This catalogue provides key details of optional modules available to students studying Film Studies in 2019/20 to help inform your choices. In many programmes within the School it is possible for students take modules from other subject areas. Students are strongly encouraged to consider the full range of optional modules available to them, and not just those that are 'hosted' by their own department. Taking modules from other subject areas will help to broaden your knowledge and develop your academic skills in different ways. You will interact with a wider range of students studying other, often complementary, disciplines.

In all cases, please check your programme structure carefully to ensure you are only choosing modules which are available to the programme you are registered on, or will be registered on, in 2019/20. All students must register for 120 credits of modules in each year of study - 60 credits in each semester.

For further information on individual modules, please contact the module convenor directly.
Film Studies
Year One
Module Title: Introduction to Film Language

Module Convenor: Dr Alison Smith (Alismith@liverpool.ac.uk)

Broad description of module content: This module will explore the ways in which film creates meaning, and to provide students with the ability to identify and explain the techniques used by a film-maker and the results obtained. Students will develop a capacity for precise and sophisticated observation, and for intelligent structured discussion of what is observed. It will also foster students' knowledge of the formal and technical language of film analysis.

Module code: FILM101

Employability skills: Critical thinking; listening skills; problem solving

Credit value: 15

Semester: One

Balance of assessment: 60% Extract Analysis; 35% Film Review; 5% Blog Entry
Module Title: Film Cultures

Module Convenor: Dr Abigail Loxham (Abigail.Loxham@liverpool.ac.uk)

Broad description of module content: This module will help develop students' understanding of film exhibition - for example, festivals, streaming platforms, made for internet videos, television films/ministeries, alongside the cultural contexts within which these films circulate and the ways in which they create cultural meaning.

Students will analyse digital and physical sites of distribution in relation to the genres and types of films exhibited and film as a global medium.

Module code: FILM104

Employability skills: Critical analysis; communication skills; global citizenship

Credit value: 15

Semester: One

Balance of assessment: 50% Site Design; 50% Coursework
Module Title:
Sound, Image and Meaning

Module Convenor:
Peter Goddard (P.Goddard@liverpool.ac.uk)

Broad description of module content:
This module aims to provide students with a foundational understanding of: notions of influence within work in Communication Studies; the role of sound and visuals in signifying meaning in media texts; how meaning and influence have been researched, and the difficulties involved in designing successful research in these areas. In helping students to develop these types of knowledge and understanding, it seeks to provide skills that can be drawn on in subsequent modules that involve formal analysis of media texts and work on media content and institutional organisation more broadly.

Module code:
COMM152

Employability skills:
Communication skills; literacy; research skills

Credit value:
15

Semester:
One

Balance of assessment:
50% Coursework; 30%; Sound and Visual Analysis; 20% Reflection
Module Title: Approaches to Film

Module Convenor: Dr Abigail Loxham (Abigail.Loxham@liverpool.ac.uk)

Broad description of module content: This module will introduce students to key theoretical and conceptual debates within Film Studies and apply these to close readings of film texts.

Module code: FILM102

Employability skills: Critical thinking; global citizenship; independence

Credit value: 15

Semester: Two

Balance of assessment: 40% Coursework; 40% Coursework; 20% Article Review
Module Title:
Introduction to Film Research

Module Convenor:
Dr Alison Smith (Alismith@liverpool.ac.uk)

Broad description of module content:
This module will broaden and deepen students’ understanding of film texts in context and develop students’ critical skills when confronted with academic writing;

Students’ confidence in handling theoretical concepts in relation to specific texts will increase and they will be introduced to techniques of independent research, including question formulation, data-gathering, project organisation and time management.

Module code:
FILM106

Employability skills:
Time management; project management; critical reading

Credit value:
15

Semester:
Two

Balance of assessment:
50% Project; 30% Extract Analysis; 20% Critical Evaluation
**Module Title:**
Introduction to Sound and Music in Audio Visual Media

**Module convenor:**
James Millea (James.Millea2@liverpool.ac.uk)

**Broad description of module content:**
This module will familiarise students with how sound is used in multimedia forms, with a particular emphasis on classical Hollywood film practices. Students will explore the importance of sound on our interpretation of audiovisual media, and how a change of soundtrack can encourage a different reading of the image.

It will investigate the practicalities of composing for film, cues, editing cuts, synching, etc and engage students theoretically with audiovisual modes of discourse as well as assessing critical problems of musical narrative and meaning.

**Module code:**
MUSI170

**Employability skills:**
Oral and written communication skills; critical thinking

**Credit value:**
15

**Semester:**
Two

**Balance of assessment:**
50% Coursework; 50% Coursework
Year Two
Module Title:
Projecting China: an introduction to Chinese cinema

Module Convenor:
Dr Angela Becher (Angela.Becher@liverpool.ac.uk)

Broad description of module content:
This module has two principal aims. First, it develops your knowledge and understanding of contemporary Chinese cinema (principally that produced in the People’s Republic of China in the last 25 years), both in terms of its historical development and its recent proliferation around the world. Second, the module introduces a number of landmarks in the history of twentieth-century China (Warlord era, Sino-Japanese War, Cultural Revolution, post-Maoist reforms), through their representations in filmic texts. In tandem, the way in which the Chinese (mis)remembers its past is dissected. The title of the module, “Projecting China”, therefore points not only to China’s cinematic production but also how the ideas of “China” and “Chineseness” are projected.

Module code:
CHIN177

Employability skills:
Research skills; critical reflection ; presentation skills

Credit value:
15

Semester:
Two

Balance of assessment:
85% Coursework; 15% Presentation
Module Title:
Global Hollywood: from film art to media entertainment

Module Convenor:
Dr Yannis Tzioumakis (Y.Tzioumakis@liverpool.ac.uk)

Broad description of module content:
This module will introduce students to the role played by the Hollywood film industry in the development of modern trans-national entertainment networks. Students will develop their understanding of the relationship between film style (aesthetics) and structures of industrial organisation at various points in Hollywood's history, and which national/cultural identities in Hollywood films relate to changing industrial and social contexts of film production and consumption. The module will explore recent debates about media convergence and the globalisation of media entertainment.

Students cannot take both COMM201 and COMM203.

Module code:
COMM201

Employability skills:
Commercial awareness; communication skills; teamwork

Credit value:
30

Semester:
One

Balance of assessment:
60% Group Work; 40% Screening Comprehension Test
Module Title:  
Global Hollywood B: from film art to media entertainment

Module Convenor:  
Dr Yannis Tzioumakis (Y.Tzioumakis@liverpool.ac.uk)

Broad description of module content:  
This module will introduce students to the role played by the Hollywood film industry in the development of modern trans-national entertainment networks. Students will develop their understanding of the relationship between film style (aesthetics) and structures of industrial organisation at various points in Hollywood's history, and which national/cultural identities in Hollywood films relate to changing industrial and social contexts of film production and consumption. The module will explore recent debates about media convergence and the globalisation of media entertainment.

Students cannot take both COMM201 and COMM203.

Module code:  
COMM203

Employability skills:  
Commercial awareness; communication skills; teamwork

Credit value:  
15

Semester:  
One

Balance of assessment:  
70% Exam; 30% Screening Comprehension Test
Module Title:
Immersive Media and Virtual Worlds A

Module Convenor:
Dr Gary Needham (Gary.Needham@liverpool.ac.uk)

Broad description of module content:
This module will introduce students to the histories of immersive media and virtual world forms, and to theories and conceptual approaches to immersion, digital realism, cognition and simulation. It will encourage students to develop advanced textual analysis skills in relation to virtual images and widen their knowledge and understanding of the industry contexts in which immersive experience and virtual worlds are produced and consumed.

Students cannot take both COMM210 and COMM211.

Module code:
COMM210

Employability skills:
Commercial awareness; problem solving; teamwork

Credit value:
30

Semester:
One

Balance of assessment:
40% Class Test; 30% Reflective Report; 30% Group Presentation
**Module Title:**
Immersive Media and Virtual Worlds B

**Module Convenor:**
Dr Gary Needham (Gary.Needham@liverpool.ac.uk)

**Broad description of module content:**
This module will introduce students to the histories of immersive media and virtual world forms, and to theories and conceptual approaches to immersion, digital realism, cognition and simulation. It will encourage students to develop advanced textual analysis skills in relation to virtual images and widen their knowledge and understanding of the industry contexts in which immersive experience and virtual worlds are produced and consumed.

Students cannot take both COMM210 and COMM211.

**Module code:**
COMM211

**Employability skills:**
Commercial awareness; problem solving; teamwork

**Credit value:**
15

**Semester:**
One

**Balance of assessment:**
100% Coursework
Module Title: Documentary

Module Convenor: Peter Goddard (P.Goddard@liverpool.ac.uk)

Broad description of module content:
This module will encourage students to develop an analytical knowledge of the range of purposes claimed for documentary, key forms and approaches employed at different moments in the history of documentary, the relationships between documentary work and the 'real world' to which it refers, issues of 'truthfulness' and the ethics of documentary representations, and documentary-makers' strategies to appeal to audiences or yield responses from them.

Students cannot take both COMM231 and COMM282.

Module code: COMM231

Employability skills:
Critical awareness; academic writing; group work

Credit value: 30

Semester: Two

Balance of assessment:
50% Exam; 30% Coursework; 20% Coursework
**Module Title:**
Understanding Documentary

**Module Convenor:**
Peter Goddard (P.Goddard@liverpool.ac.uk)

**Broad description of module content:**
This module will encourage students to develop an analytical knowledge of the range of purposes claimed for documentary, key forms and approaches employed at different moments in the history of documentary, the relationships between documentary work and the 'real world' to which it refers, issues of 'truthfulness' and and the ethics of documentary representations, and documentary-makers' strategies to appeal to audiences or yield responses from them.

Students cannot take both COMM231 and COMM282.

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| **Balance of assessment:** | 60% Coursework; 40% Coursework |
Module Title: The Cinematic City

Module convenor: Dr Alison Smith (alismith@liverpool.ac.uk)

Broad description of module content:
The modern city and the cinema developed together, and as they developed they referred to each other: cities have always been a prime space for film, while many urban theorists have found it useful to think of cities as cinematic spaces.

The module introduces you to cinematic ways of representing the city, through the study of a number of representative films and also through the opportunity to participate in a small-scale group project which will allow you to put your ideas into practice and to reflect on the experience of planning an audiovisual document. The films shown will be chosen to illustrate some possibilities previously explored by city film-makers, and also to show how fiction filmmakers have integrated their story-telling with the specific geography and history of real great cities.

Module code: FILM201

Employability skills: Practical skills; planning; group work

Credit value: 15

Semester: One

Balance of assessment: 70% Exam; 20% Reflective Essay; 10% Group Project
Module Title: Propaganda and Censorship

Module convenor: Dr Andrew Plowman (Afp0001@liverpool.ac.uk)

Broad description of module content:
Using some of the most controversial films ever made, this module examines the relation between film, political authority and public morality. Case studies are taken from the Soviet Union, Nazi Germany, the German Democratic Republic, France, Italy, Spain and Great Britain. In the first part of the module we look at film propaganda, with examples that include Sergei Eisenstein’s reconstruction of the Russian revolutions of 1917 in October (1927) and the Nazi propaganda films Triumph of the Will (Leni Riefenstahl, 1935) and The Eternal Jew (Fritz Hippler, 1940). The second part of the module focuses on official and unofficial forms of censorship. Case studies include The Battle of Algiers (Gille Pontecorvo, 1966) and A Clockwork Orange (Stanley Kubrick, 1971). All films are subtitled where they are not in English and the module is suitable for all students interested in film, propaganda and censorship. The module is taught through a weekly lecture and seminar.

Module code: FILM202

Employability skills: Group work; intercultural skills; reflective skills

Credit value: 15

Semester: One

Balance of assessment: 50% Coursework; 35% Group Wiki/Blog; 15% Blog

Video clip: Montage sequence from October https://www.youtube.com/watch?v=hWWDl3_8iOM
Module Title:
Introduction to French Cinema

Module convenor:
Dr Alison Smith (Alismith@liverpool.ac.uk)

Broad description of module content:
This module introduces you to the history of French cinema, with the emphasis on the 'Golden Age' (âge d'or) of the 1930s, the 'New Wave' (Nouvelle Vague) of the 1950s/60s, and films of the 1980s and early 90s.

Through the study of the French cinema, it will also introduce you to elementary issues in Film Studies, principally the critical analysis of film texts or 'how to read a film', and aspects of film studies which have been used as the basis for theoretical approaches.

The emphasis throughout is on film language, or how film constructs meaning. By the end of the module you should be able to:
- demonstrate knowledge of key aspects of the history of French cinema;
- critically analyse a film or film extract demonstrating awareness of the contribution of formal components to meaning;
- identify and apply some different critical approaches to the film text.

Module code:
FREN236

Employability skills:
Presentation skills; analytical skills; group work

Credit value:
15

Semester:
Two

Balance of assessment:
55% Coursework; 30% Extract Analysis; 15% Presentation

Student quote:
"The teaching was really good and I feel I gained an understanding of French cinema and basic film analysis"
Module Title:
German Cinema from the Expressionism to the Present

Module convenor:
Dr Andrew Plowman (Afp0001@liverpool.ac.uk)

Broad description of module content:
The establishment of the UfA studios near Berlin in 1917 turned the German film industry, for over a decade, into the major European film industry and into Hollywood’s main competitor. Against the background of Germany’s traumatic history in the twentieth century, this module provides an introduction to key movements in German national cinema, from Expressionist film, with its characteristic ghosts and shadows, through the ‘new wave’ of the New German Cinema to the present. From F. W. Murnau’s Nosferatu (1922), the first film adaptation of Bram Stoker’s Dracula (1897) to works by Rainer Werner Fassbinder, Werner Herzog and Wim Wenders, the module offers an opportunity to study key films by some of the most influential directors from the German-speaking world. The rivalry and dialogue between German film and Hollywood also provides a theme running through the module. All films are subtitled and the module is suited to students who are interested in film and/or German culture, history and society in the twentieth century.

Module code:
GRMN225

Employability skills:
Presentation skills; intercultural skills; reflective skills

Credit value:
15

Semester:
Two

Balance of assessment:
50% Coursework; 50% Coursework

Video clip:
The Cabinet of Dr Caligari (Robert Wiene, 1919): https://www.youtube.com/watch?v=BuocVLKdSqQQ
Module Title:
Spanish and Latin American Cinemas: an introduction

Module convenor:
Professor Claire Taylor (C.L.Taylor@liverpool.ac.uk)

Broad description of module content:
Studying the cinema of the twentieth and twenty-first century in Spain and Latin America is an important way to understand some of the main political, social, and cultural issues of the times. Through a focus on films from Spain, Mexico and Argentina, amongst others, the module provides a close engagement with Spanish and Latin American cultures. You will explore the film industry context, and will also develop skills in close textual analysis of a range of films. The module is taught through a mixture of tutor-led lectures, interspersed with clips and question points; film showings; and student-led seminar work. The assessment for the module includes authentic assessment, and for your first assignment you will develop a pitch for a major Spanish or Latin American film festival.

Module code:
HISP229

Employability skills:
Writing for industry context; presentation skills

Credit value:
15

Semester:
One

Balance of assessment:
60% Coursework; 40% Film Festival Pitch

Student quote:
"This module is different to any other module I study and I find it interesting and refreshing. It has been well taught and organised and everything has been delivered in an understandable and enjoyable manner"

Video clip:
Official trailer for The Motorcycle Diaries, one of the films you will study on this module: https://youtu.be/u6jz_b80V5g
Module Title:
HLC Volunteering and Experience Module 2

Module Convenor:
Laura Gallon, School Employability and Work Placements Co-ordinator (lgallon@liverpool.ac.uk)

Broad description of module content:
In this module you can explore what it is like to work for an external organization or placement provider, whilst gaining progressive knowledge about what professional development means. You select a placement opportunity from a list of providers within the Merseyside region. The School Employability and Work Placements Co-ordinator helps you make an appropriate choice. The aim of the placement (minimum placement time: 24hrs overall) is to enable you to find out more about the type of professional work that you may like to undertake in your career, and to have structured experience of working environments that have a connection with your subject area. Workshops (co-organised with the Careers and Employability Service) help you evaluate your skills and professional practice. Assessment following the placement involves a presentation and reflective portfolio (based on placement experience).

Module code:
HLAC212

Employability skills:
Commercial awareness; time and project management

Credit value:
15

Semester:
Two

Balance of assessment:
50% Report; 50% Presentation
Module Title:
The Italian Cinema

Module convenor:
Dr Marco Paoli (M.Paoli@liverpool.ac.uk)

Broad description of module content:
This module introduces you to the major periods and some of the major films of one of the most significant of European national cinemas.

From fascist propaganda to the dolce vita from popular comedies to art-house austerity from silent divas to spaghetti westerns and horror films - Italian cinema has it all.

This module will introduce you to the range of Italian cinema through the study of films drawn from its 100 years. It will cover 'auteur' (art-house) as well as genre cinema. It will also touch on questions of 'national' cinema, history, politics, economics, audience and industry.

The module will be taught in a mixture of lectures and seminars (and film screenings) and all films chosen will be subtitled (or dubbed) in English. No previous study experience of Italian, film or media studies is required.

Module code:
ITAL223

Employability skills:
Critical thinking; film analysis; cultural awareness

Credit value:
15

Semester:
One

Balance of assessment:
40% Exam; 40% Coursework; 20% Presentation

Video clip:
http://www.youtube.com/watch?v=c1P1JRSJT6Q
Module Title:
Composition for Film and Television

Module Convenor:
Thomas Moss (Thomas.Moss@liverpool.ac.uk)

Broad description of module content:
This module aims to deepen students' appreciation and critical awareness of music's function when combined with the moving image, through practical composition work and enhance their understanding of compositional techniques and methods appropriate to the medium. Students will learn to successfully arrange and orchestrate music in a film and television music context and extend their technical skills in the production and synchronisation of music to picture.

Students must have A Level Music or equivalent to take this module.

Module code: MUSI205

Employability skills: Organisation skills; IT skills; problem solving

Credit value: 15

Semester: Two

Balance of assessment:
50% Original Music Composition; 30% Original Music Composition; 20% Original Music Composition
Module Title:
Music in World Cinema

Module Convenor:
Dr Haekyung Um (H.K.Um@liverpool.ac.uk)

Broad description of module content:
This module introduces students to the study the musical practices of film traditions outside the Anglophone world and their cultural contexts, with particular emphasis on comparisons to classical Hollywood practice. It will build on knowledge acquired in Year 1 modules on world music and music in audio-visual media and develop students' ability to think and write about music in audio-visual contexts.

Module code:
MUSI270

Employability skills:
Analytical skills; academic writing; global citizenship

Credit value:
15

Semester:
Two

Balance of assessment:
60% Coursework; 40% Film Review
Module Title:
Music in Gaming

Module Convenor:
Dr Giles Hooper (Giles.Hooper@liverpool.ac.uk)

Broad description of module content:
This module will provide students with an overview of technological development and a basic (non-technical) appreciation of how sound and music are generated via gaming software/hardware and the ability to understand the role of the former in determining compositional design across different 'generations' of gaming hardware.

Students will explore the relationship between music and gaming contexts (e.g. genre, narrative function, immersion, emotion, and character portrayal) and an understanding of the relationship between game-music and other forms of music (e.g. orchestral styles, film music, popular music in compiled tracks).

Module code:
MUSI273

Employability skills:
Research skills; critical thinking; IT skills

Credit value:
15

Semester:
One

Balance of assessment:
60% Coursework; 40% Coursework
Year Three
Module Title:
From Silence to Virtual Reality: innovations in Chinese cinema

Module Convenor:
Dr Angela Becher (Angela.Becher@liverpool.ac.uk)

Broad description of module content:
This module examines different periods of Chinese cinema from the early period of silent cinema in the late Qing and early Republican period to the latest trends among Chinese directors to embark on the path of Virtual Reality. The course looks at different stages of innovation in filmmaking in the Greater China Region (including the People’s Republic of China (PRC), Taiwan and Hong Kong), in terms of shifts in the cinematic ‘language’ and with a particular focus on the role technology has played in transforming the production and consumption of filmic texts. On one hand we will explore how political ideology, consumerism and social transformation in China interact in the formation and reception of Chinese film. On the other hand we will analyse the changing nature of the medium itself and examine the innovations in Chinese filmmaking that have resulted from the creative use of new technologies. Examples include a look at the trajectory of popular early Chinese cartoons to today’s independent 3D animation art. Of particular relevance is thereby the way in which technology alters the essential nature of storytelling, particularly with the onset of Virtual Reality, Augmented Reality and Artificial Intelligence which provide ever new avenues for the proliferation of moving images and interactivity.

Module code:
CHIN320

Employability skills:
Research skills; critical analysis; presentation skills

Credit value:
15

Semester:
Two

Balance of assessment:
70% Coursework; 20% Research Project; 10% Presentation
Module Title: Screen ing Antiquity

Module Convenor:
Dr Fiona Hobden (F.Hobden@liverpool.ac.uk)

Broad description of module content:
This module examines the representation of classical antiquity in the audio-visual media of film, television and video games, and thereby sheds light on the significance of classical antiquity in the modern world. Whilst studying how these different cultural phenomena engage with the history, myth, literature and material culture of ancient Greece and Rome, taking into consideration their social and political contexts, students work together to develop their own scene from an ‘ancient’ film of their own invention.

Module code: CLAH330

Employability skills:
Creativity; reflective skills; teamwork

Credit value: 15

Semester: Two

Balance of assessment:
50% Exam; 50% Group Project

Student quote:
"I have found this module thoroughly enjoyable. There has been a good balance between film, television and gaming and the lectures and the seminars have supported the material well. The group work aspect of the assessment has been fun and different. It has allowed me to express my creativity."
Module Title: Stardom and Media Celebrity

Module Convenor: Dr Sarah Thomas (S.K.Thomas@liverpool.ac.uk)

Broad description of module content: This module is designed to introduce students to the academic disciplines of star studies and celebrity studies, and to help develop students’ understanding of vocabulary, theoretical perspectives, and advanced concepts related to the areas of stardom and media celebrity. It will encourage students to differentiate between historical periods in stardom and mediated identities, and across different media platforms and contexts. It will encourage students to widen their knowledge of public figures and celebrities via conceptual, technological, economic, political and formal approaches to the topic, and to make connections between the idea of stardom/fame and other media topics and discourses.

Module code: COMM303

Employability skills: Time and project management; communication skills

Credit value: 15

Semester: Two

Balance of assessment: 50% Coursework; 50% Research Portfolio
Module Title: Queer Film, Video and Documentary

Module Convenor: Gary Needham (Gary.Needham@liverpool.ac.uk)

Broad description of module content: This module introduces students to queer theory and queer politics through the history and analysis of the production and reception of moving images. It will encourage students to develop advanced moving image analysis skills and use them to differentiate between the forms and practices of film, video and documentary, and introduce key concepts and key theories around LGBTQ+ identity as historically, culturally, and politically situated. Students will widen their knowledge and understanding of LGBTQ+ equality and diversity through the theory, history, ethics, and politics of queer moving images.

Module code: COMM305

Employability skills: Ethical awareness; problem solving; teamwork

Credit value: 15

Semester: One

Balance of assessment: 70% Film Festival Project; 30% Group Facilitation
Module Title:
American Independent Cinema

Module Convenor:
Dr Yannis Tzioumakis (Y.Tzioumakis@liverpool.ac.uk)

Broad description of module content:
This module will examine the ways in which American independent cinema represents a distinct mode of filmmaking from mainstream Hollywood by exploring the industrial and economic conditions that have given birth to independent films, especially in the post-1980 period. Students will explore the ways in which American independent cinema represents a distinct mode of filmmaking from mainstream Hollywood by exploring the aesthetic choices and representational strategies filmmakers of independent films have made and how those might differ from choices and strategies associated with dominant aesthetic and representational regimes. It will also focus on the ways in which American independent cinema represents a distinct mode of filmmaking from mainstream Hollywood by exploring the relationship of a number of independent films to broader social, cultural, political and ideological landscapes such as Reaganite politics, the politics of counter-culture, racial and gender politics, etc.

Module code:
COMM316

Employability skills:
Commercial awareness; problem solving; teamwork

Credit value:
15

Semester:
Two

Balance of assessment:
60% Exam; 30% Book Review; 10% Seminar Contribution
Module Title: Cinema and Narratives in French Society

Module convenor: Dr Alison Smith (Alismith@liverpool.ac.uk)

Broad description of module content: In this option we will look at the ways in which the French narrative cinema has portrayed its own society, and the extent to which it has contributed to the forming of that elusive concept, a French identity'.

This investigation has two aims: one is to reach a greater understanding of how film, and particularly narrative film works, the strategies it uses and the effect which it has on its audience; the other is to study some aspects of the complex image which ‘France’ projects of itself, and the ways in which definitions of Frenchness, in particular contexts, have changed with time. In order to understand the ways in which these films function, you will be introduced to some concepts of general film theory with the aid of selected key texts.

We will first look at three films relating to a particularly tormenting piece of twentieth-century French history: the years of German occupation. In the second part of the course the discussion broadens into a question of how French society itself is reflected in the country’s cinema - two of the films give a broadly positive view of Frenchness, while the second two aim to be critical, and speak from the margins.

Module code: FREN337

Employability skills: Research skills; cultural awareness; story-telling

Credit value: 15

Semester: One

Balance of assessment: 60% Coursework; 40% Coursework

Student quote: "I really enjoyed the lectures and seminars. The assessments are all very stimulating and interesting"
Module Title:
The German Cinema since 1990

Module Convenor:
Dr Andrew Plowman (Afp0001@liverpool.ac.uk)

Broad description of module content:
From Good Bye, Lenin! (Wolfgang Becker, 2003) and Nowhere in Africa (Caroline Link, 2003 – picture above) to Toni Erdmann (Maren Ade, 2016), recent German film has been greeted with international acclaim. In contrast to the ‘art house’ film-making of the New German Cinema of the 1970s, today's 'post-Wall' cinema is resolutely commercial, employing genres familiar to international audiences. The module offers an examination of key developments in German film since 1990. It traces the rise of a German variant of the ‘heritage’ film in which the trauma of German history in the twentieth century - through the Third Reich, German division and the urban terrorism of the 1970s - is reimagined and mined as the source cinematic narratives. The module also explores the recent examination of questions of realism and representation in works by Andreas Dresen and the so-called Berlin School of film makers. All films are subtitled and the module is suitable for students who are interested in film and its relation to society as well and German culture and history.

Module code: GRMN330
Employability skills: Presentation skills; intercultural skills; reflective skills
Credit value: 15
Semester: One
Balance of assessment: 60% Coursework; 40% Coursework
Module Title
Screening Spain: contemporary Spanish film and television

Module Convenor:
Dr Abigail Loxham (Abigail.Loxham@liverpool.ac.uk)

Broad description of module content:
This module explores themes in contemporary Spanish Film and Television, within its broader sociohistorical, political and industrial contexts. It provides a detailed overview of Spanish film and television made since the year 2000, and examines the ways in which television and film respond to and intervene in key moments, social crises and issues in contemporary Spain. As well as providing an in-depth knowledge and understanding of Spanish film and television, the module will develop an ability to apply close analysis of film and television texts, and relate this to broader theories in cultural and media studies to understand the context and significance of media texts in the shaping of public debate. We will look at digital and media texts to examine the ways in which television and film articulate social concerns and issues of gendered identity.

Module code:
HISP344

Employability skills:
Intercultural skills; oral and written presentation skills

Credit value:
15

Semester:
Two

Balance of assessment:
60% Coursework; 40% Annotated Bibliography/Literature Review
Module Title:
Digital Cultures in the Americas

Module Convenor:
Dr Niamh Thornton (N.Thornton@liverpool.ac.uk)

Broad description of module content:
This module gives you the opportunity to understand audio-visual material created and distributed online. Much of the content draws on familiar practices of online browsing and viewing. You will explore the methodologies required to analyze digital material and to understand the archiving, appropriation, and exhibition of non-mainstream moving and still images. The examples will be from the Americas, with a particular focus on Latin America. You will examine a range of interactive processes from social, institutional and personal perspectives, consider issues of archival policy, the ethics of re-appropriation, and explore the connection between amateur and professional content and the public and private spheres. You will also consider how online selves are created through looking at a selection of user-generated material such as, fanvids, mash-ups, memes, film, amateur vlogs, and social media persona.

Module code:
HISP348

Employability skills:
Critical thinking; oral and written communication skills

Credit value:
15

Semester:
One

Balance of assessment:
50% Coursework; 50% Blog Posts
Module Title:
Italian Crime Stories: from Noir fiction to Mafia films

Module Convenor:
Dr Marco Paoli (M.Paoli@liverpool.ac.uk)

Broad description of module content:
This module explores the development of Italian crime and Mafia fiction, films and other media artefacts from the early 1900s to the present. The social and political engagement of a selection of crime and Mafia novels, films and other visual/media manifestations will be explored through a wide range of critical and theoretical approaches including historical perspective, narratology, spatial and temporal representation, gender theory, trauma theory, cognitive and reception theory, and visual adaptation of literary texts.

The module will be taught in a mixture of lectures and seminars (and film screenings) and all films chosen will be subtitled in English. No previous study experience of Italian, literature, film or media studies is required.

Module code:
ITAL321

Employability skills:
Critical thinking and media analysis; cultural awareness

Credit value:
15

Semester:
Two

Balance of assessment:
50% Exam; 50% Coursework

Video clip:
https://www.youtube.com/watch?v=egtdYTuRKto
Module Title: Dissertation

Module Convenor: Dr Sizen Yiacoup (Sizen.Yiacoup@liverpool.ac.uk)

Broad description of module content: This module gives students the opportunity to carry out independent research in an area of interest to them. Expert supervision is provided by a member of staff in the Department of Modern Languages and Cultures, so the topic of the dissertation should be related to the research specialisms of MLC staff. Current areas of expertise include Linguistics, Literary Studies, Film, and Postcolonialism. Students take the initiative in planning, researching and writing the dissertation. If you are interested in focusing on a specific topic that you have encountered in your studies and are particularly suited to independent research, then this is the module for you.

Module code: MODL307

Employability skills: Initiative; independent working; project management

Credit value: 30

Semester: Whole Session

Balance of assessment: 100% Dissertation
Module Title:
Screening Texts

Module Convenor:
Dr Pollie Bromilow (Pollie.Bromilow@liverpool.ac.uk)

Broad description of module content:
This module introduces students to a range of issues in the film adaptation of literary texts. It presents students with readings from adaptation theory and examples of film adaptation of literary texts which are taken from across modern languages.

Module code:
MODL328

Employability skills:
Critical thinking; oral and written communication skills

Credit value:
15

Semester:
One

Balance of assessment:
50% Coursework; 30% Article; 20% Film Extract Analysis
Module Title:
Composition for Digital Games

Module Convenor:
Dr Paul Turowski (Paul.Turowski@liverpool.ac.uk)

Broad description of module content:
This module will provide a conceptual and theoretical basis for composing game music. To provide an overview of the function of music in video games, including within different genres and game states. It will introduce the fundamentals of middleware and game engines relevant to composing for video games and techniques appropriate to composing for video games.

Students must have A Level Music or equivalent to take this module.

Module code:
MUSI305

Employability skills:
IT skills; time and project management; adaptability

Credit value:
15

Semester:
One

Balance of assessment:
50% Sound and Music Composition; 30% Fixed Assets; 10% Technical Analysis; 10% Technical Analysis
Module Title:
The Film Music of John Williams

Module Convenor:
Dr Giles Hooper (Giles.Hooper@liverpool.ac.uk)

Broad description of module content:
This module will provide students with an account of John Williams' film music output (including stylistic development and compositional technique) along with an understanding of the relationship between John Williams' film music and the narrative and dramatic content of the relevant films. Students will develop an understanding of the relationship between John Williams' film music and traditional or historical compositional techniques and develop an appreciation of the contextual issues relevant to understanding John Williams' film music (e.g. Hollywood; directorial vision; populism etc).

Module code:
MUSI370

Employability skills:
Research skills; comprehension; IT skills

Credit value:
15

Semester:
Two

Balance of assessment:
60% Coursework; 40% Coursework