credits (15 ECTS)

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

Autumn or Spring

1. **Prerequisite and co-requisite modules**

FILM3130 Film Style

FILM3150 Film Theory or FILM3160 Film Histories

1. **The programmes of study to which the module contributes**

BA Film and associated programmes

BA Media Studies

1. **The intended subject specific learning outcomes.
On successfully completing the module students will be able to:**

8.1 evidence an in-depth knowledge and sophisticated critical understanding of the history and modes of “the Gothic”, both as an individual cinematic genre and as elements that can be employed or referenced within other genres (egs film noir, horror);

8.2 display an advanced ability to analyse the specifically filmic methods of achieving Gothic “tone” and an awareness of the conscious return to traditional methods in later examples of the genre;

8.3 demonstrate awareness of the pervasiveness of the Gothic in American cinema during its first main cycle in the 1940s and understanding of both its return and the possible reasons for this, in more recent examples;

8.4 prove their advanced understanding of the correspondences between the American form of the genre and similar products in other cinemas, for example those of Europe and Asia, both contemporaneous with the original cycle, and in more recent returns to its preoccupations.

1. **The intended generic learning outcomes.
On successfully completing the module students will be able to:**

9.1. demonstrate skills of historical and critical analysis of moving image products, including the reading of stylistic elements of film, and confidence in understanding and expressing the potential reasons for the employment of such elements;

9.2. scrutinise critically and apply selectively, critical and theoretical ideas;

9.3. display their developed skills of communication, problem-solving and working with others;

9.4. express ideas clearly and appropriately, and be able to defend an argument both in oral and written work;

9.5. read analytically, critically evaluating a range of primary and secondary texts;

9.6. locate and use appropriately a range of learning and reference resources within the Templeman Library and elsewhere, including internet journals and e-books;

9.7. employ appropriate information technologies to research and present their work;

9.8. reflect in a mature manner upon existing knowledge and creatively explore new avenues of research, building up an independent learning style which is demonstrated in carrying out investigation and analysis, presenting findings, and reflecting on their own learning experiences;

9.9. demonstrate a creative approach to carrying out the set tasks of the module and the ability to reflect on the merits of these approaches, moving towards critical understanding of the merits and drawbacks of such approaches and their own working methods and preferences.

1. **A synopsis of the curriculum**

This module will investigate “the Gothic” as a significant and recurring cycle within Hollywood film with recognisable tropes and themes, and a dominant tone and style. Beginning with the 1940s cycle of “Women’s Gothic” which emerged at the same time as Film Noir, and visually and thematically overlapped with it, the module will explore the particularly filmic ways that such texts manage to evoke the menacing atmosphere and the tone of sexualised danger and suspense achieved by the Gothic’s source novels and short stories. Continuing from the original cycle of films, the module will examine later Hollywood films that have employed the themes and imagery of the Gothic to tap into similar complex anxieties and desires, before inspecting films from other cinemas (for example, those of Europe or Asia) which also make use of the dominant Gothic tropes.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Botting, Fred. 2008. *Limits of Horror: Technology, Bodies, Gothic*. Manchester & New York: Manchester University Press.

Fletcher, John.1988. “Versions of Masquerade”, *Screen*, 29 (3): 43–70.

Punter, David and Glennis Byron. 2004. *The Gothic*. Oxford: Blackwell.

Russ, Joanna. 1975. ““Someone’s Trying to Kill Me and I Think It’s My Husband: The Modern Gothic,” *Journal of Popular Culture* VI (4): 666 – 691.

Waldman, Diane. 1983. “At last I can tell it to someone!" feminine point of view and subjectivity in the Gothic romance”, *Cinema Journal* 23 (2): 29-40.

1. **Learning and teaching methods**

Total contact hours: 60

Private study hours: 240

Total study hours: 300

1. **Assessment methods**
	1. Main assessment methods

Essay 1 (2500 words) (40%)

Essay 2 (3500 words) (50%)

Seminar Participation (10%)

13.2 Reassessment methods

Like for Like

1. ***Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)***

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* | *9.6* | *9.7* | *9.8* | *9.9* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Private Study** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| *lecture* | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| *screening* | **X** | **X** | **X** | **X** | **X** | **X** |  |  | **X** |  |  | **X** | **X** |
| *seminar* | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |  |
| *Essay 1*  | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| *Essay 2*  | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| *Seminar Participation* | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |

1. **Inclusive module design**

The School recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

This module examines the pervasive myth of Bluebeard across works from a variety of global film cultures. In addition, the theorists used to understand and critically engage with come from a variety of European and World cultures.

**FACULTIES SUPPORT OFFICE USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 12/07/17 | Minor | September 2017 | 13 | No |
|  |  |  |  |  |

Revised FSO Jan 2018