1. **Title of the module**

FILM8220 (FI822) – Screening Histories

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 7

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)**

Spring

1. **Prerequisite and co-requisite modules**

Co-requisite module: FILM8120 (Advanced Film Theory) or FILM8130 (Film History: Research Methods)

1. **The programmes of study to which the module contributes**

Optional for MA Film; and MA Film with Practice

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

8.1 Examine the role of film in the representation of history;

8.2 Consider the interface of fiction and non-fiction, narration and style in historical films;

8.3 Contemplate the role of moving image media as historical evidence and in historical interpretation;

8.4 Examine the different modes and labels for historical filmmaking;

8.5 Understand how historical films function in society as cultural objects, engage with national narratives and traumas and create the possibility of empathy with both historical and contemporary human beings;

8.6 Develop sophisticated verbal and written communication, including the communication of complex concepts about films to a variety of audiences in appropriate ways;

8.7 Rigorously undertake research and writing on an aspect of history and film—on a level that befits scholarly MA standards.

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

9.1 Critically analyse and make use of conceptual approaches in a sophisticated way;

9.2 Organise and deploy specific conceptual and analytical arguments to a degree appropriate to a Master’s level;

9.3 Demonstrate advanced skills in historical & critical enquiry & interpretation, use of referencing sources & judging evidence;

9.4 Organise their private study and library research and deliver publishable work under tight deadlines;

9.5 Present properly referenced coursework;

9.6 Demonstrate effective oral communication of feedback and constructive critique in seminars;

9.7 Experience teamwork;

9.8 Manage a workload in the context of a professional organisation.

1. **A synopsis of the curriculum**

This module studies the central concerns of film history and historiography. It focuses specifically on the theoretical, textual and contextual issues of films as they are played out in representations of selected historical events (as case studies). The ways in which other critics and historians have approached these representations and the concerns they raised forms a second focus of the module. Lastly, the course will enable students to analyse the narrative conventions and concerns which mark given films' representations of the past and present. Key issues to be analysed are; the documentary film as history and film as a document of history; the status of realist representation in the search for truth of historical events; the interrelation of historical memory and public history as they are explored through representations of historical events; the ethical responsibility of the filmmaker and film viewer in the construction of historical events.

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

Burgoyne, Robert. (1997). *Film Nation*. Minneapolis: University of Minnesota Press

De Groot, Jerome. (2009). *Consuming History: Historians and Heritage in Contemporary Popular Culture*. London: Routledge

Frey, Mattias. (2013). *Postwall German Cinema: History, Film History, and Cinephilia*. Oxford: Berghahn

Sobchack, Vivian, ed. (1996). *The Persistence of History: Cinema, Television, and the Modern Event*. London: Routledge

Stubbs, Jonathan. (2013). *Historical Film: A Critical Introduction*. London: Bloomsbury

1. **Learning and teaching methods**

Total Contact Hours: 50

Private Study Hours: 250

Total Study Hours: 300

1. **Assessment methods**
	1. Main assessment methods
* Essay 1 (1000 words) – 20%
* Essay 2 (4000 words) – 60%
* Presentation – 20%
	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)**

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| **Module Learning Outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *8.5* | *8.6* | *8.7* | *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** | **x** |  | **x** |
| Lecture | **x** | **x** | **x** | **x** | **x** |  |  | **x** | **x** | **x** |  |  |  |  |  |
| Seminar |  |  |  |  | **x** | **x** | **x** |  |  |  | **x** | **x** | **x** | **x** | **x** |
| Screening | **x** | **x** | **x** | **x** | **x** |  |  | **x** |  | **x** |  |  |  |  |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Essay 1 | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** |
| Essay 2 | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** |
| Presentation | **x** | **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 and Paris

1. **Internationalisation**

This module actively incorporates the internationalisation agenda in several ways. The module films emanate from a wide array of cultures including Continental Europe, Japan, and North America. Secondly, the module incorporates a number of internationalist methods and concepts (nation branding, auto-exoticisation). Finally, students engage with these concepts and content in their assessment tasks.

**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.**

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| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
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| Revised FSO Jan 2018 |