



**Kingston  
University**  
London

# Film Studies

## MA

■ FACULTY OF ARTS AND SOCIAL SCIENCES

[www.kingston.ac.uk/pgfilmstudies](http://www.kingston.ac.uk/pgfilmstudies)

## About the course

### Course overview

The MA in Film Studies brings together people from a wide range of backgrounds and different nationalities who all share a common characteristic: a passion for contemporary cinema. The course focuses on a range of current approaches to film studies and provides an in-depth study of specific areas such as American independent, European, British and Far-Eastern cinema.

As a postgraduate student, you will develop a critical understanding of the importance of theory, method and analysis to the study of film, and you will be encouraged to test out original approaches, both in seminars and written work.

### What you will study

You will study all that is new, vital and innovative in contemporary and emergent cinemas. You will evaluate and critically analyse a range of perspectives on cinema in light of contemporary developments, shifting cultural alliances and patterns of cross-fertilisations. In addition, you will be introduced to the main areas of debate in the history of film criticism.

Current modules focus on American cinema (mainstream and independent), post-1960 British cinema, European cinema (with specialist studies on gender and sexuality and place and identity) and world cinema (with case studies on South East Asia, Latin America, India and Iran).

In writing your dissertation, you will demonstrate your ability to research a topic of your choice in depth, gaining a rigorous grasp of current theoretical and methodological debates relevant to the subject area, as well as an understanding of the historical and cultural context. If you are interested in further research, this course provides an excellent foundation for MPhil/PhD study.

### Careers

The course will equip you with the relevant research skills and prepare you for further study or for work within education, journalism, film archives, and other related areas. We also welcome students who wish to develop their personal interest in the field.



## Course content

### Modules

The course comprises eight modules and a supervised dissertation.

### Dissertation

To complete the MA, you are required to submit a 12,000–15,000-word, supervised dissertation. You will choose the topic in consultation with your tutor. The dissertation is a project of sustained research and analysis which is intended as an opportunity for you to further explore and demonstrate your understanding of the issues that you have considered during the programme.

### The Theory strand

#### Film Analysis and Theory

This module introduces you to the main areas of debate in the history of film criticism. You will develop your ability to relate critical concepts to an analysis of films both orally and in writing. Part of the sessions will be devoted to close film analysis and you will be encouraged to work individually and in a team.

#### Film Research Methods

This module will create a foundation for independent study at postgraduate level and provide you with a comprehensive knowledge of research approaches, methodologies, resources and support in direct relation to your own research work. The module will guide you to the ways in which contemporary resources (such as digital archives) in film gather and disseminate research, and the strategies by which you can best make use of and gain access to such resources (both in Britain and internationally).

### The Contemporary American Cinema strand

#### New Hollywood: from the Mainstream to the Margins

This module examines the structure of New Hollywood as a social, cultural and commercial institution in the light of contemporary developments and theoretical approaches. The status of independent production companies within a global entertainment industry will be explored, together with the diverse origins and preoccupations of contemporary directors. Films that challenge or question dominant American cultural values will be analysed from a thematic, stylistic and/or formal perspective. You will also investigate how cinema audiences have been conceptualised in the 1990s and beyond.

#### Cinematic Animals: Monsters, Beasts and Humans on Film

This module examines the way in which the genres of Horror and Cartoon Comedy splice animals and humans together to create frightening or comical visions of both. There is a long history in cinema of humanising the animal ('anthropomorphism') and animalising the human ('theriomorphism'), through hybrids of animal and human beings (werewolves, man-beasts from Greek myth), or animal and human behaviour, as when feeding (vampires, zombies) or in political behaviour (invading alien monsters). We will analyse the narrational methods, cinematic technologies, ethics and politics of these films by looking at contemporary examples, including *Twilight*, *Daybreakers*, *Red Dragon*, *The Island of Dr Moreau*, *Splice*, *X-Men*, *Up!*, *Antz*, *Happy Feet*, *District 9* and *Alien*.

## Special features

- This interdisciplinary MA focuses on a range of current approaches to film studies and provides an in-depth study of specific areas of cinema.
- You will have the opportunity to carry out research at the British Film Institute (the largest film archive in the world), and will benefit from the impressive range of cinemas available in Kingston (with its 14-screen Odeon cinema and annual film festival) and in central London.

### The Contemporary European Cinema strand

#### Gender and Sexuality in European Cinema

This module allows you to develop a critical awareness of theoretical approaches to gender and sexuality in film studies, with particular reference to notions of spectatorship and the body. You will analyse a range of contemporary European films, taking account of the role played in their particular historical and cultural contexts. Case studies might include: European art cinema and sexual difference; European stars and the performance of gender; women's cinema; gay and lesbian films; gender and sexuality in popular European genres; queer cinema.

#### Place and Identity in European Cinema(s)

This module reflects on post-colonialism, globalisation and the changing identity of Europe through the medium of film. You will develop a critical awareness of theoretical approaches to place and identity, with particular reference to key concepts (eg home and exile, alterity and transnationality), and you will contrast the construction of place and identity in films from different European countries within their particular historical and cultural context. Representations of place and space in a range of films will be examined to see how they contribute to the construction of individual, local, national and transnational identities.

### The Home and the World strand

#### Post-1960 British Cinema

This module explores the ways film has interpreted, reflected and contributed to social and political change in British society from the 1960s to the 1990s and beyond. The module traces and examines the influence of foreign cinemas and the effects of other media – particularly, television and video. You will critically assess a range of theoretical perspectives and insights gleaned from other branches of critical inquiry, and extend and redefine your existing skills of close film analysis and interpretative reading.

#### Mapping World Cinema

This module provides you with a politically and historically informed knowledge of selected aspects of World cinema, for example that of South Asia, the Middle East and Latin America. The complex interrelationships and tensions between these cinemas and their European and North American counterparts will be investigated. You will also analyse the concept of film as a vehicle for the shaping or negotiating of a national or regional consciousness and as a response to hegemonic strategies of narration and representation, bringing to bear theoretical positions related to current developments in world cinema.

## Teaching staff

Each member of the Film Studies team is an active researcher whose interests inform their teaching on the masters degree. Their areas of specialism are indicated below.

We welcome approaches from postgraduate students who plan doctoral research in any of the following areas (or their interconnections).

- Early and silent cinema (Simon Brown)
- British (Simon Brown), French (Catherine O'Brien), German (Andrea Rinke), Spanish (Carmen Rabalska) and Italian cinema (Mick Kennedy)
- Fandom, audiences, pilgrimage and cultural convergence (Will Brooker)
- East Asian (Matt Melia), Indian (Andrea Rinke) and Iranian cinema (Mick Kennedy)
- Transnationalism and globalisation in cinema (Corin Depper, Andrea Rinke); migrant and diasporic cinema (Andrea Rinke)
- Women and gender (Catherine O'Brien, Andrea Rinke), Cinematic Animals (John Mullarkey) and working-class filmmakers (Mick Kennedy)
- Digitalisation (Corin Depper), philosophy (John Mullarkey, Corin Depper), religion (Catherine O'Brien), and the visual arts (Corin Depper)

## Student feedback

*"I had a wonderful time while doing the MA at Kingston University, thanks to the course director and other lecturers on the programme. Their efforts and wealth of knowledge encouraged me to do the best I could, even securing a distinction for my dissertation. The MA motivated me to opt for a PhD, and my dissertation supervisor and others assisted me on my PhD proposal, from which I secured five scholarships/teaching assistantships. Kingston University changed my life!" Shweta Sharma, India*

*"I thoroughly enjoyed studying for my MA in Film Studies at Kingston, particularly as all of the lecturers were obviously well-informed experts. The course gave me the opportunity to study aspects of cinema that I would otherwise not have been exposed to, specifically independent films and gender performance in European cinema. My aim now is to teach film studies, and I have started a PhD thesis on the silent films of John Ford." Steve Mayhew, UK*



## Film Studies MA

### Entry requirements

One or more of the following:

- A second-class degree or above, or equivalent, in a humanities subject or in the history of art, fine art or any other studio-based subject that includes an art historical or contextual studies component, or another relevant area
- Consideration is also given to non-standard entrants with relevant work experience.

All non-UK applicants must meet our English language requirements. For this course it is IELTS of 6.5 overall, with special conditions for students who require a Tier 4 student visa. Please make sure you read our full guidance about English language requirements on the course webpage, which includes details of other qualifications we'll consider.

### Duration

One year full time or two years part time

### Attendance/delivery

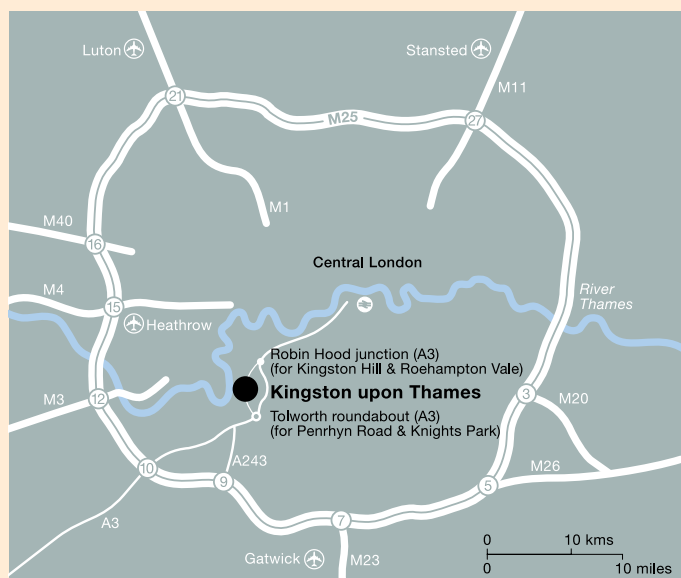
This is a modular programme based on credit accumulation. The full MA consists of eight taught modules plus a dissertation. The study commitment varies depending on which course you take, but may include evening, weekend or day-release sessions and can vary from semester to semester. Timetables are subject to change. Please contact the postgraduate admissions office for further details.

### Assessment

There is a variety of assessment methods for the course, including essays, presentations, research projects and a dissertation.

## Location

Located beside the River Thames, Kingston University is within the London travel-pass zone. Easily accessible from surrounding areas such as Surrey and Middlesex, its local train stations (Kingston; Surbiton) are also only 25 minutes from London Waterloo.



## Further information

### Contact details

Please contact the Faculty's Admissions Office with any further queries.

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