

University of Wales Trinity Saint David

FILM HISTORY



CAMF4005

2017-18

CAMF4005 FILM HISTORY

20 Credit Module

Room: TL10

Wednesday 9.00-12.00

Module Coordinator: Dr Susan Drake

email: s.drake@uwtsd.ac.uk

Office Hour: Monday 1.00-2.00

SYLLABUS

The module will provide an overview of key movements in film history, including examples such as German Expressionism, Classical and Postclassical Hollywood, Italian Neorealism, the French New Wave, and British Social Realism. We shall also look at the work of key figures from film history such as Alfred Hitchcock and Orson Welles, and complete an Auteur study of Tim Burton's work, and a world cinema case study of Mexican cinema. Students will examine a range of influential cinematic techniques covering areas such as cinematography, editing and visual design via close sequence analysis. Discussion of the work of appropriate scholars will inform this examination and consideration will be given to the relationship between films and their historical context throughout the module.

AIMS

- To provide an historical overview of a range of influential film movements and cinematic styles.
- To introduce students to concepts in the academic study of film history.

LEARNING OUTCOMES

By the end of this module students should be able to:

- evaluate the stylistic and thematic content of some of the key historical film movements;
- consider the importance of these movements through knowledge of the scholarly debates regarding them;
- examine the form and content of relevant films using appropriate analytical methods.

TRANSFERABLE SKILLS

Note-taking, giving presentations, research skills, writing essays, communication, evaluative and analytical skills. Recognition of formal techniques involved in the construction of visual media texts.

MODULE EVALUATION

At the end of the module you will be asked to complete a module evaluation form. Please refer to the learning outcomes when making your evaluation.

TIMETABLE

The course is taught over an eleven week period, starting in week one of Semester one. Each seminar will last for three hours. There will be a reading week in week six, during which presentations will be given by students; these will be timetabled outside of the normal seminar hours. The venue is TL14.

BIBLIOGRAPHY

Essential

- Bordwell, D. and Thompson, K. (2002) *Film History: An Introduction*. New York: McGraw-Hill.
Cook, D. (2004) *A History of Narrative Film*. London: Norton.
Gomery, D. and Pafort-Overduin, C. (2011) *Movie History: A Survey*. New York: Routledge.
Nochimson, M.P. (2010) *World on Film*. Oxford: Wiley-Blackwell.

Recommended

- Barsam, R. (2003) *Looking at Movies: An Introduction to Film*. New York: W.W.Norton.
Belton, J. (2009) *American Cinema/American Culture*. New York: McGraw-Hill.
Blandford, S., Grant, B.K and Hillier, J. (eds.) (2000) *The Film Studies Dictionary*. London: Arnold.
Bondanella, P. (2001) *Italian Cinema: From Neorealism to the Present*. London: Continuum.
Bordwell, D. and Thompson, K. (2010) *Film Art: An Introduction*. New York: McGraw-Hill.
Braudy, L. and Cohen, M. (eds.) (2009) *Film Theory and Criticism*. New York: Oxford University Press.
Chaudhuri, S. (2005) *Contemporary World Cinema: Europe, the Middle East, East Asia and South Asia*. Edinburgh: Edinburgh University Press.

Ezra, E. (ed.) (2004) *European Cinema*. Oxford: Oxford University Press.
 Geiger, J. and Rutsky, R.L. (eds.) (2006) *Film Analysis: A Norton Reader*. New York and London: Norton.
 Gillespie, D. (2000) *Early Soviet Cinema*. London: Wallflower.
 Gomery, D and Pafort-Overduin, C. (2011) *Movie History: A Survey*. London and New York: Routledge.
 Grieveson, L. and Kramer, P. (eds.) (2004) *The Silent Cinema Reader*. London: Routledge.
 Hayward, S. (2006) *Key Concepts in Cinema Studies*. New York: Routledge.
 Kolker, R. (2006) *Film, Form and Culture*. New York: McGraw-Hill.
 Maltby, R. (2003) *Hollywood Cinema: An Introduction*. Oxford: Wiley-Blackwell.
 Nagib, L., Perriam, C. and Dudrah, R. (2011) *Theorizing World Cinema*. London: I.B. Tauris.
 Neupert, R. (2003) *A History of the French New Wave*. Wisconsin: University of Wisconsin Press.
 Roberts, I. (2008) *German Expressionist Cinema*. London: Wallflower.
 Ross, Steven J. (ed.) (2002) *Movies and American Society*. Oxford: Wiley-Blackwell.
 Smyth, J. (ed.) (2012) *Hollywood and the American Historical Film*. London: Palgrave-Macmillan.
 Williams, L.R. and Hammond, M. (eds.) (2006) *Contemporary American Cinema*. Milton Keynes and New York: McGraw-Hill/Open University Press.

Journals

Historical Journal of Film, Radio and Television
Screen
Sight and Sound

Websites

www.afi.com
www.screenonline.org.uk

Students will be directed to appropriate online resources over the course of the module.

Students will also be given bibliographies relevant to each topic as we move through the course.

Module Outline:

1. German Expressionism (4th Oct 2017)

Nosferatu, The Cabinet of Dr Caligari

2. Alfred Hitchcock (11th Oct 2017)

The Lodger, Rebecca

3. Orson Welles (18th Oct 2017)

Citizen Kane

4. Italian Neorealism (25th Oct 2017)

Bicycle Thieves, Ossessione

5. Classical Hollywood and Film Censorship (1st Nov 2017)

Bringing up Baby, Gilda

6. READING WEEK

7. The French New Wave (15th Nov 2017)

Breathless, The 400 Hundred Blows

8. New Hollywood (22nd Nov 2017)

Taxi Driver, The Godfather

9. Postmodern Film (29th Nov 2017)

Reservoir Dogs, Fargo

10. Auteur Study: Tim Burton (6th Dec 2017)

Edward Scissorhands, Sleepy Hollow

11. World Cinema Case Study: Mexico (13th Dec 2017)

Amores Perros, Pan's Labyrinth

Essential Film Texts:

The Story of Film: An Odyssey (Mark Cousins, 2011)

Nosferatu (F.W. Murnau, 1922)

The Cabinet of Dr Caligari (Robert Weine, 1920)

The Lodger (Alfred Hitchcock, 1927)

Rebecca (Alfred Hitchcock, 1940)

Citizen Kane (Orson Welles, 1941)

Bicycle Thieves (Vittorio de Sica, 1948)

Ossessione (Luchino Visconti, 1942)

Bringing Up Baby (Howard Hawks, 1938)

Gilda (Charles Vidor, 1946)

Breathless (Jean-Luc Godard, 1959)

The 400 Hundred Blows (Francois Truffaut, 1959)

Taxi Driver (Martin Scorsese, 1976)

The Godfather (Francis Ford Coppola, 1972)

Reservoir Dogs (Quentin Tarantino, 1992)

Fargo (Coen Brothers, 1996)

Edward Scissorhands (Tim Burton, 1990)

Sleepy Hollow (Tim Burton, 1999)

Amores Perros (Alejandro González Iñárritu, 2000)

Pan's Labyrinth (Guillermo del Toro, 2006)

ASSESSMENT

Coursework 100%

Assessment 1 (50%): Textual analysis (2000 words)

Analyse the cinematic techniques employed in a short sequence from one of the essential film texts. How can these cinematic techniques be related to the context in which they were produced?

Assignment due: Noon, 9th Nov 2017.

Assessment 2: (50%): Essay (2000 words)

Answer **ONE** of the following questions:

1. With reference to *Nosferatu* and *Das Cabinet des Dr Caligari*, describe the distinctive features of German Expressionist cinema. How do these features impact upon the viewer's reception of the film narrative?
2. Discuss the manner in which Hitchcock's *The Lodger* and *Rebecca* employ techniques drawn from other cinematic traditions such as German Expressionism.
3. How do you account for the important place given to *Citizen Kane* in film history?
4. What strategies have Italian neo-realist filmmakers used to incorporate realism into their films? Discuss in relation to the presentation of social issues in TWO films.
5. What are the typical characteristics of the Hollywood studio system in the classical era? Illustrate in relation to TWO films.
6. Discuss the impact of the Production Code upon films produced during Hollywood's classical era. Illustrate in relation to TWO films.
7. What features characterize the films of the French New Wave? Discuss in relation to TWO films.
8. Describe the characteristics of postmodern film in relation to TWO film texts.
9. Analyse the use of the mise-en-scene in TWO of the essential film texts. How do the meanings generated by the mise-en-scene contribute to the viewer's understanding of the films' narrative content?

10. How do the films *Taxi Driver* and *The Godfather* differ from those of classical Hollywood? Discuss.
11. Provide an auteur study of ONE of the directors studied on the module. You should pay particular attention to the way in which recurrent themes and cinematic styles are employed in AT LEAST TWO films by your chosen director.
12. Discuss the ways in which TWO Mexican films may be seen to challenge, or to be in dialogue with, the dominant forms of Hollywood.

Assignment due: Noon, 11th Jan 2018.

You must avoid using the same texts and examples or the same subject matter in your two assignments.

Work should be labelled with your student number, module code, and assignment number and full title. The essay question being addressed should be reproduced in full.

Feedback will be given by 30th November 2017, and 1st February 2018 for Assignments one and two respectively.

All written work must be produced in a Microsoft Word compatible document, and submitted via Moodle and in hard copy to the staff office TL12 by the deadlines given above.

Presentations scripts must be printed out and submitted at the point of presentation.

Work should be double spaced, page numbered, and fully referenced according to the School's referencing booklet.

Filmographies and bibliographies must be included in the submission of all written work.

A word count should be supplied at the end of your work, which should not include filmographies and bibliographies.

Students will submit forms 1 (Assignment Specification) and 2 (Student Self Evaluation Form) below with their assignments. These forms are available on Moodle for you to access.

FEEDBACK

Feedback is an essential part of all education and training programmes. It helps learners to maximise their potential at different stages of training, raise their awareness of strengths and areas for improvement, and identify actions to be taken to improve performance.

Feedback can be seen as informal (for example in day-to-day encounters between teachers and students or trainees, between peers or between colleagues) or formal (for example as part of written or clinical assessment). However, there is no sharp dividing line between assessment and teaching in the area of giving feedback on learning. Feedback is part of the overall dialogue or interaction between teacher and learner, not a one-way communication.

During your studies you will therefore receive feedback in many ways, including the following:

- Dialogue between teachers and students in formal classes
- Direct questions and responses from tutors inside and outside formal classes
- Email correspondence between teachers and students
- Interactions between students and teachers using the module message board on Moodle
- Informal comments and responses to pitches and presentations in classes
- Comments and annotations added to written submissions, such as essays and reflective journals
- Formal written feedback in response to assignments recorded on the summative assessment module feedback forms

You will have the opportunity to discuss your feedback with your Module tutor.

Feedback will be returned on assessed work within three weeks of submission.

FORMS TO BE SUBMITTED WITH ASSESSED WORK

Each assignment has assessment specification forms that need to be signed and completed at the point at which assessments are handed in. Your module

tutor will discuss these with you at the beginning of the module, and will show you where they can be found on the Moodle pages for the module.