1. **Title of the module**

FILM5820 (FI582) New York and 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 Film and associated programmes

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

8.1 Demonstrate detailed knowledge of key questions, concepts and critical debates around film as both a popular medium and artistically valued object of study.

8.2 Demonstrate systematic understanding of the different modes of analysis made possible by key methods of enquiry that are concerned with modernity, film and the city, the avant-garde and underground subcultures and be able to demonstrate their relevance to the topic of New York and the movies

8.3 Devise a discussion of cinema and the city through a sustained a engagement with key methods of enquiry based on a synthesis of historical, theoretical, and aesthetic approaches

8.4 Demonstrate systematic understanding of the complexities involved in studying representation (race, class, gender, sexuality), art and cinema, film exhibition, and film and the city (modernity).

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 of the moving image, 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, problem-solving, and working with others;

9.3 Communicate effectively, using appropriate vocabulary, ideas and arguments in both a written and oral 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) within the Templeman Library and elsewhere, including the internet;

9.6 Employ information technologies to research and present their work.

9.7 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;

9.8 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**

This module examines the way New York has been used as a site for filmmaking, looking at the history of the production of films in and about the city, and as a vital centre of film culture -- not just of filmmaking, but also exhibition and film criticism. The module considers questions of modernity, the avant-garde practice in New York during the 1950s and 60s, and the city’s representation in mainstream Hollywood productions. The work on New York and film will be contextualised within a cultural history of the city, with a dual emphasis on narratives of immigration and the city as the post-war centre of the world art market.

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

Stanley Corkin, Starring New York: Filming the Grime and the Glamour of the Long 1970s (Oxford: Oxford University Press, 2011)

James D., ed. (1992), *To Free the Cinema: Jonas Mekas & the New York Underground* Princeton: Princeton University Press

Pomerance M. (2007), *City that Never Sleeps: New York and the Filmic Imagination*, New Brunswick NJ: Rutgers University Press

Sanders J. (2001), *Celluloid Skyline: New York and the Movies*, London: Bloomsbury

Shiel M., and Fitzmaurice T., eds, (1997) *Screening the City*, London: Routledge

Peter Stanfield, ‘Going Underground with Manny Farber & Jonas Mekas’ Daniel Biltereyst, Richard Maltby, & Philippe Meers (eds.), *Explorations in New Cinema History: Approaches and Case Studies* (Cambridge: Blackwell, 2011)

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) (40%)

Essay (3500 words) (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)***

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **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* | *9.8* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |
| **Private Study** | **x** | **x** | **x** | **x** | **x** |  | **x** | **x** | **x** | **x** | **x** | **X** |
| *Lectures* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **X** |  |  | **x** |
| *Screenings* |  |  |  |  |  |  |  |  | **X** |  |  |  |
| *Seminars* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |
| *Essay x 2* | **x** | **x** | **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’s focus on American cinema gives students the opportunity to study and engage with trans-Atlantic culture and American exceptionalism.

**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) |
| 08/03/16 | Minor | September 2016 | 3, 10, 11 | No |
|  |  |  |  |  |

Revised FSO Jan 2018