1. **Title of the module**

FILM5770 (FI577) Emotion in the Movies

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 (Hons) Film Single Honours

BA (Hons) Film Joint Honours

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

8.1 Demonstrate a systematic understanding of a particular contemporary approach to film, usually labelled ‘cognitive film theory’.

8.2 Place this developing body of theory in historical context – both within film studies narrowly, but also within wider developments in psychology and the philosophy of mind since the second half of the 20th century.

8.3 Demonstrate a systematic understanding of the precursors of the cognitive approach, including Hugo Munsterberg, Rudolf Arnheim, and the Russian Formalists.

8.4 Understand the deep principles of the approach as these are drawn from the broader tradition of cognitive theory, beginning with the linguistic theory of Noam Chomsky.

8.5 Trace the evolution of the cognitive tradition, towards a greater emphasis on embodiment, emotion, evolution and neuroscience, and the impact of these developments on cognitive film theory.

8.6 Demonstrate a systematic understanding of the debates between advocates of cognitivism and exponents of other approaches to the study of film.

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

9.1 Demonstrate a systematic understanding in the clarity and cogency of their arguments, written and spoken.

9.2 Demonstrate enhanced skills in using evidence appropriately.

9.3 Demonstrate a critical awareness, of the need for resourcefulness and inventiveness in both research and writing.

9.4 Demonstrate a critical understanding and and the ability to conduct close analysis.

1. **A synopsis of the curriculum**

This module explores the contribution made to the study of film, and related artforms such as still photography, music and multimedia, by the cluster of disciplines commonly put under the umbrella of ‘cognitive theory.’ Cognitive theory emerged in the 1950s with the groundbreaking linguistic research of Noam Chomsky, who demonstrated that linguistic competence depended on innate mental capacities, and that certain universal grammatical norms underlie and unify the variety of languages. Since then, research on a wide variety of aspects of human cognition has been undertaken, taking its cue from Chomsky – on emotion, visual and aural perception, metaphor, and narrative understanding, among many other areas. And since the 1980s, a distinct approach within film studies – cognitive film theory – has emerged, which sets the study of film within this context. The module examines the way in which cognitive film theorists have taken up and developed ideas from the wider tradition of cognitive research, and the debates and controversies that have subsequently arisen betweeen cognitive film theorists and exponents of other approaches to film.

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

Bordwell, David. 1987. *Narration in the Fiction Film*. London: Routledge.

Currie, Greg. 2008. *Image and Mind: Film, Philosophy and Cognitive Science*. Cambridge: Cambridge University Press.

Dissanayake, Ellen. 1995. *Homo Aestheticus: Where Art Comes From and Why.* Seattle: University of Washington Press.

Plantinga, Carl and Greg M. Smith, 1999. *Passionate Views: Film, Cognition and Emotion*. Baltimore, MD: Johns Hopkins Press.

Robinson, Jennifer. 2007. *Deeper Than Reason: Emotion and its Role in Literature, Music, and Art.* Oxford: Clarendon Press.

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 (2500 words), with requirement to use still frame grabs integrated with text (35%)

Essay (3000 words) (50%)

Seminar participation (15%)

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** | **X** |
| *Lectures* | **X** | **X** | **X** | **X** | **X** | **X** |  |  |  |  |
| *Screenings* | **X** | **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** |
| *Seminar Participation* | **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**

The module will naturally embed concepts of internationalisation since the originating ideas of this approach to film derive from the work of European philosophers and linguists.

**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) |
| 12/02/19 | Major | September 2019 | 1, 7, 8, 9, 13, 14 | No |
|  |  |  |  |  |

Revised FSO Jan 2018