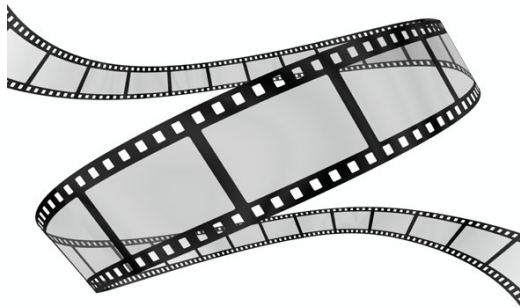


## Film Modules for Visiting Students 2024/25



Film Cultures at Kingston covers the historical development of cinema from its origins in photography right through up to the digital age.

It also investigates a range of novel theories around film authorship and audience, exploring these ideas within a broader cultural context that includes literature, television, and fan culture.

As this subject is interdisciplinary in nature, please note that there are related modules available in other subject areas as well such as in Creative Writing, CW5004 Introduction to Screenwriting and in Media and Communication (MD4002 Media@Work), for instance.

*Updated April 2024/PJW*

**Entry requirements:** GPA of 2.75 or above (out of 4.0) or equivalent.

**Pre-requisites:**

- There are no formal pre-requisites for Level 4 modules
- Level 5/6 modules require prior study of film/film writing

**Taught at:** Penrhyn Road

### KEY TO MODULE DESCRIPTORS

#### SUITABILITY OF MODULE FOR STUDENTS VISITING KU ON STUDY OPTION \_\_\_\_

**1:** Indicates module is suitable for students visiting KU on **Study Option 1 (Whole Year)**

**2:** Indicates module is suitable for students visiting KU on **Study Option 2 (Autumn)**

**3:** Indicates module is suitable for students visiting KU on **Study Option 3 (Spring)**

Study Option 1 = Whole Year  
Study Option 2 = Autumn  
Study Option 3 = Spring

1 The University makes every effort to ensure that module availability & content is correct at the time of publishing, but it cannot accept responsibility for subsequent changes, as part of the University's policy of continuous improvement & development.

**Notes:**

1. All modules are at undergraduate level only.
2. Students enrolled on Study Option 1 are required to study the entire module.
3. Whilst the University makes every effort to ensure that this information is correct at the time of updating (April 2024), it cannot accept responsibility for omissions or subsequent changes. Module availability and content may be subject to change, as part of the University's policy of continuous improvement and development.
4. Details of assessment for students enrolled on either Study Option 2 or 3 where provided are **indicative only** and may also be subject to change as part of the above policy.

MODULE CODE	TITLE	SUITABILITY <a href="#">KEY</a>
<b>LEVEL 4:</b>		
<a href="#">HA4307</a>	From Pre-Cinema to Post-Cinema	1, 2
<a href="#">CW4005</a>	Authorship and Audiences	1, 2, 3
<b>LEVEL 5:</b>		
<a href="#">HA5309</a>	Global Visions: History, Theory and Cultures of International Cinema	1, 2
<a href="#">CW5005</a>	Adaptations	1, 2, 3
<b>LEVEL 6:</b>		
<a href="#">FM6002</a>	Power and the Image	1, 2, 3
<a href="#">FM6003</a>	Special Topics in Film Cultures: The Cinema of Excess	1, 2

Study Option 1 = Whole Year  
Study Option 2 = Autumn  
Study Option 3 = Spring

2 The University makes every effort to ensure that module availability & content is correct at the time of publishing, but it cannot accept responsibility for subsequent changes, as part of the University's policy of continuous improvement & development.

**LEVEL 4 – INTRODUCTORY**

<b>Module Code</b>	HA4307
<b>Module Title</b>	From Pre-Cinema to Post-Cinema
<b>Level</b>	4
<b>Prerequisites</b>	None
<b>Credits</b>	<ul style="list-style-type: none"> <li>• Full Year: 8 (US) 15 (ECTS)</li> <li>• Single Semester: 4 (US) 7.5 (ECTS)</li> </ul>
<b>Suitability</b>	Study Options 1 or 2
<b>Content</b>	<p>This module examines the rich and diverse history of film, from its origins in photography, science and optical toys up to the modern day, multi-platform landscape of digital cinema. The module’s focus is both historical and technological, and the main case studies for the module will be drawn primarily from the American narrative cinema of Hollywood, which has ultimately been responsible for introducing mass audiences to the majority of key technological developments that have driven the history of film.</p> <p>The module is broadly chronological, organised through a series of specific technological case studies, namely pre- and silent cinema, sound, colour, immersive technologies including widescreen, IMAX and 3D, and digital. Therefore while the module concentrate upon film primarily within cinema spaces, it also explores home viewing formats including VHS, laserdisc, DVD and Blu-Ray, and streaming platforms from YouTube and Vimeo to Amazon Prime and Netflix.</p> <p>➤ <b>Autumn Semester: the Silent and Sound Eras</b></p> <p>❖ <b>The Silent Era</b></p> <p>The Silent Era of Cinema is largely unexplored, despite representing more than the first 30 years of cinema history. This first section of the module will examine the formative years of the birth of the industry, from the optical toys and scientific developments that preceded it, through crucial events like the shifting of the industry west to California, the origins of genre, the development of key elements in the look of cinema, finally reaching its most perfect form in the silent blockbusters of the 1920s.</p> <ul style="list-style-type: none"> <li>• The Origins of Cinema</li> <li>• The Birth of Hollywood</li> <li>• Narrative and Melodrama</li> </ul>

Study Option 1 = Whole Year  
Study Option 2 = Autumn  
Study Option 3 = Spring

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- Revolutionary Aesthetics: Expressionism and Montage
- Avant Garde Silent Cinema
- Silent Comedy
- The Silent Blockbuster

❖ ***The Sound Era***

This really began in the late 1920s, and the conversion to sound was complete in Europe and America by the early 1930s. The coming of sound made seismic changes to the ways in which films were shot, acted, written, and enjoyed, and thus the early sound era represents one of the most tumultuous periods in cinema history. This section will consider this era, running from the late 1920s to the end of World War II, through a number of key elements.

- Sound
- Classical Hollywood Narrative
- Pre-Code Cinema, Stardom and Censorship
- Genre: The Horror Film

➤ **Spring Semester: All the Hues of Nature: Experiments with Colour; Widescreen, 3D and Digital Cinema**

❖ ***All the Hues of Nature: Experiments with Colour***

These days colour in the cinema is taken for granted. Virtually all contemporary films are made in colour, so much so that a black and white film is a rarity which is often commented upon. Yet it wasn't until the late 1950s and early 1960s that films in colour went from being the exception rather than the rule, which means that for almost half of the history of cinema since its birth in the 1890s, colour meant something very different to what it does today. This part of the module explores the history and nature of colour cinematography, from its origins and early experimental phase, through the commercial success of Technicolor, and then finally into the modern era. Then the focus is on the technology of colour and how it is created, and important questions are asked as to the meaning of colour, particularly in contemporary cinema.

- Early colour
- The Technicolor revolution
- Eastmancolor and the Normalisation of Colour

❖ ***Widescreen, 3D and Digital Cinema***

- Widescreen
- 3D
- New Hollywood

Study Option 1 = Whole Year  
Study Option 2 = Autumn  
Study Option 3 = Spring

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## Film Modules for Visiting Students 2024/25

	<ul style="list-style-type: none"> <li>• HFX and VFX</li> <li>• CGI</li> <li>• American Independent Cinema</li> <li>• Streaming, Digital and Desktop Cinema</li> </ul>
<b>Teaching</b>	Lectures and screenings
<b>Assessment</b>	<p>Study Option 1:</p> <ul style="list-style-type: none"> <li>• 1,000-word in-course essay or video essay (40%)</li> <li>• 2,000-word end of course essay or video essay (60%)</li> </ul> <p>➤ Study Option 2:</p> <ul style="list-style-type: none"> <li>• 2,000-word essay (100%)</li> </ul>
<b>Last updated</b>	03/04/24 PJW

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<b>Module Code</b>	<b>CW4005</b>
<b>Module Title</b>	<b>Authorship and Audiences</b>
<b>Level</b>	4
<b>Prerequisites</b>	None
<b>Credits</b>	<ul style="list-style-type: none"> <li>• Full Year: 8 (US) 15 (ECTS)</li> <li>• Single Semester: 4 (US) 7.5 (ECTS)</li> </ul>
<b>Suitability</b>	Study Options 1 or 2 or 3
<b>Content</b>	<p>This module introduces students to a range of theories around film authorship and audience, exploring these ideas within a broader cultural context that includes literature, television, and fan culture. It invites students to apply their learning in practical and imaginative ways, through assessments that encourage diverse forms of creative writing, in addition to more traditional essays.</p> <p>The module is divided into two halves, one focused on authorship and the second on audience; in turn, each semester falls into two distinct sections, each with a writing workshop where theoretical ideas are creatively explored.</p>

Study Option 1 = Whole Year  
Study Option 2 = Autumn  
Study Option 3 = Spring

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	<p>➤ <b>Autumn Semester: Authorship</b></p> <p>The semester begins with an introduction to theories of authorship in cinema, and their origins in literature – the ‘camera-pen’. Students are led through the key ideas of the ‘politique des auteurs’ as it evolves from the French New Wave in the 1950s – Bazin, Truffaut and Godard – via America, and the work of Andrew Sarris, to Britain in the late 1960s, with Robin Wood and Peter Wollen.</p> <p>The second half of the semester examines a contemporary director, Zack Snyder and invites students to apply the theories they have learned to this more recent case study, before introducing ‘the death of the author’ (Barthes) and the ‘author-function’ (Foucault). Foucault and Barthes’ work is based in literature, so these ideas can be applied first to film, then in turn to other cultural forms such as the television show-runner and video game creator. These ideas lead towards a focus on audience interpretation, rather than authorial intention.</p> <p>➤ <b>Spring Semester: Audiences</b></p> <p>This semester opens with a survey of approaches to audience, from the Frankfurt School, World War Two propaganda and the ‘hypodermic’ model through the ‘uses and gratifications’ theories of the 1950s to the cultural studies of Stuart Hall and the Birmingham School. It then explores the study of fandom, from pioneering work in the 1990s (Henry Jenkins, Camille Bacon-Smith) to more recent studies of fan fiction, cosplay and vidding.</p> <p>Whether fan culture celebrates or subverts dominant forms is questioned, and whether the mainstream adapts to appropriate fan labour.</p> <p>Writing workshops in both semesters provide the opportunity for students to adapt a story into a script, demonstrating their knowledge of a specific director’s authorial style; to develop a pitch for a new movie; to devise an audience study in the style of the 1940s, 1950s or 1960s approaches; and to apply auto-ethnography to their own fandom.</p>
<b>Teaching</b>	Weekly 2-hour lectures and 3-hour screenings
<b>Assessment</b>	<p>➤ <b>Study Option 1:</b></p> <ul style="list-style-type: none"> <li>• 2,000-word essay or creative script with 1000-word commentary (50%)</li> <li>• individual/ group presentation or video essay, both accompanied by a 1000-word commentary (50%)</li> </ul> <p>➤ <b>Study Option 2:</b></p> <p>2,000-word essay or creative script with 1000-word commentary (100%)</p>

Study Option 1 = Whole Year  
Study Option 2 = Autumn  
Study Option 3 = Spring

## Film Modules for Visiting Students 2024/25

	<ul style="list-style-type: none"> <li>➤ Study Option 3:             <ul style="list-style-type: none"> <li>• individual/ group presentation or video essay, both accompanied by a 1000-word commentary (100%)</li> </ul> </li> </ul>
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### LEVEL 5 – INTERMEDIATE

<b>Module Code</b>	HA5309
<b>Module Title</b>	Global Visions: History, Theory and Cultures of International Cinema
<b>Level</b>	5
<b>Prerequisites</b>	Prior study of film at university-level
<b>Credits</b>	<ul style="list-style-type: none"> <li>• Full Year: 8 (US) 15 (ECTS)</li> <li>• Single Semester: 4 (US) 7.5 (ECTS)</li> </ul>
<b>Suitability</b>	Study Options 1 or 2
<b>Content</b>	Paradigmatically, film is a representational medium at both an iconographic and narrative level. Through an in-depth analysis of visual and narrative strategies, this module will explore film as a signifying system that creates complex and richly suggestive meanings that mediate our understanding of the wider world through universal mythical and archetypal structures. Drawing on approaches pioneered in disciplines as various as literary studies, philosophy, history, and cultural studies, the module aims to demonstrate how films synthesize these ideas in complex and innovative ways. Viewing film and visual culture as embedded in society and politics, the course will explore how ideological concepts are embodied in cultural forms, and explore how these forms can also offer counterpoints to dominant ways of thinking through a broad set of approaches to cinematic narratives, ranging across genres and geographies. It will consider therefore how different regional/national and cultural/industrial circumstances have determined visual traditions across a range of cultural contexts.
<b>Teaching</b>	Weekly interactive lectures

Study Option 1 = Whole Year  
Study Option 2 = Autumn  
Study Option 3 = Spring

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## Film Modules for Visiting Students 2024/25

<b>Assessment</b>	<ul style="list-style-type: none"> <li>➤ Study Option 1:             <ul style="list-style-type: none"> <li>• 1,500-word critical analysis (40%)</li> <li>• 2,500-word Essay (60%)</li> </ul> </li> <li>➤ Study Option 2:             <ul style="list-style-type: none"> <li>• 1,500-word critical analysis (100%)</li> </ul> </li> </ul>
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<b>Module Code</b>	<b>CW5005</b>
<b>Module Title</b>	<b>Adaptations</b>
<b>Level</b>	5
<b>Prerequisites</b>	Prior study of film at university-level
<b>Credits</b>	<ul style="list-style-type: none"> <li>• Full Year: 8 (US) 15 (ECTS)</li> <li>• Single Semester: 4 (US) 7.5 (ECTS)</li> </ul>
<b>Suitability</b>	Study Options 1 or 2 or 3
<b>Content</b>	<p>This module examines the adaptation, as both industrial process and creative practice, of various kinds of cultural works into other forms. The first half of the module focuses on cinematic adaptations of works of fiction. Through a series of case studies students will explore the history of cinematic adaptation and key ideas through which adaptation has been framed, including fidelity, medium specificity, authorship and intertextuality.</p> <p>The second half of the module examines more diverse types of adaptation: literary engagements with previously published works of fiction; adaptations of comics and theatrical works to screen; and the more recent transports between video games, fiction and television. Students explore the commercial, creative and political imperatives that shape such adaptations, as well as the reasons for why some cultural texts and forms remain unadapted or have been deemed unadaptable.</p>
<b>Teaching</b>	Weekly interactive lecture-workshops

Study Option 1 = Whole Year  
Study Option 2 = Autumn  
Study Option 3 = Spring



## Film Modules for Visiting Students 2024/25

<b>Assessment</b>	<p>➤ Study Option 1:</p> <ul style="list-style-type: none"><li>• 1,500-word essay (40%)</li><li>• 2,500-word creative project (60%)</li></ul> <p>➤ Study Options 2/3:</p> <p>TBC</p>
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Study Option 1 = Whole Year  
Study Option 2 = Autumn  
Study Option 3 = Spring

**LEVEL 6 – ADVANCED**

<b>Module Code</b>	FM6002
<b>Module Title</b>	Power and the Image
<b>Level</b>	6
<b>Prerequisites</b>	Substantial study of film at university-level
<b>Credits</b>	<ul style="list-style-type: none"> <li>• Full Year: 8 (US) 15 (ECTS)</li> <li>• Single Semester: 4 (US) 7.5 (ECTS)</li> </ul>
<b>Suitability</b>	Study Options 1 or 2 or 3
<b>Content</b>	<p>This module explores the concept of power in film and visual media, from a range of critical approaches including post-colonialism, post-modernism, and post-humanism. A variety of films and other media texts such as TV, video games and comics are studied as a way into thinking about dominance and resistance, and the representation of race, gender and disability.</p> <p>Students will examine political, sexual, and bodily conformity, as reflected in the aesthetics and themes of contemporary mainstream and European cinema, including Science Fiction and neo-noir. The module will consider the screen itself as a space of disruption and subversion, including the place of digital images in capitalist hegemony and consumer culture, and their potential for transgression. There is examination of the role of the digital in destabilizing conventional notions of production and consumption, alongside film cultures as both propaganda and anti-propaganda, as mainstream and independent, and as hegemonic and counter-hegemonic.</p> <p>The module further deals with issues of postmodernism, asking whether pastiche results in a redundant recycling or increases the potential for playful remixing and fan creativity. There is also discussion of ideas of carnival in relation to popular entertainment, and – through the work of Foucault – examine the ways in which visual discourse constructs our cultural understanding of identity around minority groups.</p> <p>Throughout, students are encouraged to critically examine the hierarchies of power that govern media production and representation, and to question the cultural privilege that structures popular media texts.</p>

Study Option 1 = Whole Year  
Study Option 2 = Autumn  
Study Option 3 = Spring

	<p>➤ <b>Autumn Semester topics:</b></p> <ul style="list-style-type: none"> <li>• Hollywood, geopolitics, techno-muscularity &amp; spectacles of power</li> <li>• Introduction to a theory of Power</li> <li>• The Body of hegemonic masculinity</li> <li>• Surveillance &amp; belonging</li> <li>• Technologies of Race</li> <li>• Black Cinema &amp; Race satires</li> <li>• Sexual Politics: Power &amp; the Gaze</li> <li>• Gender, Women &amp; Cinema</li> <li>• Queer Approaches</li> <li>• Body: Provocation</li> <li>• Surveillance &amp; Conformity: explorations through Horror &amp; Satire</li> </ul> <p>➤ <b>Spring Semester topics:</b></p> <ul style="list-style-type: none"> <li>• Introduction - Cinema and Post-Optical Realism</li> <li>• Hauntology and the City</li> <li>• Evidentiary Realism and Forensic Archaeology</li> <li>• Speculative Realism and the End of Metaphysics...</li> <li>• Surveillance Capitalism</li> <li>• Gender and the Workplace</li> <li>• Cinema and Refugees</li> <li>• Cinema and Protest: From Selma to BLM</li> </ul>
<b>Teaching</b>	Weekly lectures and 3-hour screenings
<b>Assessment</b>	<p>➤ <b>Study Option 1:</b></p> <ul style="list-style-type: none"> <li>• 2,500-word essay (50%)</li> <li>• 2,500-word essay (50%)</li> </ul> <p>➤ <b>Study Option 2:</b></p> <p>2,500-word essay (100%)</p> <p>➤ <b>Study Option 3:</b></p> <ul style="list-style-type: none"> <li>• 2,500-word essay (100%)</li> </ul>
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Study Option 1 = Whole Year  
Study Option 2 = Autumn  
Study Option 3 = Spring

## Film Modules for Visiting Students 2024/25

<b>Module Code</b>	FM6003
<b>Module Title</b>	Special Topics in Film Cultures: The Cinema of Excess
<b>Level</b>	6
<b>Prerequisites</b>	Substantial study of film at university-level
<b>Credits</b>	<ul style="list-style-type: none"> <li>• Full Year: 8 (US) 15 (ECTS)</li> <li>• Single Semester: 4 (US) 7.5 (ECTS)</li> </ul>
<b>Suitability</b>	Study Options 1 or 2
<b>Content</b>	<p>In this module, students are introduced to different aspect of the notion of cinematic excess, including visual style, mise-en-scene, politics, gender, race, violence and language.</p> <p>In the spring semester, there are no formal classes and each student will be asked to develop their own piece of extended work on a topic of their choosing around the notion of cinematic excess. This is guided independent study at the end of which they will produce a substantial piece of final year-level work.</p> <ul style="list-style-type: none"> <li>❖ <b>Autumn Semester topics:</b></li> <li>❖ <b><i>Introduction to Cinematic Excess</i></b> <ul style="list-style-type: none"> <li>• What is Cinematic Excess?</li> <li>• Historical Ideas of Excess</li> </ul> </li> <li>❖ <b><i>Aesthetic Excess</i></b> <ul style="list-style-type: none"> <li>• Mise en Scene, Stylisation and Excess</li> <li>• Realism, Politics and Excess</li> <li>• Performance and Excess</li> <li>• Melodrama and Excess</li> </ul> </li> <li>❖ <b><i>Genre, Authorship and Excess</i></b> <ul style="list-style-type: none"> <li>• The Cult Film and Excess</li> <li>• Excess and the Teen Film</li> <li>• Authorship and Excess</li> <li>• Slow Cinema as Excess</li> </ul> </li> </ul>
<b>Teaching</b>	Lectures weekly and 3-hour screenings

Study Option 1 = Whole Year  
Study Option 2 = Autumn  
Study Option 3 = Spring

## Film Modules for Visiting Students 2024/25

<b>Assessment</b>	<ul style="list-style-type: none"> <li>➤ Study Option 1:             <ul style="list-style-type: none"> <li>• 5,000-word research proposal (100%)</li> </ul> </li> <li>➤ Study Option 2:             <ul style="list-style-type: none"> <li>2,000 - 2,500 word research portfolio (100%)</li> </ul> </li> </ul>
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Study Option 1 = Whole Year  
 Study Option 2 = Autumn  
 Study Option 3 = Spring