

# FI114-15 Film and Television Analysis

**24/25**

**Department**

SCAPVC - Film & Television Studies

**Level**

Undergraduate Level 1

**Module leader**

James MacDowell

**Credit value**

15

**Module duration**

9 weeks

**Assessment**

100% coursework

**Study location**

University of Warwick main campus, Coventry

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## Description

### Introductory description

The module has been designed to offer students a thorough introduction to the close analysis of film and television. The first part offers a chance to explore a range of film texts from different historical periods and national contexts in order to experience, and compare, different approaches to the expressive use of film form and mise-en-scène. The interest is always to explore the ways in which choices made in relation to film form and mise-en-scène create meaning, and how this then impacts upon interpretation. The second part will explore the theorisation of television as a medium through the study of ideas of television flow, address, and narrative. It will develop the skills of critical textual analysis related to television and enable students to describe, discuss, and analyse what might be understood as a 'televisual aesthetic'. By the end of this section of the module, students will be able to offer clear and precise critical analyses of a wide range of television programming, be familiar with several key critical approaches within Television Studies and also have an understanding of the historical and national contexts in which different programmes have been made and broadcast. This section of the module will concentrate largely on UK and US television, but it will also compare and contrast the objects of study with those made and broadcast outside of the UK and US.

### Module aims

- It aims to provide intensive practice in looking at and listening to a wide range of film and

television texts.

- It aims to teach the basic technical and analytical vocabulary of textual analysis and film and television criticism so that students can describe accurately what they see and hear when they watch and listen to a film.

## Outline syllabus

This is an indicative module outline only to give an indication of the sort of topics that may be covered. Actual sessions held may differ.

### Week One

Screening: *Sunset Boulevard* (Billy Wilder, US, 1950)

Topic: Introduction to Film: Sound and Image

### Week Two

Screening: *Elephant* (Gus Van Sant, US, 2002)

Topic: What is *Mise-en-scène*?

### Week Three

Screening: *La Règle du jeu* (Jean Renoir, France, 1939)

Topic: The Shot I: Framing and Composition

### Week Four

Screening: *Uncle Boonmee Who Can Recall His Past Lives* (Apichatpong Weerasethakul, Thailand, 2010)

Topic: The Shot II: Movement and Duration

### Week Five

Screening: *Edge of Heaven* (Germany/Turkey, Fatih Akin, 2007)

Topic: Editing: The Organisation of Space and Time

### Week Seven

Screening: *M* (Fritz Lang, Germany, 1931)

Topic: Music, Voice and Silence

### Week Eight

Screening: episodes from *The West Wing* (NBC, 1999-2006) and *Miranda* (2009-2015)

Topic: Television and Style

### Week Nine

Screening: excerpts from *BBC News* and *This Morning* (ITV, 1988- present)

Topic: Television and Flow

### Week Ten

Screening: episodes from *The Wire* (HBO, 2002-2008)

Topic: Television and Narrative

## Learning outcomes

By the end of the module, students should be able to:

- make reasoned and carefully argued interpretations of individual film texts.
- demonstrate confidence in the practice of audiovisual analysis.
- reflect upon the validity of other accounts and interpretations within the critical scholarship.
- demonstrate their ability to deploy foundational academic skills (such as referencing and bibliography formatting)

## **Indicative reading list**

- Richard Dyer in Oxford Guide to Film Studies (eds. Church Gibson and Hill) pp. 3-10
- John Gibbs and Douglas Pye in John Gibbs and Douglas Pye (eds.) (2005) *Style and Meaning: Studies in the detailed analysis of film*, Manchester: Manchester University Press, pp.1-15
- Bordwell and Thompson *Film Art. An Introduction* (5th edition) Chap. 6 ('The Shot: Mise-en-Scene'), pp. 169-209
- Corrigan and White *The Film Experience. An Introduction* Chap. 2, pp. 42-74
- Gibbs *Mise-en-Scene. Film Style and Interpretation* Chap. 1, pp. 5-26
- Aumont et al *Aesthetics of Film* Chap. 1, pp. 31-7

Butler, Jeremy (2012) *Television: Critical Methods and Applications 4th Edition* (New York and London: Routledge)

Mitchell, Jason (2015) *Complex TV: The Politics of Contemporary Television Storytelling* (New York and London: New York University Press)

Williams, Raymond (1990) 'Programming: distribution and flow' in *Television, Technology and Cultural Form* (London: Fontana), pp. 78-118

Ellis, John (1982) *Visible Fictions: Cinema, Television* (London: Routledge)

## **Subject specific skills**

This module develops skills of audio-visual literacy, through close textual and/or contextual analysis in relation to the moving image and sound. It may also develop understandings of historical, theoretical and conceptual frameworks relevant to screen arts and cultures.

## **Transferable skills**

- critical and analytical thinking in relation
  - independent research skills
  - team work
  - clarity and effectiveness of communication, oral and written
  - accurate, concise and persuasive writing
  - audio-visual literacy
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## Study

### Study time

Type	Required
Lectures	9 sessions of 1 hour (6%)
Seminars	9 sessions of 1 hour (6%)
Other activity	18 hours (12%)
Private study	114 hours (76%)
Total	150 hours

### Private study description

wider viewing and reading, seminar preparation and research in preparation for assessment

### Other activity description

screenings

## Costs

No further costs have been identified for this module.

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## Assessment

You do not need to pass all assessment components to pass the module.

### Assessment group A

Assessment component	Weighting	Study time	Eligible for self-certification
1500 Essay (Film)	45%		Yes (extension)

Reassessment component is the same

Assessment component

	<b>Weighting</b>	<b>Study time</b>	<b>Eligible for self-certification</b>
1500 Essay (TV)	45%		Yes (extension)

Reassessment component is the same

Assessment component

Skills Assessment: Bibliography and Filmography Task	10%		Yes (extension)
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This task requires students to produce a bibliography, filmography and teleography to the specifications set out in the student handbook

Reassessment component is the same

## Feedback on assessment

Detailed written feedback will be given for the essay, along with individual tutorials (if requested) and group oral feedback after grading.

## Availability

### Post-requisite modules

If you pass this module, you can take:

- FI264-15 Issues in Documentary (Year 2)
- FI336-15 Science Fiction: Theory as Film
- FI345-15 Television Case Studies (Final Year)
- FI266-15 Special Topic: Case Studies in Film and/or Television (Year 2)
- FI111-15 Film and Television Criticism
- FI207-15 Television Case Studies (Year 2)
- FI208-15 Silent Cinema
- FI249-15 Hollywood Cinema
- FI326-15 Issues in Documentary
- FI367-15 US Comedy Television
- FI211-15 Audio-visual Avant-gardes
- FI263-15 British Screens
- FI366-15 Screening Venice (15 CAT)
- FI204-15 World Cinema
- FI265-15 Two Filmmakers

- FI310-30 Dissertation Option in Film and/or Television Studies for Final Year Students
- FI328-15 The Practice of Film Criticism
- FI329-15 Screenwriting
- FI358-15 The Art of Animation
- FI331-30 Film Production

## **Courses**

This module is Core for:

- Year 1 of UFIA-W620 Undergraduate Film Studies
- Year 1 of UFIA-QW25 Undergraduate Film and Literature