

FI265-15 Two Filmmakers

26/27

Department

SCAPVC – Film and Television Studies

Level

Undergraduate Level 2

Module leader

Jose Arroyo

Credit value

15

Module duration

10 weeks

Assessment

100% coursework

Study location

University of Warwick main campus, Coventry

Description

Introductory description

Two Filmmakers provides an opportunity for students to examine the works of two significant filmmakers in depth. It seeks to acquaint students with key films from these filmmakers' oeuvres, and situate them within the critical discourses surrounding these figures and their work. Figures studied on the module will vary from year, and may include directors, producers, writers, actors and/or studios. Figures discussed might range from major, "canonical" filmmakers, to "lesser," or underappreciated/underrepresented filmmakers, though all will serve as interesting case studies against which ideas relating to auteurism may be considered and evaluated.

Module aims

The module aims to further develop your skills in the critical textual analysis of film texts, and to enable you to evaluate critically, and to mobilise a range of theoretical concepts and methodologies in relation to, the study of film as a textual, institutional, historical and cultural object. Most notably, this module is designed to enhance your ability to critically assess films and academic scholarship, and to encourage development of a more informed perspective on authorship/auteurism and associated critical paradigms.

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.

This is an indicative syllabus and subject to variation depending on module tutor, current research and various other factors:

Harmony Korine:

Week One: Korine's "mixed media" aesthetics (Kids/Gummo)

Week Two: Documentary and Dogme 95 (Julien Donkey Boy/Above the Below)

Week Three: Art cinema/35mm (Mister Lonely)

Week Four: Underground cinema/analogue video (Trash Humpers)

Week Five: Korine and the digital (Spring Breakers/The Beach Bum)

Week Six: Reading week

Peter Greenaway:

Week Seven: Experimental filmmaking (Vertical Features Remake and The Falls)

Week Eight: Greenaway's narratives of visuality (The Draughtsman's Contract)

Week Nine: Mainstream success (The Cook, the Thief, His Wife & Her Lover)

Week Ten: Greenaway and the digital (Goltzius and the Pelican Company)

Learning outcomes

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

- By the end of the module, you will have a detailed understanding of the theoretical and conceptual issues studied (most notably in regard to authorship, and how it has been theorised in relation to cinema) and be able to communicate these clearly and with precision.
- By the end of the module you will be able to confidently test and apply your knowledge of a range of different areas of film history, theory and analysis.
- By the end of the module you will have a confident understanding of the work of the filmmakers studied, and the critical discourses surrounding these figures and their films.
- By the end of the module you will be able to offer detailed critical, evaluative textual analyses of works associated with these filmmakers.

Indicative reading list

[Reading lists can be found in Talis](#)

Research element

Students will have to write an essay that will involve research into relevant concepts, contexts and texts.

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
 - independent research skills
 - team work
 - clarity and effectiveness of communication, oral and written
 - accurate, concise and persuasive writing
 - audio-visual literacy
 - ethical awareness
 - intercultural sensitivity
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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

Weekly reading and viewing in preparation for classes, plus work preparing for essays and exams

Other activity description

Film screenings

Costs

No further costs have been identified for this module.

Assessment

You must pass all assessment components to pass the module.

Assessment group A

Weighting**Study time****Eligible for self-certification****Assessment component**

Essay

100%

Yes (extension)

Students will select a topic from questions provided by the module leader. Some questions will ask for consideration of one of the filmmakers studied, others will allow consideration of both, but all questions will require students to draw from theoretical material examined across the module.

Reassessment component is the same

Feedback on assessment

Written feedback plus an annotated essay document are provided via Tabula

Availability**Pre-requisites**

To take this module, you must have passed:

- All of
 - [FI114-15 Film and Television Analysis](#)

Courses

This module is Optional for:

- Year 2 of UFIA-W620 Undergraduate Film Studies
- Year 2 of UFIA-QW25 Undergraduate Film and Literature