

Film studies

Entry 2012



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| Degree course | UCAS code | Duration | Typical offer |
|-----------------------------------|-----------------|----------|----------------|
| American Studies and Film Studies | TP73 BA/ASFilm | 3 years | 280–300 points |
| Creative Writing and Film Studies | WW86 BA/CWFS | 3 years | 280–300 points |
| Drama and Film Studies | WP43 BA/DraFilm | 3 years | 280–300 points |
| English and Film Studies | QP33 BA/EFilm | 3 years | 280–300 points |
| Film Studies | W631 BA/Film | 3 years | 280–300 points |
| French and Film Studies | RP13 BA/FrFS | 4 years | 280–300 points |
| German and Film Studies | RP23 BA/GerFS | 4 years | 280–300 points |
| History and Film Studies | VP13 BA/HisFilm | 3 years | 300 points |
| Italian and Film Studies | RP33 BA/ItFS | 4 years | 280–300 points |
| Music and Film Studies | WP33 BA/MFS | 3 years | 280–300 points |
| Philosophy and Film Studies | VP53 BA/PF | 3 years | 280–300 points |
| Religion and Film Studies | VP63 BA/TF | 3 years | 280–300 points |
| Sociology and Film Studies | LP33 BA/SFS | 3 years | 260–300 points |
| Spanish and Film Studies | RP43 BA/SpFS | 4 years | 280–300 points |

Admissions contact

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Dates of semesters

Semester 1

24 Sep – 14 Dec 2012

Semester 2

28 Jan – 10 May 2013

Film studies at Hull

What can you study?

Currently we offer a Single Honours BA in Film Studies and 13 Joint Honours BA degree courses:

- American Studies and Film Studies
- Creative Writing and Film Studies
- Drama and Film Studies
- English and Film Studies
- French and Film Studies
- German and Film Studies
- History and Film Studies
- Italian and Film Studies
- Music and Film Studies
- Philosophy and Film Studies
- Religion and Film Studies
- Sociology and Film Studies
- Spanish and Film Studies

Why study film?

Dealing with both art and entertainment, culture and commerce, analysis of film and cinema leads to a far deeper understanding of our media-saturated society than simply 'watching movies'. The massive cultural importance of film itself warrants serious study, from the global influence of Hollywood to the energy and diversity of national cinemas. Our perspective on so many aspects of life now depends on our ability to understand and master visual languages, and studying film is an ideal way to achieve this.

Since its establishment at university level in the 1970s, film studies has been noteworthy not only for its exceptional success in recruiting undergraduates but also for the excellence of its research, the rigour of its academic practices and the intellectual calibre and resourcefulness of its students.



As well as excellent library holdings and a big collection of movies, the University has invested in new screening rooms and facilities for practical film-making. We are one of the few institutions in the region to offer a dedicated degree in Film Studies.



Cinema paradiso

The University of Hull is an internationally renowned centre of excellence for film research. We are proud of the city's historical connections with such important British cinematic personalities as J Arthur Rank, Tom Courtenay and Anthony Minghella (a former lecturer here), but our research and teaching reach well beyond local and national heritage to explore the rich and diverse film-making traditions of the world.

Anyone for popcorn?

Why study film at Hull?



A centre of excellence

The University of Hull is fast becoming established as an internationally renowned centre of excellence for research on film. Our lecturers produce a wide range of high-quality publications, ranging across many topics. Areas of particular expertise include American and post-war British cinema, documentary, the convergence of film and television, and the relationship between film and other disciplines, including literature and gender studies. Hull's film lecturers are also frequently in demand as interviewees for television, radio and DVD commentaries. This dynamic research activity helps to ensure that Hull is at the cutting edge of advances in the subject and that it offers a varied teaching syllabus which is continually evolving.

A satisfying course

External examiners have described film studies at Hull as 'an exciting and rigorous course', commenting on 'the high standards of teaching' on our modules. This is matched by consistently high satisfaction, as reflected in our positive ranking in the National Student Survey and other polls.

A track record of teaching film

Hull is one of the few universities in the region to offer degree courses in film studies. Our joint courses have been running since 2002, and our Single Honours degree since 2007, but we are far from being newcomers to this field: we have long-established modules in British, American and European film which were originally taught on other degree courses – indeed, our film studies degrees were first created in response to the enthusiasm of the students on those modules who wished they could have devoted more time to studying film. So new students have access to all of the resources that they would expect from an established course, including good library holdings and a large collection of films on DVD and video. There is also growing provision for practical film-making work on campus. The media facility Holme House has a working TV studio, digital film-making equipment and an editing suite for students' use.

A cinematic tradition

The city of Hull itself has a unique place in British film history as the birthplace of the movie mogul J Arthur Rank and other key figures of British cinema. In recent years the University has given honorary degrees to such important British film personalities as the directors Ken Annakin, Michael Apted, Anthony Minghella (a former lecturer at the University) and Nicolas Roeg, the producer Tracey Seaward, and the actors Tom Courtenay, Judi Dench, Omar Sharif and John Hurt.

A cinematic experience

The University also offers ample opportunities for you to indulge your interest in cinema outside the seminar room. You could review films for the student magazine, *Hullfire*, or the student radio station, Jam 1575. You can catch up with new releases at the Odeon, Cineworld, Reel or Vue cinemas; you can see a foreign film or a classic at the local art-house cinema; or you can take in a neglected masterpiece at the regular screenings organised by the student Film Society. If you are a budding film-maker, you may like to enter a film for the annual Hull International Short Film Festival, participate in one of their film-making workshops, or just go and watch some of the fascinating and innovative work from all over the world which premieres at this festival.

What will you study?

All film studies students, whether Single or Joint Honours, study our three first-year core modules, **An Introduction to Film Analysis and Theory, Parts 1 and 2**, and **Film History**, which enable you to feel confident with visual analysis and theoretical approaches to cinema, and ensure that you have the understanding and vocabulary with which to develop your work in the subsequent years of your degree. **Single Honours students also take at least two further film modules, while Joint Honours students choose one or two from a range of options.**

In Year 2, Single Honours students take Film Analysis and Research Techniques and then have a free choice of five film options (Joint Honours at least three or four) from a range of broader-based modules exploring issues such as genre, authorship, national cinema and adaptation. Year 3 comprises six options for Single Honours, three or four for Joint, depending on your degree course, but in this year the module topics are more specialised and there is a greater emphasis on independent research.

The list of modules offered in all three years is subject to change, but the range will be no less extensive than indicated below. There is also the opportunity to take modules run by other departments which may be of interest to you.

Module outlines

Year 1

An Introduction to Film Analysis and Theory 1 is a foundational core module which introduces the basic analytical methodology of film studies and investigates some key critical and theoretical concepts. You will become acquainted with the concepts and practice of montage, *mise-en-scène* and film sound; of genre and authorship in film; and of issues of narrative. Films studied include *The Bourne Ultimatum*, *Pocahontas*, *Breathless*, *M* and *Caché*.

An Introduction to Film Analysis and Theory 2 explores critical concepts about the cinema in order to develop a broader critical, historical and theoretical knowledge (making particular use of post-1968 film theory). The module introduces the use of analytical and theoretical approaches to film, including gender, psychoanalysis and postmodernism. Films studied may include *Bonnie and Clyde*, *La Chinoise*, *Kes*, *Klute*, *Alien*, *My Beautiful Laundrette*, *The Killer*, *Thelma and Louise*, *Dark City*, *Boys Don't Cry*, *Ginger Snaps* and *The Host*.

Film History is a core module which provides the analytical and theoretical foundation for the study of the discipline. It familiarises you with the use of history as a tool of analysis and introduces you to key films and key lines of historical development in cinema. Films studied may include *Broken Blossoms* (1919), *Rome, Open City* (1945) and *Amélie* (2001).

An Introduction to British Cinema concentrates on two major decades of British cinema – the 1940s and the 1960s – and investigates some key ideas about the characteristics and achievement of British film. Topics covered include adaptation, collaboration, Ealing comedy, the British New Wave and horror. Films studied may include *Great Expectations*, *A Matter of Life and Death*, *The Third Man*, *Saturday Night and Sunday Morning*, *Peeping Tom*, *Alfie*, *If...* and *Get Carter*.

American Film and Society looks at American history and social change through a variety of films. Topics covered include censorship, comedy, the western genre, melodrama, the writer in Hollywood, postmodernism and contemporary cinema. Films covered include *Duck Soup*, *Mr Smith Goes to Washington*, *Bend of the River*, *The Apartment*, *Pulp Fiction* and *Brokeback Mountain*.





Year 2

A History of German Cinema introduces you to the rich and diverse history of German cinema from the silent period through to the present day. Particular attention is paid to the relationship between German film and the political, social, cultural and economic history of the country. Topics covered include German expressionism, Third Reich cinema, reconstruction, the German New Wave, New German Cinema and Turkish-German cinema. Films studied include *Metropolis*, *Der Blaue Engel*, *Muenchhausen*, *Nosferatu – Phantom der Nacht*, *Goodbye Lenin*, *Gegen die Wand* and *Downfall*.

Film Analysis and Research Techniques enables you to conduct research that is empirically sound and theoretically informed when analysing film. The course provides the stepping stone to the larger degree dissertation by providing a comprehensive look at the dissertation proposal: from selecting a dissertation topic through to literature searches, research ethics and qualitative and quantitative research methodologies. The module also implements film screenings to provide working examples of critical visual methodologies and how they might feed into the structure and design of the dissertation proposal. Screenings include *Snow White*, *Do the Right Thing*, *Point Break* and *The Matrix*.

Hollywood in the 1950s: ‘Safe’, glossy and superficial entertainment – or subversive political statements? We put classic Hollywood movies under the microscope – from *Singin’ in the Rain* to *On the Waterfront*, *Invasion of the Bodysnatchers* to *Rebel without a Cause* – to see what they reveal about America in the 1950s and the real problems and anxieties bubbling under the surface.

Movie Brats and Mavericks: Hollywood in the 1970s looks at the work of some of the major American directors of the 1970s – Woody Allen, Robert Altman, Martin Scorsese and Steven Spielberg. The works are scrutinised from a variety of critical positions, including aesthetic, ideological, moral and political. The module explores some of the dominant characteristics of American cinema of the 1970s, for instance its representations of masculinity, its portrayals of violence, and its revision of key Hollywood genres such as the western, the horror film and film noir. Films studied include *Dirty Harry*, *The Long Goodbye*, *Jaws*, *Taxi Driver*, *Annie Hall* and *Carrie*.

East Asian Cinema examines the key critical and theoretical approaches that engage with the themes, concepts and contexts through which East Asian cinema has been understood and debated by academics and film-makers in the contemporary era. In particular it considers the aesthetic and thematic representations of national cinemas such as those of China, Japan, South Korea and Taiwan and their relationship with Hollywood. The module situates the debate and analysis in terms of the socio-historical contexts of the films, and it covers a variety of theoretical approaches such as reception, race, gender, ethnicity and class.

Televisual Narratives offers an in-depth analysis of a single television show in order to engage with its various uses of a range of narrative devices. These include episode-specific, inter-episodic, inter-seasonal, intra-seasonal, allusive, inter-textual, intra-textual and character-based narratives, as well as the visual and other medium-specific attributes which contribute to their expression. Such aspects are then analysed in relation to the broader cultural and social forces that shaped the initial production as well as the reception of the show(s). The television show studied at present is *Firefly*.

Year 3

American Alternative Cinema examines and critically evaluates film practice beyond the Hollywood mainstream. As such it will encourage you to develop and apply theoretical approaches to aesthetic and thematic forms, modes of production and audience and media reception of exploitation cinema, trash cinema, cult cinema and independent/underground cinema that has circulated in American culture. In 'reading against the grain', you will be able to develop your critical and theoretical faculties so that you can actively engage and participate in debates that encompass both mainstream and alternative American film-making practices.

American Animation History examines a lesser-studied aspect of Hollywood cinema to give you a greater awareness of Hollywood's developmental, artistic and commercial history. By examining the history of Hollywood animation (to include viewing examples of the various periods, styles, studios and techniques), you will become familiar with an important, long-standing area of visual entertainment which is of much importance in its own right. You will also gain a greater understanding of how Hollywood functions as an industry, as well as how wide-ranging animation's influence has been on cinema, television and the arts.

Silent Cinema introduces you to cinema's origins and the development of cinema during its silent period. Topics covered include early film style, silent comedy, the development of film narrative and the celebrated European film movements of German expressionism and Soviet montage. Films covered may include *Broken Blossoms*, *Sherlock Jr*, *The Cabinet of Dr Caligari*, *Sunrise*, *Un Chien Andalou* and *Blackmail*.

The History of Hollywood Horror will help you investigate the horror genre – as it has been interpreted by the Hollywood film industry – through an academically based approach, and introduce you to the historical, economic, political, social, cultural and aesthetic traditions which have come to shape this long-lasting and important genre. Introducing you to the key issues and debates in the study of the horror film, it examines the forms which the horror film has taken within Hollywood and does so in terms of history, criticism and appropriate academic theories. Focusing on the way 'horror' as a genre has been understood and shaped within the Hollywood context, the module will enable you to critically evaluate and then utilise a range of theoretical concepts and methodologies in relation to the study of the horror film (and horror as a genre) as a textual, institutional, historical and cultural object.

Disney Studios examines a specialist area of animation studies, looking at the artistic, cultural, technical, political and commercial history of the Disney studio and the role within the studio (and within animation history) of its founder and original head, Walt Disney. You will become familiar with what is arguably the most important animation studio and one of Hollywood's most influential studios, as well as one of the most important purveyors of popular culture in the 20th century. You will also gain a greater understanding of how Hollywood functions – both historically and currently – as an industry, as well as how wide-ranging Disney's influence has been for cinema, television and the arts.

The Dissertation option offers you the opportunity to undertake an extended and independent study of a film topic of your own choice which may not have been covered elsewhere on the degree course. An allocated supervisor will discuss the progress of the dissertation with you at fortnightly intervals and give advice and guidance on background reading, content, structure and other areas.



Admissions, assessment and your degree



What are we looking for?

We welcome applications from prospective students who have (or expect to have) three A levels or equivalent qualifications. Offers normally range from 260 to 300 UCAS points, depending on your choice of course. We do not require applicants to have any prior experience of film studies.

We are also pleased to receive applications from mature applicants, who may have fewer formal qualifications, and from EU and other overseas students.

Teaching, learning and assessment

Teaching at Hull is largely based on a combination of lectures (large tutor-led meetings) and seminars (discussion groups of 10–15 students who meet at regular intervals with their tutor), the latter often being structured around student-led presentations. The study of film always generates opinions, discussions, even friendly arguments, and our teaching will allow you to give full expression to your views.

We always schedule screenings of the movies under scrutiny, to ensure that everyone gets the chance to see them in the best possible circumstances. In addition to your module tutors, you are also assigned a personal supervisor for the duration of your degree who will be available to offer guidance on any aspects of your studies.

The first year is a ‘qualifying’ period which does not contribute towards your final degree result. The only requirement is that you complete and pass the modules taken during the year. All subsequent modules contribute to your final degree classification. Most modules are assessed through essays and examinations, others through coursework only; some offer innovative assessment through film journals or the making of short films on assigned topics.

What do our graduates do?

Judging from the experiences of our graduates so far, a degree in film studies will open exactly the same doors as any other arts degree, equipping you for satisfying and well-paid work in teaching, management, human resources, marketing, public relations, publishing, consultancy, journalism and broadcasting, arts administration, finance, retail, and so forth. More specifically, for those seeking a career in the competitive media industries, it has acted as a springboard to practical work in film and television and further postgraduate study.

Hull has long featured among the UK’s top universities for the employability of its graduates, with an excellent Careers Service available to all students during their time here and after graduation.

Free Elective Scheme

Studying for a degree at the University of Hull is a unique experience. We aim to provide you with an education that offers both depth and breadth of knowledge. To meet these ends the University has developed an optional Free Elective Scheme. This scheme enables the majority of undergraduate students to take one module a year from outside their main course of study.

So, how does it work?

Each year you take 120 credits' worth of modules.

| SEMESTER 1 | SEMESTER 2 |
|------------|------------|
| 20 credits | 20 credits |
| 20 credits | 20 credits |
| 20 credits | |
| 20 credits | |

Here you take modules from your main course of study. Here you have the option to take a free elective or another module from your main course of study.

What sort of subjects can I take?

You can take almost any free elective module from outside your main course of study, usually at your home campus. You can even take a module from another faculty. The catalogue of free electives might include

- Art and Architecture in Context
- History through Film
- Introduction to Medieval Culture
- European Women's History
- Anthropological Perspectives
- Introduction to Psychology
- History of Western Thought
- Modern Science Fiction

as well as a wide range of other modules from diverse subject areas.

What are the main reasons for participating?

- The scheme gives you the opportunity to study a subject without having to commit yourself to taking further modules in that subject area.
- By taking a free elective you are able to follow up your interests as part of your degree.
- With a broader education you may acquire extra skills that will help you when you enter the employment market.

Admissions policy

Admissions information provided in this pamphlet is intended as a general guide and cannot cover all possibilities. Entry requirements are generally stated in terms of A level grades and/or UCAS points, but we encourage applications from people with a wide range of other qualifications and/or experience. Some further details of the various entry routes are included in our general prospectus. Please contact the Admissions Service (see below) with any specific queries about admissions.

Disclaimer

This publication is intended principally as a guide for prospective students. The matters covered by it – academic and otherwise – are subject to change from time to time, both before and after students are admitted, and the information contained in it does not form part of any contract. While every reasonable precaution was taken in the production of this brochure, the University does not accept liability for any inaccuracies.

Address

For general enquiries, please write to

Admissions Service
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Picture credits

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*We'll give you the skills, the tools
and the opportunity to make your
own short films – you'll also be
able to enter them in the annual
Hull International Short Film
Festival.*

Change the way you think.