

<b>Module Title</b>	<b>Visions of the City</b>
<b>Programme(s)/Course</b>	BA Film Studies
<b>Level</b>	5
<b>Semester</b>	1
<b>Ref No:</b>	NEW
<b>Credit Value</b>	CAT Points 20
<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>	Iris Luppai luppai@lsbu.ac.uk
<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>	This module will investigate the relationship between cinema and the city as a vital and dynamic association that stretches back from the earliest days of film to contemporary times. The first section will provide students with a detailed understanding of the main critical debates surrounding modernism in the representation of the modern metropolis, focusing on filmmaking in Germany and USSR between 1924-1933. It will reveal cinema's dual and contradictory role in offering 'Distraction' to urban mass audiences as well as providing spectators with an aesthetic experience of modernity and the city. The second part takes up certain themes identified in modernism and maps them onto cinematic genres through the later 20 <sup>th</sup> and 21 <sup>st</sup> century cinema through a series of cine-urban case studies.
<b>Aims</b>	The aims of this module are to <ul style="list-style-type: none"> <li>• introduce theories of modernism as they relate to representation of the city in their historical, political and cultural contexts</li> <li>• gain a critical understanding of the visual and narrative strategies that highlight the creative tension between modernist and nostalgic directions in Weimar cinema and Soviet montage film</li> <li>• foster an awareness of cinema's changing relationship to urban representations through a range of generic, thematic, and national cinema approaches.</li> <li>• raise questions about the relationship between technology, politics, and social identity within the context of urban narratives</li> </ul>
<b>Learning outcomes</b>	On successful completion of this module students will be able to: <p><b>Knowledge and Understanding:</b></p> <ul style="list-style-type: none"> <li>• demonstrate a critical understanding of key debates on modernism and the city, and their historical, political and cultural contexts</li> <li>• understand how questions and problems of metropolitan subjectivity are mapped onto cinematic narrative and genre, and detect the ideologies that underpin them</li> </ul> <p><b>Intellectual Skills:</b></p> <ul style="list-style-type: none"> <li>• grasp the methods that structure a theoretical and aesthetic inquiry into film</li> <li>• understand and critically evaluate ideas and arguments using module and independently sourced material</li> </ul> <p><b>Transferable Skills:</b></p>

	<ul style="list-style-type: none"> <li>• exhibit good oral and written communication skills</li> <li>• apply (effective) time management skills</li> </ul>
<b>Employability</b>	<p>This module will prepare students for roles associated with the media and creative industries. Employability of students is enhanced by specific knowledge gained and intellectual and practical skills learned on the module. This module promotes high-level verbal and written communication, essential in the workplace. It also provides experience and develops skills in planning, team-working and independent thought, good interpersonal qualities and problem solving. These so-called 'soft' skills are vitally important in all branches of the Media Industries. Transferable skills include analytical skills, creative problem solving, and working to a brief.</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> <li>• A series of film screenings</li> <li>• Seminar discussions and exercises including small groupwork.</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>	<ul style="list-style-type: none"> <li>• 'New Objectivity' as artistic movement and modern urban lifestyle</li> <li>• Reflexive montage in the Soviet city symphony film</li> <li>• Weimar modernism and Brecht's political realism</li> <li>• Crime and the city: Film Noir</li> <li>• The city and sexuality: the case of Swinging London</li> <li>• The racialized city: Blaxploitation</li> <li>• The developing world city</li> <li>• London as a globalized city</li> <li>• The science fiction city and the 'control society'</li> </ul>
<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 (centring on refining group presentations and on the production of film reviews, especially finding a 'critical focus' for the review) during the course of this module.</p> <p><i>Summative:</i></p> <p>CW1: Group Presentation and critical reflection (40%)  CW2: Film Review (1500 words) (60%)</p>
<b>Indicative Reading</b>	<p><b>CORE READING:</b></p> <p>AlSayyad, N (2006) <i>Cinematic urbanism: A history of the modern from reel to real</i>. London and New York: Routledge  Elsaesser, T. (2000) <i>Weimar Cinema and After</i> London. Routledge.  Hake, S. (2002), <i>German National Cinema</i> London.Routledge  Kniesche, T.W. and Brockmann, S. (1994) <i>Dancing on the Volcano: Essays on the Culture of the Weimar Republic</i> Columbia. Camden House  Isenberg, N. (2009) (ed) <i>Weimar Cinema</i>. New York. Columbia University Press  Pye, D. and Gibbs, J. (2009) (eds) <i>Close-Up 03</i>. London. Wallflower.</p>

	<p>Taylor, R. and Christie, I. (1991) (ed) <i>Inside the Film Factory</i>. London: Routledge</p> <p><b>OPTIONAL READING:</b></p> <p>Bould, M. (2005), <i>Film noir : from Berlin to Sin City</i>, London and New York: Wallflower</p> <p>Clarke, D. B., (ed.) (1997) <i>The cinematic city</i>. London and New York: Routledge</p> <p>Bronner, E. and Kellner, D. (eds) (1983) <i>Passion and Rebellion</i>. London. Croom Helm.</p>
<p><b>Other Learning Resources</b></p>	<p>Indicative Screenings:</p> <p><i>The Last Laugh</i> (F. W. Murnau, 1924)</p> <p><i>People on Sunday</i> (R. Siodmak/E. Ulmer/B. Wilder, Germany, 1929)</p> <p><i>Man with a Movie Camera</i> (Dziga Vertov, 1929)</p> <p><i>Kuhle Wampe</i> (Slatan Dudow, Germany, 1932)</p> <p><i>The Maltese Falcon</i> (John Huston, 1941, 100m)</p> <p><i>Alfie</i> (Lewis Gilbert, 1965,109m)</p> <p><i>Shaft</i> (Gordon Parks Jnr, 1971, 97m)</p> <p><i>Favela Rising</i> (Zimbalist and Mochary, 2005)</p> <p><i>Minority Report</i> (Spielberg, 2002, 139m)</p> <p>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.</p>