

Course details

Course title

Film & Media: 5 Wonders from International Directors

Course code

Q00018214

Course date

Start: 05/11/24

End: 03/12/24

Number of classes

5 sessions

Timetable

Tue 5th Nov, 14:00 to 16:00

Tue 12th Nov, 14:00 to 16:00

Tue 19th Nov, 14:00 to 16:00

Tue 26th Nov, 14:00 to 16:00

Tue 3rd Dec, 14:00 to 16:00

Tutor

George Cromack

Fee range

Free to £37.00

How you'll learn

You'll join a small group of fellow learners for classes online in video meetings and materials will be provided in our virtual learning environment.

Got it!

Online

Venue

Online

Level of study

Beginners

Course overview

Away from any specific film movements or 'waves' relevant to their own countries, some filmmakers seem to earn greater acclaim internationally, often making films set outside their own native country, yet still telling the stories and expressing the themes they wish to portray. We examine what some of these, perhaps universal, stories and themes are, what are the stylistic approaches they use and just how and why these manage to resonate with critics and audiences. Are all these films received with equal praise within the director's home country, are they seen as 'selling out'? And regardless of what the director themselves might intend or state, are there still conscious or unconscious echoes of national cinematic movements within their work? And what role might financial sources play? Ang Lee's *Crouching Tiger Hidden Dragon* received praise yet the director was regarded by some as 'selling out' or 'exploiting' himself to the West. Luc Besson's *The Fifth Element* could be viewed simply as a Hollywood sci-fi with a French Director, yet does the director add far more as an outsider, making more intellectual comment than one may expect from a commercial genre-movie. Not unlike Peter Weir's *Witness* and Jane Campion's *The Piano*, so many of these works which despite their creative diversity, also evidence their director's own unique cinematic voice. Likewise, Wim Wenders recent *Perfect Days*, set in Japan, how far removed is it from the director's early underpinnings of German Cinema? *Perfect Days* (2023), *Crouching Tiger Hidden Dragon* (2000), *The Piano* (1993), *Witness* (1985), *The Fifth Element* (1997).

Course description

A friendly and accessible exploration of five great films from International directors – all directors with established careers in their own countries yet are better known for their work on the international market. Jane Campion, Wim Wenders, Ang Lee, Peter Weir and Luc Besson. We question why this might be and what, perhaps, universal and more specific elements these directors bring to their films which appeals to both audiences and critics on a global scale. Is it really just a case of what appeals to critics and judging panels at award ceremonies? Or have they established the knack of making otherwise niche or 'art house' cinema appeal to broader audiences? Is this in itself a challenge for these directors? This course promotes knowledge, understanding of the subject focus and also appreciation of cinema in general.

What financial support is available?

We don't want anything to stand in your way when it comes to bringing Adult learning within reach so if you need anything to support you to achieve your goals then speak to one of our education experts during your enrolment journey. Most of our courses are government funded but if you don't qualify or need alternative financial help to access them then let us know.

What other support is available?

All of our digital content, teaching and learning activities and assessments are designed to be accessible so if you need any additional support you can discuss this with the education experts during your enrolment journey and we will do all we can to make sure you have optimal access.

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