

Recommended Viewing and Reading

Welcome to Film & Television Studies!

At the University of Exeter, you will find yourself working with lecturers and students who share a real passion for film and television. The best way to prepare for the course is to watch and read as much as possible. We encourage you to pursue your own areas of interest, but it's also a great idea to familiarise yourself with a range of films and television material from different directors, genres and countries. We don't expect you to love everything, but try to give some thought to the strengths of each film, programme, or book you encounter. There's no expectation that you work your way through the entire list, but try to pick a couple of films that sound interesting from each decade and a range of TV programmes. Do also give some thought to film culture generally, reading reviews and making note of which films get released where.

Film

Suspense (Lois Weber, US, 1913)

Nosferatu (F.W. Murnau, Germany, 1922)

The Last Laugh (F.W. Murnau, Germany, 1924)

The Passion of Joan of Arc (Carl Dreyer, France, 1928)

Un chien andalou (Luis Buñuel, France, 1929)

Bringing Up Baby (Howard Hawks, US, 1938)

Mr Smith Goes to Washington (Frank Capra, US, 1939)

The Rules of the Game (Jean Renoir, France, 1939)

The Wizard of Oz (Victor Fleming, US, 1939)

Dance, Girl, Dance (Dorothy Arzner, US, 1940)

Citizen Kane (Orson Welles, US, 1941)

It's a Wonderful Life (Frank Capra, US, 1946)

The Red Shoes (Michael Powell and Emeric Pressburger, UK, 1948)

The Third Man (Carol Reed, UK, 1949)

Kind Hearts and Coronets (Robert Hamer, UK, 1949)

Rashomon (Akira Kurosawa, Japan, 1950)

Sunset Boulevard (Billy Wilder, US, 1950)

Diary of a Country Priest (Robert Bresson, France, 1951)
Singin in the Rain (Gene Kelly and Stanley Donen, US, 1952)
The Ladykillers (Alexander Mackendrick, UK, 1955)
Ordet (Carl Dreyer, Denmark, 1955)
Touch of Evil (Orson Welles, US, 1958)
Vertigo (Alfred Hitchcock, US, 1958)
Some Like It Hot (Billy Wilder, US, 1959)
Breathless (Jean-Luc Godard, France, 1960)
Psycho (Alfred Hitchcock, US, 1960)
Cleo from 5 to 7 (Agnès Varda, France, 1962)
8½ (Federico Fellini, Italy, 1963)
Contempt (Jean-Luc Godard, France, 1963)
This Sporting Life (Lindsay Anderson, UK, 1963)
Black God, White Devil (Glauber Rocha, Brazil, 1964)
Woman of the Dunes (Hiroshi Teshigahara, Japan, 1964)
Au hasard Balthazar (Robert Bresson, France, 1966)
Belle de Jour (Luis Buñuel, France, 1967)
Antonio das Mortes (Glauber Rocha, Brazil, 1969)
My Night at Maud's (Eric Rohmer, France, 1969)
Amarcord (Federico Fellini, Italy, 1973)
The Conversation (Francis Ford Coppola, US, 1974)
Fear Eats the Soul (R W Fassbinder, Germany, 1974)
Riddles of the Sphinx (Laura Mulvey and Peter Wollen, UK, 1977)
The Draughtsman's Contract (Peter Greenaway, UK, 1982)
Born in Flames (Lizzie Borden, US 1983)
Tampopo (Juzo Itami, Japan, 1985)
Distant Voices, Still Lives (Terence Davies, UK, 1988)
Women on the Verge of a Nervous Breakdown (Pedro Almodovar, Spain, 1988)
The Cook, the Thief, His Wife, and Her Lover (Peter Greenaway, UK, 1989)

Do the Right Thing (Spike Lee, US, 1989)
Daughters of the Dust (Julie Dash, US 1991)
The Long Day Closes (Terence Davies, UK, 1992)
Maborosi (Hirokazu Kore-eda, Japan, 1995)
Love and Death on Long Island (Richard Kwietniowski, UK, 1996)
The Host (Boon Junh-ho, South Korea, 2006)
Funny Games (Michael Haneke, US, 2007)
Waterlilies (Celine Sciamma, France, 2007)
The Hurt Locker (Kathryn Bigelow, US, 2008)
The White Ribbon (Michael Haneke, Germany, 2009)
The Arbor (Clio Barnard, 2010)
Archipelago (Joanna Hogg, 2010)
Fish Tank (Andrea Arnold, 2010)
The Housemaid (Im Sang Soo, South Korea, 2010)
Meek's Cutoff (Kelly Reichardt, 2010)
Neighboring Sounds (Kleber Menonça Filho, Brazil, 2013)
Stories We Tell (Sarah Polley, Canada, 2012)
Ida (Pawel Pawlikowski, Poland, 2013)
Ladybird (Greta Gerwig, US, 2016)
Mudbound (Dees Rees, US, 2017)
Cold War (Pawel Pawlikowski, Poland, 2018)
Shoplifters (Hirokazu Kore-eda, Japan, 2018)
Woman at War (Benedikt Erlingsson, Iceland, 2018)
Bacarau (Kleber Menonça Filho and Juliano Dornelles, Brazil, 2019)
Nomadland (Chloé Zhao, US, 2020)

Television

The Avengers (ITV, 1961-1968)
The War Game (BBC, 1965)
Cathy Come Home (BBC, 1966)

The Prisoner (ITC, 1967)
Robin Redbreast (BBC, 1970)
*M*A*S*H* (Fox, 1972-83)
Boys from the Blackstuff (BBC 1982)
Ever Decreasing Circles (BBC, 1984-9)
Edge of Darkness (1985)
The Singing Detective (BBC, 1986)
Tamas (Doordarshan, 1988)
Roots (ABC, 1997)
Goodness Gracious Me (BBC, 1998-2001)
The Royle Family (1998-2012)
Queer as Folk (Channel 4, 1999-2000)
Spaced (Channel 4, 1999-2001)
The Wire (HBO, 2002-2008)
Game of Thrones (HBO, 2011-19)
Happy Valley (BBC, 2014-16)
Fleabag (BBC, 2016)
The Handmaid's Tale (Hulu, 2017-)
Killing Eve (BBC, 2018-)
Catch 22 (Channel 4, 2019)
Gentlemen Jack (BBC, 2019)
The Haunting of Hill House (Netflix, 2019-)
Summer of Rockets (BBC, 2019)
I May Destroy You, (BBC, 2020)
Mare of Easttown (HBO, 2021)

Try also to access some classic television series (from the 1950s onwards), which are regularly repeated. It would also be a good idea to have a look at Walter Presents, which gives free access to a range of global TV productions and is available on All 4.

Reading

The first two titles are good introductions. After that, the texts become harder and more provocative. We recommend that you dip into some of them (sections are generally available online) to see what excites you. It's also a great idea to read some academic work on movements, periods, and directors that you particularly admire.

David Bordwell and Kristin Thompson, *Film Art: An Introduction*.

James Monaco, *How to Read a Film*.

André Bazin, *What Is Cinema?*

David Bordwell, Janet Staiger, and Kristin Thompson, *The Classical Hollywood Cinema*.

Raymond Durnat, *A Mirror for England*.

Sergei Eisenstein, *Film Form*.

Siegfried Kracauer, *Theory of Film* and *From Caligari to Hitler*.

Laura Mulvey, *Visual and Other Pleasures*.

Hilary Radner and Rebecca Stringer, *Feminism at the Movies: Understanding Gender in Contemporary Popular Cinema*.

Peter Wollen, *Signs and Meanings in the Cinema*.

Research-led teaching reading recommendations

You might be interested to know more about what staff research and write about – particularly because in your final year you will be able to select module options connected to staff research specialisms. Below is a sample of recent publications by the teaching team in Film & Television if you want to dip into any of them.

Gee, Felicity. *Magical Realism, World Cinema and the Avant-Garde*. Routledge, 2021.

Stead, Lisa. *Reframing Vivien Leigh: Stardom, Gender and the Archive*. Oxford University Press, 2021.

Morrison, Benedict. *Complicating Articulation in Art Cinema*. Oxford University Press, 2021.

Higbee Will (with E. Bahmad and J. Martin). *Moroccan Cinema Uncut: Decentred Voices, Transnational Perspectives*. Edinburgh University Press, 2020.

Lyons, James. *Documentary, Performance and Risk*. Routledge, 2020.

Power, Aidan. *Contemporary European Science Fiction Cinemas*. Palgrave Macmillan, 2018.

Handyside, Fiona. *Sofia Coppola: A Cinema of Girlhood*. I.B. Tauris, 2017.

Hanson, Helen. *Hollywood Soundscapes: Film Sound Style, Craft and Production in the Classical Era*. BFI/Palgrave, 2017.