

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 Theories for Film. In the case of the BA in Film Studies, your additional modules will be The Business of Film, Screen Technologies, Theory for Film and Visual Cultures. 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.

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 practice 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 also 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. Film modules typically involve the viewing of at least one new film per week and there will also be compulsory supplementary critical reading which you are expected to undertake each week. It would be to your real 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,

A handwritten signature in black ink, appearing to read 'R Moseley'.

Professor Rachel Moseley

Head of Department

PREPARATORY READING FOR FILM STUDIES STUDENTS

For both of the core first year film modules, an important priority should be to extend the range of your film viewing, in the cinema, on television, online and on DVD. Try to see as much as you possibly can of all types of film. It would be especially useful for you to seek out films from countries and periods in film history that you are unfamiliar with. Get into the habit of checking daytime and late night screenings on television and make full use of any independent cinema you have access to. Joining an internet-based DVD rental library is also highly recommended.

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)

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 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)

Theories for Film

This module aims to introduce students to some of the major theoretical models and critical approaches that were originally developed in subject areas such as English Literature, Philosophy, and Psychology, but have come to underpin the interpretation of moving images and the language of film and television criticism.

To read:

Aimé Césaire, *Discourse on Colonialism*. Translated by Joan Pinkham (1955. New York: Monthly Review Press, 2000) pp. 31-34.

John Berger, *Ways of Seeing* (1972. London: Penguin, 2008) pp. 45-64.

Hélène Cixous, 'Sorties: Out and Out: Attacks/ Ways Out/Forays' in *The Hélène Cixous Reader*, edited by Susan Sellers (1986. Oxon: Routledge, 1994) pp. 37-40.

To watch:

Rear Window (Hitchcock, 1954)

Boys Don't Cry (Kimberly Peirce, 1999)

The Gleaners and I (Agnès Varda, 2009).

Three additional reference texts are valuable for understanding the specific vocabulary of contemporary film and cultural theory:

Susan Hayward's *Cinema Studies: The Key Concepts* (Routledge, 2000)

Thomas Elsaesser and Malte Hagener's *Film Theory: An Introduction Through the Senses* (Routledge, 2009)

Raymond Williams's *Keywords: A Vocabulary of Culture and Society* (Fontana, revised ed, 1983).

Visual Cultures

This module aims to give first year students in Film Studies an introduction to visual cultures and, in particular, to proximate media forms and questions of medium specificity. We begin by focusing on comics, a medium that is historically and aesthetically related to cinema, yet is also profoundly different in many ways. Looking at comics will enable us to reflect on what factors make a medium unique and how these affect its means of expression. We will proceed to complicate ideas of medium specificity by considering ways in which different media can interact with one another. We will explore theories of adaptation alongside more recent concepts that have been developed to understand complex interactions that are evident between media and texts in the contemporary media landscape.

Suggested reading:

Scott McCloud, *Understanding Comics: The Invisible Art* (New York: HarperPerennial, 1993).

Linda Hutcheon, *A Theory of Adaptation*, 2nd edition (Abingdon: Routledge, 2013).

Dru Jeffries, *Comic Book Film Style: Cinema at 24 Panels Per Second* (Austin: University of Texas Press, 2017).