1. **Title of the module**

CPLT6440 (CP644) – Creatures of the Night: Vampires in Literature and Film

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

School of European Culture and Languages

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

Level 5

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

15 Credits (7.5 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**

Optional for BA Comparative Literature (Single and Joint Honours); BA World Literature (Single Honours)

Also available as a ‘Wild’ module

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

8.1 Show knowledge and critical of understanding of a range of different nineteenth, twentieth, and twenty-first century representations of vampires in literature and film;

8.2 Demonstrate detailed understanding of the cultural, literary, political and historical contexts that shape the representations of vampires in specific works;

8.3 Reflect critically on the persistent metaphorical allure of the figure of the vampire in popular culture, and apply insights gained from this reflection in other literary and cultural contexts;

8.4 Critically assess the distinctive features and symbolical meanings of nineteenth, twentieth, and twenty-first-century representations of vampires;

8.5 Examine the ways in which writers and directors have deployed the figure of the vampire to explore questions relating to a diverse range of subjects, including sexuality, immortality, being an outsider, addiction and monstrosity, and assess the strengths and weaknesses of the comparative approach in answering these questions.

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

9.1 Demonstrate refined essay-writing and argument-construction skills;

9.2 Demonstrate excellent close reading and analytical skills;

9.3 Conduct independent research and demonstrate the associated independent learning styles.

1. **A synopsis of the curriculum**

This module introduces students to a range of nineteenth, twentieth, and twenty-first century literary and cinematic representations of vampires from different cultural backgrounds. It explores the reasons for the abiding allure of the figure of the vampire both in popular culture and in literary fiction.

The module will examine the ways in which vampires function as polyvalent symbols of specifically modern preoccupations, for the emergence and popularity of vampire tales is intricately bound up with the advent and wider cultural ramifications of modernity. What do vampires represent in each of the works discussed? What hidden desires and anxieties do they allow authors and filmmakers to express? The vampire is an allegorically highly potent figure that is suspended between life and death and between animal and human existence. Vampires frequently serve as foils to discuss more contentious matters, in particular questions relating to sexuality, gender roles, class, immortality and the desire for everlasting youth, being an outsider, and addiction.

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

Any edition of the following:

Carter, A. (1979). *The Lady of the House of Love*

Le Fanu, J.S. (1872). *Carmilla*

Gautier, T. (1836). *Clarimonde*

Meyer, S. (2005). *Twilight*

Stoker, B. (1897). *Dracula*

*Interview with the Vampire* [Film] Dir. N. Jordan (1994)

*Let the Right One In* [Film] Dir. T. Alfredson (2008)

*Nosferatu* [Film] Dir. F.W. Murnau (1922)

*Nosferatu the Vampyre* [Film] Dir. W. Herzog (1979)

*Only Lovers Left Alive* [Film] Dir. J. Jarmusch (2013)

1. **Learning and teaching methods**

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

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

* Essay 1 (2,000 words) – 40%
* Essay 2 (2,500 words) – 60%

13.2 Reassessment methods

* Reassessment Instrument: 100% Coursework

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

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| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | 8.1 | 8.2 | 8.3 | 8.4 | 8.5 | 9.1 | 9.2 | 9.3 |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |
| Private Study |  | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Lecture | **x** | **x** | **x** | **x** | **x** |  |  |  |
| Seminar | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |
| Essay 1 | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Essay 2 | **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 traces the development of the figure of the vampire through a range of different media and in works from an international group of writers and directors. The comparative dimension of the module emphasises close attention to diverse cultural backgrounds and the ways in which they shape aesthetic productions. By comparing and contrasting works from different cultural and linguistic contexts, students are sensitised to the ways in which cultural differences may be manifest even in subtle aesthetic choices.

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

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| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 12/12/19 | Major | September 2020 | 9, 13, 14 | No |
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| Revised FSO Feb 2020 |