1. **Title of the module**

FILM6350 (FI635) – Film, Politics and Identity

1. **Division or partner institution which will be responsible for management of the module**

Arts and Humanities

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**

None

1. **The course(s) of study to which the module contributes**

BA Film, BA Media Studies and associated programmes

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

8.1 Critically discuss the notion of identity as it relates to questions of gender, ethnicity, sexuality, class and/or another case study

8.2 Evaluate the historical trajectory of one or several cycle(s) or genre(s) of filmic representations of gender, ethnicity, sexuality, class and/or another case study

8.3 Critically reflect on theories of filmic representations of gender, ethnicity, sexuality, class and/or another case study

8.4 Apply their knowledge of this field through independent research and writing.

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, 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 Read critically and develop skills in historical and critical enquiry and interpretation, using reference sources and judging evidence and arguments

9.3 Learn how to organise their private study and library research

9.4 Acquire the ability to manage a workload in the context of a professional organisation

9.5 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

9.6 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**

Throughout its history, film has functioned as a powerful sociopolitical engine. Individuals and groups have used this medium to express their identities (whether gender, sexual, ethnic, class, political, national, taste or intersectional constellations thereof) to various audiences, to portray their histories and current realities, to interrogate social norms, to agitate for civil rights and to imagine more equal futures. By the same token, film’s unique capacities to reflect, refract and represent has also meant that individuals and groups have also used the medium to exert power or subjugate, create and reinforce stereotypes about the Other or justify their own dominance in the social order. This module focusses on this vital aspect of cinema. Each year the convenor will focus on one case study or series of case studies, for example: how the portrayal of violent women protagonists in action film and television series challenge notions of femininity; the interrelation between gender representation and genre more widely; the use of film as tool for politically/ideologically motivated State-run cinemas (e.g. USSR, Nazi Germany); cinema’s role in the identity wars of post-Vietnam 1970s America; the History of African American cinema; the construction and interrogation of sexuality and queer identities.

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

Dunn, S. (2008). “Baad Bitches” and Sexy Supermamas: Black Power Action Films. Urbana and Chicago: University of Illinois Press.

Jeffers McDonald, T. & Kamm, F. Eds. (2019). Gothic Heroines on Screen: Representation, Interpretation and Feminist Enquiry. London and New York: Routledge.

Naficy, H. (2001). An Accented Cinema: Exilic and Diasporic Film-making. Princeton: Princeton University Press.

Schoonover, K. & Galt, R. (2016). Queer Cinema in the World. Durham, NC: Duke University Press.

Tasker, Y. (1998). Working Girls: Gender and Sexuality in Popular Cinema. New York: Routledge.

Tzioumakis, Y. & Molloy, C. Eds. (2016) The Routledge Companion to Cinema and Politics. London and New York. Routledge.

1. **Learning and teaching methods**

Contact hours: 50

Private Study Hours: 250

Total Study Hours: 300

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

Critical reflective writing portfolio (2000 words) (30%)  
Essay (4000 word) (70%)

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)***

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| **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** | **x** |
| Lectures | **x** | **x** | **x** |  | **x** | **x** | **x** | **x** | **x** |  |
| Screenings | **x** | **x** | **x** |  | **x** |  |  | **x** |  |  |
| Seminars | **x** | **x** | **x** |  | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |
| Portfolio | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Essay | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |

1. **Inclusive module design**

The Division 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 may explore a wide variety of case studies in various cinemas internationally.

**DIVISIONAL USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

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| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
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