1. **Title of the module**

FILM587 (FI587) Extreme 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)**

6

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

30 (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 Single Honours in Film

BA Film with a Year Abroad

BA Joint Honours in Film

 BA Media Studies

1. **The intended subject specific learning outcomes.
On successfully completing the module students will be able to:**
	1. demonstrate systematic knowledge of contemporary international extreme cinema and how extreme cinema has developed historically as well as coherently articulate their understanding of the relationships between these developments
	2. demonstrate understanding of how critical discourse analysis (CDA) of various sectors of film culture contributes to an understanding of the impact of extreme cinema on both moving image making and the ways in which an audiences appreciate such films
	3. devise a discussion of extreme cinema through a sustained engagement with key methods of enquiry based on a synthesis of historical, theoretical and aesthetic approaches
	4. understand the interplay between aesthetic choices, business decisions and taste cultures through their research into/of relevant scholarly literature.
2. **The intended generic learning outcomes.
On successfully completing the module students will be able to:**
	1. Develop generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving, that will allow for the construction of original and persuasive arguments;
	2. Develop the skills of communication and working with others;
	3. Communicate effectively, using appropriate vocabulary, ideas and arguments
	4. Read critically, analyse and use a range of primary and secondary texts;
	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;
	6. Employ information technologies to research and present their work with sophistication.
3. **A synopsis of the curriculum**

This course probes film cultural issues surrounding extreme cinema, i.e., ‘arthouse’ films which, because of violent, sexual, or other iconoclastic content, form or style, have created critical or popular controversy. Representative topics include the aesthetics of violence and the ethics of representing and viewing pain, boundaries between erotic art and exploitation, disgust and the ‘unwatchable’, authorial and critical discourses, marketing, audience and reception studies and censorship.

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

Frey, M. (2016) Extreme Cinema: The Transgressive Rhetoric of Today’s Art Film Culture. New Brunswick, NJ: Rutgers University Press.

Hawkins, J. (2000) Cutting Edge: Art-Horror and the Horrific Avant-Garde. Minneapolis: University of Minnesota Press.

Staiger, J. (2000) Perverse Spectators: The Practice of Film Reception. New York: New York University Press.

Williams, L. (1989) Hard Core: Power, Pleasure, and the “Frenzy of the Visible.” Berkeley: University of California Press.

1. **Learning and teaching methods**

Contact hours: 60

Total study hours: 240

Total study hours: 300

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

20%: group presentation.

 30%: Essay 1 (1500 words).

 50%: Essay 2 (3500 words).

* 1. 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* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |
| **Private Study** | **x** | **x** | **x** | **x** | **x** |  | **x** | **x** | **x** | **x** |
| *lecture* | **x** | **x** | **x** | **x** | **x** |  |  | **x** | **x** | **x** |
| *seminar* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *screening* | **x** | **x** | **x** | **x** |  |  |  | **x** |  |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |
| *presentation* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *Essay (1500 words)* | **x** | **x** | **x** | **x** | **x** |  | **x** | **x** | **x** | **x** |
| *Essay (3500 words)* | **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**

This module examines films from Europe, Asia and Latin America. It stresses, furthermore, how elements frequently ascribed to national essentialism are in fact international. Through topics such as film festivals, the transnational features are emphasised and indeed, the module examines how filmmakers strategically ‘self-orientalise’ in order to gain distribution abroad. UK distributors’ use of orientalising and sexist tropes in publicity and marketing is also a major topic.

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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) |
| 02/02/18 | Major | September 2018 | 8-14 | No |
|  |  |  |  |  |