

Module	Film Studies
Course code	BACH-FS
Credits	10
Important Notes	This is an elective module and runs subject to demand.
Allocation of marks	100% continuous assessment

Module aims and objectives

The course is intended to address the ways in which the film text is intermeshed with a whole set of economic, technological, social and cultural practices. It provides a theoretical grounding not just in critiquing film texts but also shed light on the development of film as an industry and technology, the role that government and state have played in relation to film production and exhibition, as well as the larger socio-cultural context in which film is made and received.

Minimum intended module learning outcomes

On successful completion of this module, the learner will be able to:

- (i) Demonstrate specialised knowledge of selected film genre and film cycles
- (ii) Illustrate an understanding of key concepts in Film Studies
- (iii) Evaluate and discuss the directorial techniques of selected film directors
- (iv) Demonstrate independent critical judgement and analysis of film genre and history

Module content, organisation and structure

Weeks one to four are spent examining National cinema and look at examples from India, Italy, France, Germany and Russia.

Weeks five to eight are spent examining genre in Hollywood cinema.

Finally, in weeks nine to twelve we look at other voices and examine how film from the 'periphery' can challenge and interrogate dominant narrative ideologies.

Indicative syllabus:

Intro to Film Theory; National cinema (1) Indian Film of 1950's

Understanding creative components of film: Mise-en-scene; editing; lighting; camera, sound.
Postcolonial film theory ; humanism ; Third cinema ; the 'mythic' and the mundane

Screening: Pather Pancali 1955 National Cinema (2) German Expressionism – 1919-1931

Expressionist art; chiaroscuro lighting; settings; narrative; horror; film noir
Screening: 'M'; Fritz Lang; 1930

National Cinema (3) Italian neo-realism – 1942-1952

Poetic realism; melodrama; class; narrative; social reality; naturalism; location;
Screening: The Bicycle Thieves; Vittorio De Sica; 1948

National Cinema (4) French New Wave 1958- 1962

Auteur theory; Cahiers du cinema; counter-cinema; distanciation; jump cut; editing; cinema
verite; myth; homage; mise en scene
Screening: A Bout du Souffle: Jean Luc Godard; 1960

Genre and film cycles Film Noir, Western, Horror, Gangster, Road Movie (1) –

Outlaw couple – Early development

Development of genre; iconography; tracking shots; urban/civilised vs rural/wilderness;
escape/self-discovery; theories of the frontier; amour fou; the road as tabula rosa;
Screening: Gun Crazy; Joseph H Lewis; 1949

Road Movie (2) Hollywood Renaissance 1965- 1971

New American Cinema; influence of French New Wave; alternative
politics/cultures/lifestyles; decline of studio system; rise of independent cinema; art films,
studio conglomeration; new directors
Screening: Bonnie and Clyde; Arthur Penn; 1967

Road Movie (3) Image, sound, character

Road narratives; image, sound, character; motivation; Heidegger; fate; existentialist cinema
Screening: Badlands; Terence Malick; 1973

Road Movie (4) Feminist perspectives (?)

Transformative narrative; patriarchy; violence against women; coded notions of the 'feminine';

Screening: Thelma and Louise; Ridley Scott; 1991

Other voices (1) Emerging post-colonial states

Post-colonial film theory; humanism ; Third cinema ; the 'mythic' and the mundane

Screening: The Battle of Algiers (Pontecorvo ;1966)

Other voices (2) Cold War America Suppressing 'other voices'

Depicting workers and ethnic minorities; suppressing the 'Left'; Cold War America and paranoia; challenging corporate America;

Screening: Salt of the Earth (Biberman;1954)

Other voices (3) Irish Cinema

Popular culture; tradition and modernity; globalisation, the Celtic Tiger; decline traditional belief systems

Screening: The Butcher Boy; Neil Jordan, 1997.

Other voices (4) South American cinema

Screening: T.B.C.