

## 6.1 Module 12: Film and TV History

<b>Module title</b>			
Film and TV History			
<b>Module NFQ level</b>	<b>Module number / reference</b>	<b>ECTS Value</b>	<b>Duration</b>
Level 6	BAHFTSMP04	5 ECTS	12 weeks
<b>Parent programme(s)</b>		<b>Stage of parent programme</b>	<b>Semester No.</b>
Bachelor of Arts (Honours) in Film, TV and Screen Media Production		Stage 1	Semester 1
Bachelor of Arts in Film, TV and Screen Media Production		Stage 2	Semester 1
<b>Teaching and Learning modes</b>	<b>Proportion (% of Total Directed Learning)</b>		
Classroom / Face to Face	30%		
Workplace			
Online	10%		
Other (Identify)	60% (independent study)		
<b>Entry requirements (statement of knowledge, skill and competence)</b>			
Learners must have achieved the programme entry requirements.			
<b>Maximum number of learners per instance of the module</b>	25 learners		
<b>Average (over the duration of the module) of the contact hours per week</b>	2 hours		
<b>Pre-requisite module title(s) (if any)</b>	None		
<b>Co-requisite module title(s) (if any)</b>	All of the modules in stage one		
<b>Is this a capstone module? (Yes or No)</b>	No		
<b>Module-specific physical resources and support required per centre (or instance of the module)</b>			
<ul style="list-style-type: none"> <li>Screening facilities in teaching rooms (i.e. projectors and speakers).</li> </ul>			
<b>Specification of the qualifications (academic, pedagogical and professional/occupational) and experience required of staff working in this module.</b>			
<b>Role e.g. Tutor, Mentor etc</b>	<b>Qualifications &amp; experience required:</b>	<b># of Staff with this profile (WTEs)</b>	
Lecturer	Lecturers are required to hold at least a NFQ Level 9/ master's degree in film and TV studies or a related discipline. It is an advantage to have completed the Certificate in Education, Learning and Development issued by the College. Related industry experience is preferable.	0.2 WTE	

<b>Analysis of required learning effort</b>		
<b>*Effort while in contact with staff</b>	<b>Minimum ratio teacher / learner</b>	<b>Hours</b>
Classroom and demonstrations	1:25	36
Monitoring and small-group teaching	-	-
Other (specify)	-	-
<b>Independent Learning</b>		
Directed e-learning (hours)		18
Independent Learning (hours)		71
Other hours (specify)		-
Work-based learning hours of learning effort		-
<b>Total Effort (hours)</b>		125

Allocation of marks (within the module)					
	Continuous assessment	Supervised project	Proctored practical examination	Proctored written examination	Total
Percentage contribution	60%	-	-	40%	100%

### 6.1.1 Module aims and objectives

#### Aims

This module introduces seminal movements within the historical evolution of Irish, European and American cinema and TV, and in so doing, equips learners with a key analytical and contextual framework within which to deconstruct, analyse, and discuss, the origins and evolutions of screen content.

#### Objectives

1. Encompassing the technological experiments of early filmmakers to the Renaissance of American filmmaking in the 1960s and the dawn of TV culture, this module breaks film and televisual history down into moments that have made significant contributions to the diverse forms of screen content that saturate contemporary culture.
2. Through rigorous discussion of landmark case studies and examples, learners are equipped with the skills to critically appraise and dissect audiovisual content for screen.
3. This module equips learners with the ability to articulate their own critical ideas around the role of film, TV, and related screen media in society.
4. Learners are encouraged to recognise film and televisual content as not only a series of *movements* or technical advances, but as an intersection of social, political, and production contexts that shift and evolve over time.

The themes explored across this module are reinforced and progressed by modules such as Screen Culture and Theory, Research, Ethics and Audience, and Contemporary Audiovisual Culture.

### 6.1.2 Minimum intended module learning outcomes

On successful completion of this module, learners are able to:

- (i) Describe the historical evolution of key analytical concepts for the appraisal of film form and content
- (ii) Analyse and discuss film and TV aesthetics within the convergent contexts of technology and culture
- (iii) Describe the historical roots of TV in European and American contexts
- (iv) Critically assess and discuss film and televisual content as inherently ideological products
- (v) Confidently apply research and analysis – in written and spoken forms – to the analysis of elements of cinematic construction, and the cornerstones of film and TV history.

### **6.1.3 Rationale for inclusion of the module in the programme and its contribution to the overall MIPLOs**

It is essential that learners are introduced to critical and contextual studies relevant to their discipline. In this case, learners are introduced to critical moments in the history of film and TV, in Ireland and globally. Through engagement with lecture-based material, seminar discussion, independent research, diverse screenings, case studies, and written and oral assignments, learners are exposed to a wide range of material that serves to anchor both their emerging understanding of screen content, and their future work.

This module directly contributes to the overall programme learning outcomes by ensuring that learners acquire, and in turn demonstrate, an understanding of key scholarly approaches to the historical analysis and understanding of audiovisual content. Learners are enabled to identify and analyse emerging trends in the Irish and international film and TV industries, which ultimately puts them in a strong position to contextualise not only historical examples, but their own work. The development of research, writing and critical thinking skills serves to equip learners with skills to be improved further at later stages of the programme.

This module directly addresses those learning outcomes relating to: 2, 6, 10, 12 and 13.

### **6.1.4 Information provided to learners about the module**

Learners enrolled on this module initially receive a copy of the module descriptor, assessment briefs and assessment strategy. These materials are given directly by the lecturer but also by the year head as part of the Semester Schedule Handbook for award stage modules of the programme. All content is provided on Moodle as well as access to additional content through the library and online resources.

In class, learners are provided with a PowerPoint pack, and extensive reading list, incorporating professional and academic and non-academic sources. Guest lectures will be introduced to ensure practical knowledge and real-life examples will keep the content relevant.

### **6.1.5 Module content, organisation and structure**

At the beginning of each module, lecturers inform learners of the module and respective assessment structures to ensure learners can plan accordingly. Sample assessments and detailed assessment briefs are available on Moodle, the College's VLE, and a dedicated assignment forum is set up to ensure learners can have any queries addressed by the lecturer. This dedicated forum can also be used by learners to share useful resources for assignments and helps to reinforce a community of practice. This module includes the following content:

#### **Indicative topics (equal breakdown across topics)**

- Early Experiments: Méliès, Lumières Brothers
- The Development of Narrative Cinema
- German Expressionist Cinema
- Soviet Montage Cinema and European Avant Garde Film
- Rise of the Hollywood Studio System
- Classical Hollywood and Genre
- Film Noir
- Italian Neorealism
- French New Wave and European 'Art' Cinema
- National Cinema: Ireland
- The birth of TV, cultural and technological evolutions
- Documentary modes: non-fiction filmmaking, contexts and evolutions.

### **6.1.6 Module teaching and learning (including formative assessment) strategy**

This module is taught via formal lectures and interactive class-based discussion through structured seminars. Learners are encouraged to discuss and debate the impact that different historical movements have on current practice.

These discussions are an essential opportunity to formatively assess learner progress. Learners deliver presentations, write an essay, and sit a single, written exam at the end of the module.

### **6.1.7 Work-based learning and practice-placement**

There is no work-based element or practical placement as part of this module.

### **6.1.8 E-learning**

Griffith College uses Moodle, a virtual learning environment, to support its delivery of e-learning activities in the form of peer-to-peer support based around activities where learners give and receive feedback, forums where learners must contribute, formative quizzes and video links.

### **6.1.9 Module physical resource requirements lectures**

The following physical resources are required for this module: screening facilities in teaching rooms (i.e. projectors and speakers).

### **6.1.10 Reading lists and other information resources**

The following resources are recommended for this module:

#### **Primary Reading**

Thompson, K. and Bordwell, D., 2018. *Film history: an introduction*, New York: McGraw-Hill.

#### **Secondary Reading**

Allen, R. (2003) *The Television Studies Reader*. New York: Routledge.

Bordwell, D., Staiger, J. and Thompson, K. (1985) *The classical Hollywood cinema: film style & mode of production to 1960*, New York: Columbia University Press.

Eisenstein, S. and Leyda, J. (1977) *Film form: essays in film theory*. San Diego, CA: Harvest.

Gazetas, A. (2008) *An Introduction to World Cinema*, 2<sup>nd</sup> Edition. New York: McFarland.

Mast, G. (2010) *A short history of the movies*, 11<sup>th</sup> Edition. New York; New York: Pearson, 2011.

Pettit, L. (2000) *Screening Ireland: Film and Television Representation*. Manchester: Manchester University Press.

Netzley, P. (2001) *Encyclopedia of Movie Special Effects*. New York: Checkmark.

Nichols, B. (2017) *Introduction to Documentary*, 3<sup>rd</sup> Edition. Indiana: Indiana University Press.

Rockett, K., Gibbons, .L. and John Hill, J. (1988) *Cinema and Ireland*. London: Routledge.

Turvey, M. (2011) *The filming of modern life: European avant-garde film of the 1920s*. London: The MIT Press.

#### **Cinematography – Film Viewing List**

- *All About Eve* – dir. Joseph L. Mankiewicz (1950)
- *Beauty and the Beast* – dir. Jean Cocteau (1946)
- *Cleo from 5 to 7* – dir. Agnès Varda (1962)
- *Grey Gardens* – dirs. Albert and David Maysles, Ellen Hovde and Muffie Meyer (1975)
- *Histoire(s) du Cinéma* – Jean Luc Godard, (1998)
- *Jules et Jim* – dir. François Truffaut (1962)
- *La Jetée* – dir. Chris Marker (1962)
- *Le Ballon Rouge* – dir. Albert Lamorisse (1956)
- *Le Beau Serge* – dir. Claude Chabrol (1958)
- *Lights* – dir. Marie Menken (1966)

- *Mirror* – dir. Andrei Tarkovsky (1975)
- *Night and Fog* – dir. Alain Resnais (1955)
- *Nosferatu* -- dir. by F.W. Murnau (1922)
- *The Story of Film: An Odyssey* - dir. Mark Cousins (2011)

#### Online Resources

sensesofcinema.com

filmsite.org

brightlightsfilm.com

imdb.com

<https://www.screenireland.ie/>

#### 6.1.11 Specifications for module staffing requirements

Lecturers are required to hold at least a least an NFQ Level 9/ master’s degree in film and TV studies or a related discipline. It is an advantage to have completed the Certificate in Education, Learning and Development issued by the College. Related industry experience is preferable.

#### 6.1.12 Module summative assessment strategy

Learners are required to write one essay, deliver one oral presentation and sit a written examination for assessment as part of this module.

No	Description	MIMLOs	Weighting
1	Essay	(i) to (vi)	40%
2	Presentation	(ii), (iii), (iv), (v)	20%
3	Written Examination	(ii), (iii), (iv), (v)	40%

**Reassessment/Repeat assessment strategy:** Griffith College regulations state that learners must pass all component elements of the module to be deemed to have passed the module.

- In the event of a learner failing components of / this module, they will be required to submit a new individual repeat assignment which will be made available on Moodle to learners, and which must be submitted as per faculty instructions.
- In the event of a learner failing the group assessment element of this module, a new individual repeat assignment will be made available on Moodle to learners which must be submitted as per faculty instructions.
- In the event of the learner failing the exam, learners will take the re-sit exam at the next available sitting, details of which will be made available to learners via Moodle.

#### 6.1.13 Sample assessment materials

Please see sample assessment supplementary document included with this submission.