

Dear prospective student,

We are absolutely delighted that you have chosen Warwick as your preferred place of study and we look forward to welcoming you to the University in September. This letter suggests some ways in which you might prepare for your first year, and is accompanied by a list of preparatory reading suggested by the tutors who teach the year one modules.

If you do join the Department of Film and Television Studies this Autumn, you will be a member of a first year cohort who are following one of two degrees: Film and Literature and Film Studies. All of the first years follow four core modules in Film History, Film and TV Analysis, Film and TV Criticism and Film Theory. The other two modules for Film and Literature students will be Modes of Reading and Adaptation: From Page to Screens. The enclosed reading list will give degree-specific preparation, but there are a couple of general points which I thought it might be useful to explain as well.

All Film and Literature students will have taken a literature A Level (usually English), and, consequently, the literature modules assume that students possess some existing knowledge of certain fundamental literary forms and modes of study that are typically explored on A Level syllabuses. In recent years it has tended to be the case that a significant proportion – sometimes around 50% - of our new first years will have taken an A Level in Film or Media Studies. For the benefit of those who have not taken one of these courses at A level, I'd like to stress the fact that you will not be in any way disadvantaged. Our first year film modules do not presume any existing familiarity with the history of cinema or key approaches to the study of the subject. I should also add that because we study a dramatically broader range of films and topics and practise very different modes of study than is possible on any A Level syllabus, if you have studied film before you will not find that the first year at Warwick simply duplicates a lot of the teaching you've already experienced.

With regard to the attached reading lists, I'd like to reinforce the fact that degree-level study involves a lot more independent reading than you will be accustomed to doing at A Level. This is particularly true for literature modules at university, on which it is typical practice to expect you to read one new novel or collection of poems or plays per week, so reading in advance will be extremely beneficial. Film modules typically involve the viewing of at least one new film per week, and on both literature and film modules there will also be supplementary critical reading which you are expected to undertake each week. It would be to your great benefit to undertake as much preparatory reading as you can over the summer.

Information and advice about the induction process and the timetable for Welcome Week and the first week of the Autumn term will be posted later in the summer on the front page of our departmental website: <http://www2.warwick.ac.uk/fac/arts/film/>

For those of you who are awaiting results and are holding conditional offers from us, I would like to take this opportunity to wish you the best of luck.

We do really look forward to welcoming you to the department in September. It's an exciting – and unusual - time to join us at Warwick as we embrace the digital world even more fully, and I hope you'll be part of the experience.

With warm wishes,



Professor Rachel Moseley

Head of Department

## **Modes of Reading**

Modes of Reading is a module taught by the English department which offers an introduction to the practices of criticism and theory. Form, genre and literary inheritance will be among the topics addressed, together with key cultural and social issues. The module aims to enable students to work with a variety of theoretical approaches from gender studies to ecocriticism and to develop an informed awareness of the possibilities available to them as readers and critics. Critical thinkers such as Adorno, Barthes, Butler, Derrida, Fanon Foucault, Jameson, Marx, and Sharpe will be studied along with key literary texts.

Thematically organised lectures provide a frame of cultural reference on which students will draw in their close readings in seminars. Seminar discussion will draw on a wide range of theoretical writing as well as contemporary poetry, fiction and theatre. Students write two assessed essays of 3,500 words, submitted in terms 2 and 3.

Required summer reading:

- Anne Enright, *The Gathering*, 2007.

Set texts for the module:

- Jay Bernard, *Surge*, 2019
- Janelle Monae, *The ArchAndroid*, 2010
- Sadallah Wannous, *Soiree for the 5th of June*, 1967
- Richard McGuire, *Here*, 1989

## **Adaptation: From Page to Screens**

On this module, Adaptation is considered in its broadest sense: from the traditional conception of the printed page to the filmic image, to the multiform texts crossing contemporary multimedia platforms. The module covers key debates, such as the issue of fidelity, the role of heritage cinema and the rise of contemporary multimedia forms.

You will engage with the work of major theorists in the field, including Robert Stam and Alessandra Raengo, Sarah Cardwell and Linda Hutcheon, contextualising their approaches within the wider movements of post-structuralism and postmodernism. In the second term, you will undertake detailed analyses of a specific case study. One such case study might, for example, encompass the

multiple iterations of hardboiled crime fiction – including radio and filmic adaptations – and the many faces of Sherlock Holmes. The case study will be determined by the research expertise of the module leader.

#### Required Summer Reading:

Robert Stam, 'Beyond Fidelity: The Dialogics of Adaptation', in James Naremore (ed.), *Film Adaptation* (London: The Athlone Press, 2000), pp. 54-76. (A pdf copy will be available to read on the department's Induction page for new students).

Sarah Cardwell's chapter entitled 'What is (an) adaptation?', from *Adaptation Revisited: Television and the Classic Novel* (Manchester and New York: Manchester University Press, 2002).

#### Suggested Reading:

Virginia Woolf *Orlando*

Jane Austen *Pride and Prejudice*

Arthur Conan-Doyle *The Hound of the Baskervilles*

#### Film and TV Analysis

The first part of this module will introduce you to the main critical vocabularies for understanding the analysis of film form and meaning. It will offer extensive practice in developing the skills of close audiovisual film analysis.

The second part of the module will introduce students to the scholarly study of television, complementing and enriching students' work on film in the first weeks; it will also equip students to follow a television focus strand of study through the honours years of their degree, should they so choose.

#### Suggested reading:

David Bordwell and Kristin Thompson (2016) *Film Art: An Introduction*, New York: McGraw-Hill. (Eleventh Edition). A useful guide to the terminology of film analysis, and has a comprehensive glossary of terms with which you should familiarise yourself as soon as possible.

Tom Brown and James Walters (eds.) (2010) *Film Moments*, London: BFI. Fascinating anthology of readings of key moments from a broad spectrum of films

Timothy Corrigan and Patricia White (2014) *The Film Experience. An Introduction*, Bedford/St. Martin's Press. (Fourth Edition). A useful survey book best consulted in relation to Bordwell and Thompson.

John Gibbs (2002) *Mise-en-scène: film style and interpretation*, London: Wallflower Press. Lucid and informative introduction to this key topic for the module.

Jonathan Bignell (2004) *An Introduction to Television Studies*, London and New York: Routledge (a very useful introductory text on television studies)

Milly Buonanno (2008), *The Age of Television: Experiences and Theories*, Bristol: Intellect. A good critical and historical survey of many of the key transformations in television and Television Studies.

John Corner (1999) *Critical Ideas in Television Studies*, Oxford: Clarendon Press (a very useful introduction to key theoretical frameworks in television studies)

Karen Lury (2005) *Interpreting Television*, London: Hodder Arnold, (an excellent introduction to the textual study of television)

## **Film History**

This module is designed to introduce you to the study of the history of film and the study of the relationships between history and film. It will look at key film schools and movements in world cinema history from its first decades and through the twentieth century. The module will provide a survey of a range of national cinemas and situate them in relation to specific historical moments in the history of cinema. It will further introduce you to the concepts of 'new waves' and 'new cinemas' and examine the ways in which they have sprouted up across the globe since the postwar period. By exploring how cinematic movements are constituted and conceptualised in critical, aesthetic and institutional discourses, the module will aim to reflect on questions of canon formation, critical practice, circuits of transnationalism, authorship and globalisation.

Two particularly useful books you might read in advance for this module are:

*Kristin Thompson & David Bordwell Film History: An Introduction* (2003) and James Tweedie, *The Age of New Waves: Art Cinema and the Staging of Globalization* (2013).

You will also find it helpful to look at:

George Nowell-Smith (ed.) *The Oxford History of World Cinema* and Geoffrey Nowell-Smith *Making Waves: New Cinemas of the 1960s* (2008)