

**DEPARTMENT OF FILM AND TELEVISION STUDIES  
MA IN FILM AND TELEVISION STUDIES**

**2019-2020 Autumn Term Modules: Outlines and Summer Preparation**

**SCREEN CULTURES AND METHODS (Core Module 2019-20)**



This core module aims to explore significant methodologies and conceptual frameworks which are central to the study of audio-visual media. The module will be divided into four sections engaging with issues concerning: textual analysis; television; theoretical paradigms; and the historical study of film and television. The module provides a grounding in key concepts and methods, but will also encourage an advanced level of reflection on the key areas addressed. The module is taught through a combination of screenings, presentations, reading and discussion and this document suggests some reading which will enable you to begin the module in a position of preparedness. We look forward to seeing you in October.

Dr Julie Lobalzo Wright (convenor)  
Dr Michael Pigott  
Ms Leanne Weston  
Prof Rachel Moseley

**Week 1: Introduction (Julie Lobalzo Wright, Leanne Weston, Michael Pigott, Rachel Moseley)**

**Weeks 2, 3, 4, 5: Textual Analysis and Theorising Film (Julie Lobalzo Wright and Michael Pigott)**

**Textual analysis:**

This part of the module will allow you to practice and refine skills that will be crucial to your own work. Textual analysis involves, among other activities, observing the details of a film; 'reading' it closely. Through analysis we might form a deeper understanding of a film and build our own critical responses and arguments from this basis.

These two weeks will introduce, or reacquaint you with, close reading. (The films we watch and analyse are yet to be selected.) We will also spend time reflecting critically on the value of textual analysis as a methodology in film studies.

**Summer preparation:**

- If you are new to film studies, familiarise yourself with the basics of analysis, and its terminology, by perusing one of the following textbooks: David Bordwell and Kristin

Thompson, *Film Art: An Introduction*. There are eleven editions (published between 1979 and 2017) so look at the most recent edition you can lay your hands on. **Or** try: Timothy Corrigan and Patricia White, *The Film Experience: An Introduction*, which has four editions.

- John Gibbs and Douglas Pye (eds), *Style and Meaning: Studies in the Detailed Analysis of Film* (Manchester; New York: Manchester University Press, 2005). This is an edited collection of detailed analyses you can read in concert with viewing the films analysed. (Your own responses to the films discussed might agree with, or challenge, these analyses.)
- VF Perkins' seminal book on 'understanding and judging movies' provides an overview of the approach to textual analysis we will adopt in our sessions: VF Perkins, *Film as Film: Understanding and Judging Movies* (1972. Reprints 1991, 1993).

### **Theory:**

In this part of the module we will look at how cinema can be theorized as an audio-visual artform. We will pay critical attention to the relationship between the sound track and the image track, consider the status of recorded sound in the context of the recorded image, and learn to separate and analyse the distinct sonic layers of the film soundtrack. This section of the module will combine a theoretical approach to cinema with close textual analysis as a means of testing and refining our understanding.

### **Summer preparation:**

- Claudia Gorbman, *Unheard Melodies: Narrative Film Music* (London: BFI, 1987), pp. 1-30, 'Introduction' and 'Narratological Perspectives on Film Music'. Part of the work we will do is to disentangle the complex relationship between musical score, sound design, and diegetic sound in the film soundtrack. Gorbman's work is a seminal text for the study of film music and still a key reference point.
- Michel Chion, *Audio-vision: Sound on Screen* (New York: Columbia University Press, 1994). Michel Chion originated a number of vital concepts for the study of sound on screen, many of which are first delineated in this book. If you are interested in exploring Chion's extensive and rich work on cinema sound you may also want to seek out *Film: A Sound Art* (Columbia University Press, 2009), *The Voice in Cinema* (Columbia University Press, 1999) and *Sound: An Acoulogical Treatise* (Duke University Press, 2016).

### **Week 6: Reading Week**

### **Week 7: Film Historiography (Julie Lobalzo Wright)**

This week of the module will concentrate upon historiographical issues to Film Studies and the way certain films/filmmakers/eras have been deemed seminal to film history and film criticism. We will examine one particular era- 1970s American Cinema, the so-called 'New Hollywood' period- and consider how it has been historicised and conceptualised from the 1970s through to today. There are countless books written about this period, but if you are unfamiliar with it, Peter Biskind's *Easy Riders, Raging Bulls* is a fun read and contextualises many of the overriding themes we will discuss that week. There is also a documentary that has been made based on the book.

## **Weeks 8, 9, 10: Television Analysis, Theory and Historiography (Leanne Weston and Rachel Moseley)**

In these three weeks you will be introduced to the critical textual analysis of television texts, approaches to the theorization of television as a medium, and to researching television history. In Television Studies, these issues are often inextricable from each other and our sessions will also explore this methodological question.

### **Summer Preparation**

There are two ways in which you can prepare for our work on television. The first is to view television as widely as you can, allowing yourself to encounter and reflect upon genres and channels you would usually not watch (e.g. sport, children's daytime). You should also seek out critical reviews of television, for instance in newspapers and magazines and online. You might also want to keep a television diary which will enable you to reflect on your viewing habits.

### **Reading**

The following will introduce you to the interpretation of television, to television historiography, and to higher level discussion of television aesthetics.

- Karen Lury (2005) *Interpreting Television*, Oxford: Oxford University Press.
- Helen Wheatley (2007) (ed.) *Re-Viewing Television History: Critical Issues in Television Historiography*, London: I.B.Tauris.
- Jason Jacobs and Stephen Peacock (2013) (eds) *Television Aesthetics and Style*, London: Bloomsbury.

# Issues in Documentary

**Module Leader:** Rick Wallace

Autumn 2019

Department of Film and Television Studies, University of Warwick

**Option Module:** Year Three Film Studies, Year Three Film and Literature, MA in Film and Television Studies, MA for Research in Film and Television Studies



This module provides a detailed examination of the history and aesthetics of film and television documentary. Its aims are to explore a range of different documentary modes, and the interrelated questions of filmmaking approach and style will be central to our concerns. As well as exploring historical trends in the documentary form, you will analyse documentary texts through a range of key critical and theoretical perspectives. These include questions of dramatization, narrativisation and hybridity, performance, documentary's relationship with 'the truth', and the impact of particular technologies on documentary aesthetics. We will also explore the impact that particular movements (e.g. direct cinema), institutions (e.g. the GPO), and individual film and programme makers (e.g. John Grierson, Errol Morris, Molly Dineen) have had on the form's development.

By the end of the module you will have an in-depth understanding of the history of the documentary form in cinema and on television, you will be able to engage in detailed discussion of different modes of documentary and you will be able to interrogate and use a range of relevant critical and theoretical scholarship to interrogate the documentary form.

In 2019-20 the module will be taught in two blocks. The first (weeks 1-5) introduces key intellectual and theoretical questions about the status and development of documentary. During this block you will explore a range of different stylistic approaches to the form, analyze a range of texts from different historical periods and read a range of critical works central to the conceptualization of documentary.

The second block (weeks 7-10) comprises a research-led case study focusing on music documentaries, through which the learning in the first half of the module will be honed and developed.

The module will be taught via a weekly lecture and seminar, informed by screenings and weekly readings, plus one essay tutorial per student. Students will also deliver individual seminar presentations.

The module will be assessed by the following methods:

Year 3 Undergraduate: 1 x 10-minute assessed presentation (10%) plus 1 x 4,000 word essays (90%)

MA: 1 x 5,000 word essay (100%)

## Indicative Module Outline

(Final course content is likely to differ)

**Week 1:** What is a documentary? – a selection of GPO documentary shorts, e.g. *Granton Trawler* (John Grierson, 1934), *Night Mail* (Harry Watt & Basil Wright, 1936)

**Week 2:** Documentary performance – *Paris is Burning* (Jennie Livingston, 1990)

**Week 3:** Observational documentary – *Primary* (Robert Drew, 1960), *Crisis: Behind a Presidential Commitment* (Robert Drew, 1963)

**Week 4:** Compilation documentaries – *Atomic Café* (Jayne Loader, Kevin Rafferty, Pierce Rafferty, 1982)

**Week 5:** Performative documentaries – *The Fog of War* (Errol Morris, 2003)

**Week 7:** Music Documentary 1: ‘The Backstage’ – *Geri* (Molly Dineen, 1999)

**Week 8:** Music Documentary 2: Portrait of the Artist – *Searching for Sugar Man* (Malik Bendjelloul, 2012)

**Week 9:** Music Documentary 3: Picturing Creativity – *20,000 Days on Earth* (Iain Forsyth and Jane Pollard, 2014)

**Week 10:** Student presentations + The concert films – *Stop Making Sense* (Jonathan Demme, 1984)

## Suggested Summer Reading

It is important that the following two (quite short) pieces of reading have been completed before the first session:

- John Grierson, ‘First Principles of Documentary’, in Forsyth Hardy (ed.), *Grierson on Documentary* (London: Faber and Faber, 1979), pp. 35-46. (This piece has been published in many different locations. Any version will be relevant, though some have been edited. The version listed here is reliably complete).
- Dai Vaughan, ‘What Do We Mean by “What”?’ in *For Documentary: Twelve Essays* (London; Berkeley, CA; Los Angeles, CA: University of California Press, 1999), pp. 84-9.

Should you wish to explore some of the wider issues in documentary that we will address across the term then the following books are a useful starting point:

- Keith Beattie, *Documentary Screens: Nonfiction Film and Television* (London: Palgrave Macmillan, 2004), pp.83-104.
- Stella Bruzzi, *New Documentary (Second Edition)* (Oxon: Routledge, 2006).
- Mark Cousins and Kevin Macdonald (eds), *Imagining Reality* (London: Faber and Faber, 1996).
- Bill Nichols, *Representing Reality: Issues and Concepts in Documentary* (Bloomington, IN: Indiana University Press, 1991).
- Alan Rosenthal and John Corner (eds), *New Challenges for Documentary (Second Edition)* (Manchester: Manchester University Press, 2005).
- Dai Vaughan, *For Documentary: Twelve Essays* (Los Angeles: University of California Press, 1999).
- Paul Ward, *Documentary: The Margins of Reality* (London: Wallflower Press, 2005).
- Brian Winston (ed.), *The Documentary Film Book* (London: Palgrave Macmillan, 2013).

**Swedish Cinema (Autumn Term 2019: Optional Module)**  
**Module Tutor: Ed Gallafent**



**MODULE OUTLINE**

This module will give students on the MA an opportunity to study the national cinema of Sweden, which is distinctive in that it was a cinema of a small European nation that came for several decades internationally to be known through, and virtually identified with, the work of a single major auteur: Ingmar Bergman. The first part of the module will give you a chance to study a range of Bergman's work, and look at the remaking of Swedish films by Hollywood in the 1930s. The second part will look at how Swedish cinema has developed since the close of the major phase of Bergman's work, considering how it has both incorporated and reacted against his legacy. Time constraints dictate that the module will be limited to looking at cinema and will not include Swedish television, or documentary.

The module will involve screenings, lectures by EG, presentations by students and a 5,000 word assessed essay, the title developed in consultation with the module tutor.

The films will be studied over two weeks to give you time to develop your critical knowledge of them and prepare analyses of particular images and sequences for seminar discussions

A provisional list of the film to be studied in weeks 1-5 will include:

*Summer with Monica / Sommaren med Monika* (Ingmar Bergman, 1951)

*The Silence / Tystnaden* (Ingmar Bergman, 1963)

*Scenes from a Marriage / Scenur ur ett aktenskap* (Ingmar Bergman, 1973)

*Fanny and Alexander / Fanny och Alexander* (Ingmar Bergman, 1983)

And we will also look at the Swedish (1936) and American (1939) versions of *Intermezzo*, both starring Ingrid Bergman.

After Reading and viewing week we will look at more recent Swedish Cinema, including

*Together / Tillsammans* (Lukas Moodysson 2000) and *Songs from the Second Floor/ Sångers från andra våningen* (Roy Andersson, 2000)

The films in weeks nine and ten will be nominated by the students in the group for screening discussion and study in the final weeks of the module.

### **Summer Background Reading**

It is difficult to recommend a single piece of background reading. My suggestion is that you look at *Nordic National Cinemas* (Routledge, 1998, Ed Tytti Soila, Widding and Iverson), which is divided up into introductory essays on each national cinema. Chapter 6 is a long essay on Swedish Cinema by Soila; you could start reading at 'The film Industry in the Welfare State' (p.194). There are several copies of the book in the university library and a scanned text should also be available online.

There is a vast literature on Bergman. If you wish to dip into it I suggest that you start with his own writing rather than with the commentary of others: *Bergman on Bergman* (New York, Da Capo, 1973), or *Images: My Life in Film* (London, Bloomsbury, 1994) or *The Magic Lantern* (Hamish Hamilton, 1988). There is also a collection of interviews in the University of Mississippi series, ed. Raphael Shargel.

Web resources are also available. There is an official website: [www.ingmarbergman.se](http://www.ingmarbergman.se) which is very useful. The article on Bergman by Hamish Ford in [www.sensesofcinema.com](http://www.sensesofcinema.com) contains an accessible bibliography and is another useful place to start.

There is relatively little written in English on Moodysson and Andersson, but we will cover this area in the course of the module.

Of course any summer viewing of Swedish Cinema, either of Bergman's work or that of others, will be useful background when you start the module.

Have an enjoyable summer and I look forward to seeing you in October.

## Television History and Aesthetics (Autumn Term Optional Module) Module Leader: Jess Martin



### AIMS AND LEARNING OUTCOMES

The aim of this module is to introduce students to key debates in Television Studies around genre and aesthetics, at the same time encouraging the development of debate and critique of scholarship in the field. This module will, then, operate simultaneously at introductory and advanced levels and will thus be taught through a combination of introductory presentations, screenings, discussion and small group work. This will enable you to further refine and practise the skills in textual analysis acquired and developed on the module(s) taken in the Autumn term.

Our focus will be predominantly on US and UK television with key examples drawn from other national television systems. Building upon the television historiography exercise undertaken on the core module during the Autumn term, our viewing will range across historical and contemporary programming within genres, in order to prompt consideration of development across time and to historicise the study of contemporary television.

By the end of this module, students will have a firm grasp of some key debates in Television Studies, and will be able to interrogate critical and theoretical scholarship in the field, using their further defined skills of textual analysis to test existing arguments and propose new ones. Many of our foci of study will be areas prompted by the module tutor's own research interests, and in which little research exists to date. Accordingly, the module aims to encourage students to undertake original research on television topics.

### Summer Preparation

If you intend to take this module in the Autumn term, the best preparation that you can do is to view as widely as possible, outside the range of your typical television viewing habits. You might try to become familiar with British television listings magazines, such as the *Radio Times*, to get a sense of the different channel identities and schedules. You can also explore this online. Keep an eye on popular television criticism in British broadsheet newspapers such as the *Guardian* and *Observer*, as well as on scholarly blogs such as [www.cstonline.tv](http://www.cstonline.tv) and [www.flowtv.org](http://www.flowtv.org). Below are some suggestions for key pieces of television theory that will be points of reference during the module, and some recent books which address the changing nature of television – and the challenges this produces for television history, theory and criticism – in the digital age. It would be useful to read one of these before the module begins, to have a sense of the contemporary debates in the field.

John Corner (1999) *Critical Ideas in Television Studies*, Oxford: Clarendon Press.  
James Bennett and Nikki Strange (2011) *Television as Digital Media*, Durham: Duke University Press.  
Marijke De Valck and Jan Teurlings (2013) *After the Break: Television Theory Today*, Amsterdam University Press.  
John Ellis (2000) *Seeing Things: Television in the Age of Uncertainty*, London: I.B. Tauris.  
Karen Lury (2005) *Interpreting Television*, London: Hodder Arnold.  
Rachel Moseley, Helen Wheatley, and Helen Wood (eds) 2016, *Television for Women: New Directions*. Taylor and Francis Inc., London.  
Lynn Spigel and Jan Olsson (eds.) (2004) *Television After TV: Essays on a Medium in Transition*, Durham: Duke University Press.  
Graeme Turner and Jinna Tay (2009) *Television Studies After TV: Understanding Television in the Post-Broadcast Era*, London: Routledge.