1. **Title of the module**

FILM5370 (FI537) Postwar European Cinema

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 5

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 Identify aesthetic, generic and thematic trends in European cinema from 1945 onwards.

8.2 Examine aesthetic and political debates about film and realism.

8.3 Classify a range of (sometimes conflicting) concepts in close analysis of a diverse range of films from the period.

8.4 Review and critically appraise the origins and rigour of “waves” and movements and cycles as critical concepts.

8.5 Evaluate the political and economic structures which underwrote the production and reception of European cinema in the postwar period.

8.6 Deliberate on the questions of national, ethnic and sexual identity relevant to postwar European cinema.

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

9.1 Synthesise, summarise, and critically judge complex written texts,

9.2 Work productively with others;

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

9.4 Employ information technologies to research and present their work.

1. **A synopsis of the curriculum**

This course investigates some major production and aesthetic trends of postwar European cinema. Students are introduced to a selection of European films as well as to the writings of key Continental filmmakers, theorists and critics.

Topics may include: the subjective realisms of the French New Wave and New German Cinema; cycles and trends in European genres, such as the horror film and the western; the aesthetic claims of Italian Neo-Realism and Dogme '95.

These movements will be examined for their claims to interpret the real world, their relationship to films in other national contexts, and also interrogated for the economic and artistic motivations behind their existence as critical categories.

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

Richard Armstrong (2005), Understanding Realism (London: BFI)

Elizabeth Ezra (2004), European Cinema (Oxford: Oxford University Press)

Catherine Fowler (ed) (2002), The European Cinema Reader (London: Routledge)

Julia Hallam (2000), Realism and Popular Cinema (Manchester: Manchester University Press)

Ginette Vincendeau (ed) (2000), Encyclopedia of European Cinema (London: Routledge, 1996)

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 (1000 words) (20%)

Essay 2 (3000 words) (60%)

Group Presentation (20%)

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* | *8.5* | *8.6* | *9.1* | *9.2* | *9.3* | *9.4* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |
| **Private Study** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** | **x** |
| ***lectures*** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  |  |  |
| ***seminars*** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| ***screenings*** | **x** |  | **x** |  |  | **x** | **x** |  |  |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |
| *Essay 1* | **x** | **x** | **x** |  |  |  | **x** |  | **x** | **x** |
| *Essay 2* | **x** |  | **x** | **x** | **x** | **x** | **x** |  | **x** | **x** |
| *Group presentation* | **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 considers postwar European cinema and is therefore fully international in scope.

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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 the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 27/01/16 | Major | September 2016 | 3, 6-14 | No |
|  |  |  |  |  |

Revised FSO Jan 2018