Module Title	**The Film Auteur: Vision and Style**
Programme(s)/Course	BA Film Studies
Level	4
Semester	1
Ref No:	NEW
Credit Value	20 CAT Points
Student Study hours	Contact hours: 48 Student managed learning hours: 152
Pre-requisite learning	N/A
Co-requisites	N/A
Excluded combinations	N/A
Module Coordinator	TBC
Parent Department	Division of Film and Media, School of Arts and Creative Industries
Parent Course	BA Film Studies
JACS Code	W600
Description	This module will examine the wide-ranging debates related to the film auteur through historical enquiry, theoretical investigation and comparative case studies. Students will explore the fraught relationship between film theory and the concept of the auteur, where the arguments against the film director-as-artist are set against the many instances of extraordinary 'personal' style and innovation in the cinematic medium. After exposure to the critical debates, students will analyse a series of case-studies to better understand the auteur in the context of the 'classical', the 'postmodern' and the 'world cinema' auteur. Finally, the module will also update the discussion by considering the impact of digital media on the idea of the film auteur.
Aims	The aims of this module are to • To critically explore the concept of the auteur in terms of its historical origins and its contribution to film theory • To relate authorship to the influence of the director working within diverse industrial, cultural and national contexts

	- To apply different authorial approaches to the works of specific directors, such as Alfred Hitchcock, Quentin Tarantino and Wong Kar-Wai
	- To explore the currency of the term 'auteur' in the light of digital technologies
Learning outcomes	By the end of the module students will have acquired: **Knowledge and Understanding**: - an understanding of authorship debates and their contribution to film theory - an ability to interpret and analyse films in terms of directorial 'signature', and how this can be related to socio-cultural change **Intellectual Skills**: - grasp the methods that structure a theoretical and aesthetic inquiry into film - understand and evaluate ideas and arguments using module material **Practical Skills**: - the ability to select and access relevant research material in the library and online resources **Transferable Skills**: - good oral and written communication skills - research, critical-analytical, and cognitive skills - time management skills
Employability	This module aims to enhance students' employability by ensuring that they have a basic foundation in academic study and critical thinking. This includes the ability to carry out research, analyse information, synthesise arguments and present findings. In this module, this is fostered through student development of a close textual analysis, an academic essay and case study. Seminar discussions promote oral communication skills and problem solving, together with small-group team working, further key skills for employability. In addition, the module provides sector specific employability assets by providing students with the introductory knowledge and understanding of how the film industry interacts with the film artist, and how digital production methods have been incorporated into the work of renowned contemporary directors.

Teaching & Learning Pattern	This module will be delivered over a 12-week period. Each week will normally consist of a 4 hour class comprising: • A lecture programme • A series of film screenings • Seminar discussions and exercises including small group work. Students are expected to prepare for the seminars in advance by reading the relevant material from the Moodle based weekly reading, and from the reading list provided. Students will be encouraged to formulate opinions and participate in seminar discussions.
Indicative content	1. The film auteur: contexts and contradictions 2. The birth of the 'Auteur theory' and its basis in vision and innovation 3. Challenges to the concept of the film auteur 4. Case study 1: The 'classical Hollywood auteur' E.g. Hitchcock 5. Case study 2: the postmodern auteur, e.g. Quentin Tarantino 6. Case study 3: The 'World cinema auteur' e.g. Wong Kar-Wai 7. Film authorship in the digital age
Assessment method	*Formative* Formative assessments will be embedded in the delivery of teaching, providing students with the opportunity to receive feedback on their performance in seminars before the final summative deadlines. Students will be expected to complete formative skills exercises with an emphasis on textual analytical terminology and methods, and on essay writing. *Summative* CW1 (1000 words): 40% Extract analysis of a short film sequence CW2 (1500 words): 60% Essay
Indicative Reading	**CORE READING:**

	Bettinson, G. (2015), *The Sensuous Cinema of Wong Kar-Wai: Film Poetics and Aesthetics of Disturbance*, Hong Kong University Press
	Deutelbaum, M. and Poague, L. (eds.) (2009) *A Hitchcock Reader.* (2nd ed.) Wiley-Blackwell
	Grant, B. K. (2008), *Auteurs and Authorship: A Film Reader*, Blackwell Publishing
	Page, E. (2005), *Quintessential Tarantino,* Marion Boyars Publishers
	Peary, G. (2014), *Quentin Tarantino: Interviews*, University Press of Mississippi
	Sellors, C. P. (2010), *Film Authorship: Auteurs and Other Myths*, Columbia University Press
	OPTIONAL READING:
	Caughie, J. (ed.) (1981), *Theories of Authorship*, London: Routledge
	Gerstner, D and Staiger, J. (Eds.) (2002) *Authorship and Film,* London: Routledge
	Moral, T. L. (2013), *Alfred Hitchcock's Moviemaking Master Class: Learning About Film from the Master of Suspense*, Michael Wiese Productions
	Spoto, D. (1999) *The Dark Side of Genius:The Life of Alfred Hitchcock*, Da Capo Press
	Truffaut, f. (1986) *Hitchcock,* London: Paladin
Other Learning Resources	The Moodle site will contain a weekly schedule of lecture notes, readings, and seminar preparation, along with assessment information, the module guide and other relevant materials.