

Liverpool John Moores University

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Title: People in Film
Status: Definitive
Code: **7004FILM** (126646)
Version Start Date: 01-08-2021

Owning School/Faculty: Liverpool Screen School
Teaching School/Faculty: Liverpool Screen School

Team	Leader
Demelza Kooij	Y
Liz Greene	
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Corin Willis	
Lydia Papadimitriou	

Academic Level: FHEQ7 **Credit Value:** 30 **Total Delivered Hours:** 33
Total Learning Hours: 300 **Private Study:** 267

Delivery Options

Course typically offered: Semester 2

Component	Contact Hours
Lecture	22
Seminar	11

Grading Basis: 50 %

Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Essay	Proposal	Proposal for Assessment 2 (1000 words)	20	
Artefacts	Artefact	Essay (5000 words) or Practical Project (8 minutes)	80	

Aims

1. Gain a detailed understanding of theories relating to the representation of people in film.
2. Identify and critically analyse how film aesthetics and narration effectuate particular modes of representation.
3. Make informed judgements about the appropriateness of film narrative, narration, and film techniques in relation to the argument a film advocates.

Learning Outcomes

After completing the module the student should be able to:

- 1 Identify and critically analyse issues relating to the representation, identification, and treatment of people and minorities in film.
- 2 Structure a sophisticated argument and contextualise such debates in writing or through the practice of filmmaking.
- 3 Recognise and be able to explain in advanced detail how the particular audiovisual aesthetic of a film contributes to the portrayal of an individual and/or group.

Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

Proposal	1	2	
Artefact	1	2	3

Outline Syllabus

People in Film examines different forms of human representation in cinema. It deals with issues around stereotyping (race, ethnicity, class, gender, sexuality, disability). Furthermore, the module explores characterisation and motivation in scripts, and the production of sympathy and empathy. It engages with theories that question what is human, what is animal, and how technology intersects with the human and the artificial. As such it addresses issues (ethical and otherwise) around representing the Other.

Learning Activities

Lectures, Seminars, Textual analyses.

Notes

The artefact (AS 2, 80%) can be fulfilled as a fully written, practical, or hybrid submission. On this module you will study the following films listed below:

Features

The Birth of a Nation (1915, DW Griffith)

Megacities (1998, Michael Glawogger)
Bamboozled (Spike Lee, US, 2000)
Gambling, Gods, and LSD (2002, Peter Mettler)
Manufactured Landscapes (2007, Jennifer Baichwal)
Mechanical Love (2007, Phie Ambo)
Le Quattro Volte (2010, Michelangelo Frammartino)
Leviathan (2012, Lucien Castaing-Taylor & V  r  na Paravel)
Ex Machina (2014, Alex Garland)
Human (2015, Yann Arthus-Bertrand)

Shorts

Grosse Fatigue (2013, Camille Henrot)
Listen (2014, Hamy Ramezan & Rungano Nyoni)
The Looks (2015, Wu Tsang)
O Peixe (2016, Jonathas de Andrade)