1. **Title of the module** FILM6060 (FI606) Avant-garde and Experimental Cinema
2. **School or partner institution which will be responsible for management of the module**School of Arts
3. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**Level 5
4. **The number of credits and the ECTS value which the module represents**30 Credits (15 ECTS)
5. **Which term(s) the module is to be taught in (or other teaching pattern)**Autumn or Spring
6. **Prerequisite and co-requisite modules**None
7. **The programmes of study to which the module contributes** BA Single Honours Film
 BA Joint Honours Film
 BA Film with an Approved Year Abroad
 BA Single Honours Media Studies
8. **The intended subject specific learning outcomes.
On successfully completing the module students will be able to:**
	1. Build on existing awareness of the array of aesthetic possibilities beyond those evident in mainstream narrative cinema.
	2. Consolidate notions and historical traditions of modernism and the avant-garde.
	3. Have an overview of the historical avant-garde movements, in film and related arts.
	4. Critically assess the contemporary state of the avant-garde, including the arguments associated with the notion of ‘postmodernism’.
	5. Appreciate the diversity of aesthetic possibilities within film, beyond the constraints of commercial narrative filmmaking.
	6. Build on their existing knowledge of various filmmaking movements, in both Europe and America, which have been described as ‘avant-garde’.
9. **The intended generic learning outcomes.
On successfully completing the module students will be able to:**
	1. Extend and develop their competence in the clarity and cogency of expression and argument, in both essay assignments and seminar discussion.
	2. Extend and develop their ability to adduce appropriate evidence in support of their argument, again in the context of both spoken and written work.
	3. Extend and develop their inventiveness of argument and resourcefulness in research and writing and consolidate their existing skills in close analysis of films.
	4. Refine and consolidate their capacity to engage in constructive debate.
	5. Significantly consolidate and improve the clarity and cogency of their arguments, written and spoken up to the level of potential publication.
	6. Refine their skills in using evidence appropriately.
	7. Attain a level of independence in their resourcefulness and inventiveness in both research and writing.
	8. Achieve a level of confidence in their ability to engage in constructive dialogue with their peers.
10. **A synopsis of the curriculum**This module examines types of cinematic practice whose principal labels have been ‘experimental’, ‘avant-garde’, ‘underground’ and ‘independent’ – terms which overlap but which are by no means synonymous. It is concerned with traditions of cinema which have, more or less self-consciously, formulated radically different aesthetics from those of the orthodox feature film, in which narrative is either radically reshaped, or displaced altogether by other concerns. Throughout, the course will juxtapose films deriving from the historical avant-garde movements (like the European avant-garde of the 20s, or the post-war American scene) along with contemporary exponents of related forms of filmmaking. The first part of the course provides a conceptual and historical overview of avant-garde filmmaking in the Twentieth Century; subsequent weeks focus on specific topics, for example collage, landscape, experimental narrative, and the interaction between film, video and the new media.
11. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Required:

A. L. Rees, *A History of Experimental Film and Video* (Basingstoke: Palgrave Macmillan, 2011)

Recommended:

Malcolm Le Grice, *Abstract Film and Beyond* (Cambridge, Massachusetts: MIT Press, 1977).

Scott MacDonald, *A Critical Cinema, Volumes 1, 2 and 3* (Berkeley: University of California Press, 1988, 1992 and 1998).

Scott MacDonald, *Avant-Garde Film: Motion Studies* (Cambridge: Cambridge University Press, 1993).

James Peterson, *Dreams of Chaos, Visions of Order: Understanding the American Avant-Garde Cinema* (Detroit: Wayne State University Press, 1994).

P. Adams Sitney, *Visionary Film: The American Avant-Garde*, 1943-78 (New York: Oxford University Press, 1974).

1. **Learning and teaching methods**

Contact hours: 50

Private Study Hours: 250

Total Study Hours: 300

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

ESSAY (40%) - 2000 word essay

ESSAY (50%) - 3000 word essay

SEMINAR PARTICIPATION (10 %)

* 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* | *8.5* | *8.6* | *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** | **x** |  |
| *Seminar* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *Lecture* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** |
| *Screening* | **x** | **x** | **x** |  | **x** | **x** |  |  |  |  |  |  | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| *Essay (2000)* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *Essay (3000)* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *Seminar* | **x** | **x** | **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**

This module examines the history of avant garde and experimental cinema, a phenomenon that was developed in Europe and the United States in the 20th century. As a result, the course focuses on the cinematic product of these countries. In addition, the writings that theorize and reflect on these cinemas are from Europe and the United States.

**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) |
| 02/02/18 | Minor | January 2019 | 13 | No |
|  |  |  |  |  |