1. **Title of the module**

MSTU5003 Fan Culture: Film, Comics and Games

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**

None

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

BA Media Studies and associated programmes

BA Film and associated programmes

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

8.1 Have a systematic knowledge of different kinds of media content in a world context, based on a study of films, comics and games;

8.2 Understand the different modes of analysis made possible by key methods of enquiry and be able to demonstrate their relevance to an understanding of fan culture and media content;

8.3 Devise a discussion of fans and media content through a sustained engagement with key methods of enquiry based on a synthesis of historical, theoretical, and aesthetic approaches;

8.4 Develop a greater understanding of the interplay between aesthetic choices, technological innovation, and transmedia techniques through their research into relevant scholarly literature.

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

9.1 Develop skills in critical and historical analysis, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving that will allow for the construction of original and persuasive arguments;

9.2 Develop the skills of communication, improving performance, and problem-solving;

9.3 Communicate effectively, using appropriate vocabulary, ideas and arguments in a written form;

9.4 Read critically, analyse and use a range of primary and secondary texts;

9.5 Locate and use appropriately a range of learning and reference resources (including moving image resources and the internet);

9.6 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 written form;

9.7 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.

1. **A synopsis of the curriculum**

In mainstream media franchises, contemporary moving images are now typically transmedial, existing in different forms and across different platforms: for example, the Marvel universe includes comic books, films (released in cinemas and VoD), games, and VR experiences. This multiplicity of platforms generates new, and takes further existing, forms of fan culture as media-makers use transmedial platforms to reach new audiences and create media that can be experienced across multiple devices. The module explores fan culture and its engagement with different media content, and offers a critical and creative perspective on how media exist across different formats.

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

Bernardo, Nuno, *Transmedia 2.0 How to Create an Entertainment Brand Using a Transmedial Approach to Storytelling* (London: Beactive Books, 2014)

Ellestrom, Lars, *Media Transformation: The Transfer of Media Characteristics Among Media* (Basingstoke: Palgrave, 2014).

Jenkins, Henry, *Convergence Culture: Where Old and New Media Collide* (New York: NYU Press, 2006).

Jenkins, Henry et al., *Spreadable media: creating value and meaning in a networked culture* (New York: NYU Press, 2013).

Phillips, Andrea, *A Creator’s Guide to Transmedia Storytelling: How to Captivate and Engage Audiences Across Multiple Platforms* (London: McGraw-Hill Education, 2012)

Ryan, Marie-Laure, and Jan Noel Thon, eds., *Storyworlds Across Media: Towards a Media Conscious Narratology* (Nebraska: University of Nebraska Press, 2014).

1. **Learning and teaching methods**

Contact hours: 50

Private Study Hours: 250

Total Study Hours: 300

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

Assignment 1 (2000 words) (30%)

Assignment 2 (3000 words) (60%)

Seminar exercises (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* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |
| **Private Study** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *lectures* | **x** | **x** | **x** |  | **x** |  |  |  |  |  |  |
| *seminars* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *screenings* | **x** |  |  |  | **x** |  |  |  |  |  |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |
| *assignment 1* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *assignment 2* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *seminar exercises* | **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**

The module will incorporate international material as befits a course that studies ‘transmedial content in a world context’, and will draw on the work of international theorists as well as examples of work from around the world.

**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 delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 07/12/18 | Minor | September 2019 | 1 – module code | No |
| 03/12/19 | Minor | September 2020 | 1, 7-10, 13, 14 | No |