1. **Title of the module**

FILM5081 (FI5081) Transgressive Women

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 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 Describe the historical trajectory of one or several cycle(s) or genre(s) with a transgressive female protagonist and discuss its/their defining features critically

8.2 Critically discuss the notions of femininity and masculinity, as they relate to features such as power, action, agency, morality and/or violence

8.3 Critically reflect on the appeal of transgressive female characters to a male and female audience

8.4 Describe and comment upon the forefront of film studies, including the ability to extend their knowledge of this field through independent research.

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

9.1 Develop skills of 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 Read critically and develop skills in historical and critical enquiry and interpretation, using reference sources and judging evidence and arguments

9.3 Learn how to organise their private study and library research

9.4 Acquire the ability to manage a workload in the context of a professional organisation

9.5 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

9.6 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**

Films in certain genres, such as the Western, action and martial arts film, are often gendered masculine, their powerful, active and typically violent male protagonists seen as representing masculinity. There is also, however, a long tradition of transgressive female protagonists in “male” genres, and this module investigates such characters. In addition to giving an overview of various types of transgressive female protagonists, the module explores in depth one or a few type(s) of transgressive female protagonist depending on the convenor’s research interests. Case studies may include American action film, martial arts film, Blaxploitation/exploitation film, rape-revenge film, Western, crime film/television, film noir and horror in film and television. For example, in the action film the female protagonist’s display of power and strength may be seen as masculine, but she is often also portrayed with stereotypically feminine traits such as beauty and a sexy appearance. The female protagonist is thus often perceived as standing between the masculine and the feminine. Among the many questions triggered by transgressive female protagonists, this module might explore whether this character can and should be perceived as feminist or merely as exploitative, and how and why such protagonists may appeal to a female audience in particular.

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

Dunn, Stephane. “Baad Bitches” and Sexy Supermamas: Black Power Action Films. Urbana and Chicago: University of Illinois Press, 2008.

Henry, Claire. Revisionist Rape-Revenge: Redefining a Film Genre. New York: Palgrave Macmillan, 2014.

Inness, Sherrie A. Action Chicks: New Images of Tough Women in Popular Culture. New York: Palgrave Macmillan, 2004.

Read, Jacinda. The New Avengers: Feminism, Femininity, and the Rape-Revenge Cycle. Manchester: Manchester University Press, 2000.

Schubart, Rikke. Super Bitches and Action Babes. The Female Hero in Popular Cinema, 1970-2006. Jefferson: McFarland, 2007.

Tasker, Yvonne. Working Girls: Gender and Sexuality in Popular Cinema. New York: Routledge, 1998.

1. **Learning and teaching methods**

*Contact hours: 60*

*Private Study Hours: 240*

*Total Study Hours: 300*

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

Essay 1 (2500 words) (40%)
Essay (3500 word) (60%)

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)***

*Add/delete lines and columns as appropriate:*

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* | *9.6* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |
| **Private Study** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *Lectures* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  |
| *Screenings* | **x** | **x** | **x** |  | **x** |  |  | **x** |  |  |
| *Seminars* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |
| *Essay 1* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *Essay 2* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |

1. **Inclusive module design**

The School/Collaborative Partner *(delete as applicable)* 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

*Refer to Annex B Appendix A for guidance on this section*

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

Canterbury

1. **Internationalisation**

This module explores transgressive women in international film culture.

**If the module is part of a programme in a Partner College or Validated Institution, please complete sections 18 and 19. If the module is not part of a programme in a Partner College or Validated Institution these sections can be deleted.**

1. **Partner College/Validated Institution**

N/A

1. **University School responsible for the programme**

School of Arts

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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.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 07/12/18 | Minor | Sept-19 | 1 – module code |  |
|  |  |  |  |  |