1. **Title of the module**

SECL5040 (SCL504) – European Political Cinema

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

School of European Culture and Languages

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**

15 Credits (7.5 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**

Only available as a ‘Wild’ module choice subject to individual students’ programme requirements

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

8.1 Demonstrate cogent understanding of the ways in which ideology functions within a mass media form such as the cinema;

8.2 Demonstrate conceptual understanding of current approaches to the relationship between film and politics;

8.3 Comprehensively analyse, using established techniques, the different ways in which cinema has functioned politically in a range of national, historical and political contexts within Europe;

8.4 Critically engage with a number of films and demonstrate coherent and detailed knowledge of different European national traditions.

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

9.1 Deploy advanced communicative strategies in public presentations and discussions, and argue cogently under pressure from subject specialists and non-specialists;

9.2 Deploy comprehensive knowledge and systematic understanding of the well-established principles and concepts their subject matter in cogently argued written essays;

9.3 Undertake advanced, independent and specialised research using initiative, engaging critically with recent and advanced scholarship in the discipline;

9.4 Take responsibility for personal and professional learning and development.

1. **A synopsis of the curriculum**

This module examines the various ways in which cinema can be used to articulate a political message or advance a political cause. Drawing on films from the major Western European nations (e.g. France, German, Italy and Spain) and from a variety of historical periods from the 1930s to the present, it will examine and contrast the ideological functions of cinema in a range of different geopolitical contexts. The films studied will encompass a range of forms such as explicit propaganda films of the totalitarian regimes, left-wing counter-cultural filmmaking of the sixties, and popular genres such as the ‘political thriller’.

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

Bordwell, D. and Thompson, K. (1994) ‘*Political Cinema in the West’ in Film History: An Introduction*. New York: McGraw-Hill

Kellner, D. (1993) ‘Film, Politics, and Ideology: Towards a Multiperspectival Film Theory’ in James Combs (ed.) *Movies and Politics: The Dynamic Relationship*. New York/ London: Garland Publishing

Halligan, B. (2016) *Desires for Reality: Radicalism and Revolution in Western European Film*. New York/ Oxford: Berghahn Books

Lombardi, G. (ed.) (2016) *Italian Political Cinema*. Oxford/ Bern/ Berlin/ Bruxelles/ Frankfurt/ New York/ Wien: Peter Lang

Tzioumakis, Y. and Molloy, C. (eds) (2016) *The Routledge Companion to Cinema and Politics*. London/ New York: Routledge

1. **Learning and teaching methods**

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

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

* Essay 1 (1,500 words) – 40%
* Essay 2 (1,500 words) – 40%
* Seminar Presentation (10 minutes) – 20%

13.2 Reassessment methods

* Reassessment Instrument: 100% Coursework

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 |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** |  |  |  |  |
| Lecture | **x** | **x** | **x** | **x** | **x** |  |  |  |
| Seminar | **x** | **x** | **x** | **x** |  | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |
| Essay 1 | **x** | **x** | **x** | **x** |  | **x** | **x** | **x** |
| Essay 2 | **x** | **x** | **x** | **x** |  | **x** | **x** | **x** |
| Presentation | **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 content of this module is inherently international, addressing the cinemas and politics of a range of European nations through a comparative perspective. The teaching of this module will typically draw on staff from, and/or specialising in the cinemas of, several European countries.

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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 delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 10/01/20 | Major | September 2020 | 1, 3, 8, 9 | No |
|  |  |  |  |  |