

<b>Module Title</b>	<b>The Rise of Cinema: History and Diversity</b>
<b>Programme(s)/Course</b>	BA Film Studies
<b>Level</b>	4
<b>Semester</b>	1
<b>Ref No:</b>	NEW
<b>Credit Value</b>	20 CAT Points
<b>Student Study hours</b>	Contact hours: 48 Student managed learning hours: 152
<b>Pre-requisite learning</b>	N/A
<b>Co-requisites</b>	N/A
<b>Excluded combinations</b>	N/A
<b>Module Coordinator</b>	Ricardo Domizio <a href="mailto:domizior@lsbu.ac.uk">domizior@lsbu.ac.uk</a>
<b>Parent Department</b>	Division of Film and Media, school of Arts and Creative Industries
<b>Parent Course</b>	BA Film Studies
<b>JACS Code</b>	W600
<b>Description</b>	The received opinion of film history is that out of an initial period of incredible diversity of purpose and form arose a 'dominant' mode of narrative film which we still see, more or less intact, today. This module will chart this journey in the film's development, from the late 19th Century to contemporary digital cinema, exposing the diversity and testing some of the central assumptions of text-book film history. The module looks at the historical development of cinema and the film industry from its outset through to the Post World War II era up until today's digital cinema manifestations. The social and cultural significance of cinema is examined at key points, illustrating how a knowledge of history can deepen our understanding of film texts and contribute to a 'historiography' of the moving image.
<b>Aims</b>	The aims of this module are to  1. To place film within its historical context with regard to the development of technology and the industry.  2. To locate the study of film within its social and economic context.

	<p>3. To equip students with the necessary vocabulary for the study of film.</p> <p>4. To provide students with an historically informed knowledge of the contribution of film to the shaping of the contemporary world.</p>
<b>Learning outcomes</b>	<p>By the end of the module students will have acquired:</p> <p><b>Knowledge and Understanding:</b></p> <ul style="list-style-type: none"> <li>• an awareness of the historical context and evolution of film from the late 19<sup>th</sup> Century to today</li> <li>• a recognition of the social, political and economic factors which have shaped the film industry in various countries.</li> </ul> <p><b>Intellectual Skills:</b></p> <ul style="list-style-type: none"> <li>• the capacity to grasp the methods that structure a theoretical and aesthetic inquiry into film</li> <li>• the ability to understand and evaluate ideas and arguments using module material</li> </ul> <p><b>Practical Skills:</b></p> <ul style="list-style-type: none"> <li>• the ability to select and access relevant research material in the library and online resources</li> </ul> <p><b>Transferable Skills:</b></p> <ul style="list-style-type: none"> <li>• research, critical-analytical, and cognitive skills</li> <li>• collaborative work capabilities in groups</li> </ul>
<b>Employability</b>	<p>This module aims to enhance students' employability by ensuring that they have a basic foundation in academic study and critical thinking. This includes the ability to carry out research, analyse information, synthesise arguments and present findings. In this module, this is fostered through student development of a close textual analysis, an academic essay and case study. Seminar discussions promote oral communication skills and problem solving, together with small-group teamworking, further key skills for employability. In addition, the module provides sector specific employability assets by providing students with an introductory vocabulary and a wide ranging cine-literacy of the most important and iconic film movements of the twentieth century: a cultural resource which is prized in all media industry careers.</p>
<b>Teaching &amp; Learning Pattern</b>	<p>This module will be delivered over a 12-week period. Each week will normally consist of a 4 hour class comprising:</p> <ul style="list-style-type: none"> <li>• A lecture programme</li> </ul>

	<ul style="list-style-type: none"> <li>• A series of film screenings</li> <li>• Seminar discussions and exercises including small group work.</li> </ul> <p>Students are expected to prepare for the seminars in advance by reading the relevant material from the Moodle based weekly reading, and from the reading list provided. Students will be encouraged to formulate opinions and participate in seminar discussions.</p>
<b>Indicative content</b>	<ol style="list-style-type: none"> <li>1. The 'invention' of cinema</li> <li>2. The early years: France/Britain/USA</li> <li>3. The 'silent' era</li> <li>4. Expressionist and Surrealist cinema</li> <li>5. The rise of Hollywood and the studio system</li> <li>6. Soviet cinema</li> <li>7. French Poetic Realism</li> <li>8. British cinema between the wars</li> <li>9. British cinema during World War 2</li> <li>10. Post-war British cinema</li> <li>11. Class Cinema visit</li> </ol>
<b>Assessment method</b>	<p><i>Formative</i></p> <p>Formative assessments will be embedded in the delivery of teaching, providing students with the opportunity to receive feedback on their performance before the final summative deadlines. This will mainly take place in seminar discussions of film screenings/ lecture content/ weekly readings, and will include tutor feedback on student contributions, as well as self-and-peer assessment of seminar tasks. In addition, students will be expected to complete formative skills exercises (concentrating on essay writing) during the course of this module.</p> <p><i>Summative:</i></p> <p>CW1: Essay Introduction and Conclusion (500 words) (30%)</p> <p>CW2: Essay (1500 words) (70%)</p>
<b>Indicative Reading</b>	<b>CORE READING:</b>

	<p>Ashby, J. and Higson, A. (2000), <i>British Cinema: Past and Present</i>, London: Routledge</p> <p>Bordwell, D., Staiger, J. and Thompson, K. (1996) <i>The Classical Hollywood Cinema</i>, London: Routledge</p> <p>Cook, P. &amp; Bernink, M., (eds) (2009) <i>The Cinema Book</i>, 3rd ed. London: BFI</p> <p>Hughes-Warrington, M, (2009) <i>The history on film reader</i>, New York and London: Routledge</p> <p>Nowell-Smith, G (ed.) (1997) <i>The Oxford History of World Cinema</i>, Oxford: Oxford University Press</p> <p>Perez, G. (1998), <i>The Material Ghost: Films and Their Medium</i>, Baltimore: John Hopkins University Press</p> <p>Thompson, K., and Bordwell, D. (2010), <i>Film History: An Introduction</i>, 3<sup>rd</sup> ed. New York: McGraw-Hill</p> <p><b>OPTIONAL READING:</b></p> <p>Chibnall, S. (2007) <i>Quota quickies: the birth of the British 'B' film</i>, London: BFI</p> <p>Hill, J. &amp; Church-Gibson, P. (1998), <i>The Oxford Guide to Film Studies</i>, Oxford: Oxford University Press</p> <p>Nelmes, J., (ed.), (2011) <i>An Introduction to Film Studies</i>, (5<sup>th</sup> ed), London: Routledge</p> <p>Villarejo, A. (2007) <i>Film Studies: The Basics</i>, London and New York: Routledge</p>
<p><b>Other Learning Resources</b></p>	<p><b>FILMOGRAPHY:</b></p> <p><i>Lumière shorts</i></p> <p><i>The Great Train Robbery</i> (Porter, US, 1903)</p> <p><i>Broken Blossom</i> (D.W. Griffith, US, 1919)</p> <p><i>Modern Times</i> (Charlie Chaplin, US, 1936)</p> <p><i>Nosferatu</i> (F.W. Murnau, Ger, 1922)</p> <p><i>Un Chien Andalou</i> (Louis Bunuel/Salvador Dali, Fr, 1929)</p> <p><i>Battleship Potemkin</i> (Sergei Eisenstein, USSR, 1925)</p>

*Casablanca* (Michael Curtis, US, 1942)

*The Private Life of Henry VIII* (Alexander Korda, UK, 1933)

*Went the Day Well?* (Alberto Cavalcanti, UK, 1942)

*The Ladykillers* (Alexander Mackendrick, 1955)

*The Fountain* (Darren Aronofsky, US, 2006)

The Moodle site will contain a weekly schedule of lecture notes, readings, and seminar preparation, along with assessment information, the module guide and other relevant materials.