

<b>DEREE COLLEGE SYLLABUS FOR: : 2015 FILM HISTORY</b>		<b>3/0/3</b>
		<b>– UK LEVEL 4 15 UK CREDITS:</b>
<b>PREREQUISITES:</b>		
<b>CATALOG DESCRIPTION:</b>	Examination of key phases of film history. Analysis of film’s historical development in interaction with socio-economic context. Survey of major cinematic traditions from the silent to the sound era and from post-war and contemporary auteurs to Hollywood blockbuster culture. Analysis of aesthetic, critical and technological innovations in line with institutions, culture and social change. Women directors and cinema’s historiography.	
<b>RATIONALE:</b>	Cinema’s history displays a richly textured and very diverse array of styles and narrative forms. This course aims to familiarize students with key cinematic styles and forms that best exemplify the historical development of film as an art form. Although not exhaustive, this course is more than a survey of widely recognized key phases of film history. It also demonstrates the reciprocally forged relationship between film and society, both placed within major historical events in the 20 <sup>th</sup> century up to, and including, new identity challenges and historical legacies in the 21 <sup>st</sup> century. Since films qualify as artistic reflections of the culture and society in which they are created, but also as agents of social change, their study allows students to gain a deeper perspective of their place and role toward ongoing historical change.	
<b>LEARNING OUTCOMES:</b>	As a result of taking this course, the student should be able to: <ol style="list-style-type: none"> <li>1. Distinguish different formal, thematic and technological developments in film history.</li> <li>2. Assess the genesis of film styles as a response to social and historical change.</li> <li>3. Identify the impact of social movements, values and ideologies in different historical phases of film’s evolution as an art-form.</li> <li>4. Understand film production and film’s impact on society as a fusion of cultural diversity with globalization and transnational flows.</li> <li>5. Evaluate film’s rich history as a comparative means to broaden identity and to nurture inclusion.</li> </ol>	
<b>METHOD OF TEACHING AND LEARNING:</b>	In congruence with the teaching and learning strategy of the college, the following tools are used:	

	<p>-Classes consist of lectures, screenings and class discussions.</p> <p>--Office Hours: Students are encouraged to make full use of the office hours of their instructor, where they can ask questions and go over lecture material.</p> <p>-Use of Blackboard, where instructors post lecture notes, assignment instructions, timely announcements, as well as additional resources.</p>								
<p><b>ASSESSMENT:</b></p>	<p>Summative:</p> <table border="1" data-bbox="686 560 1430 711"> <tr> <td>Term Paper (1,700-2,000 words)</td> <td style="text-align: right;"><b>40</b></td> </tr> <tr> <td>Portfolio of work (analysis of film form and historical, ethical, ideological factors)</td> <td style="text-align: right;"><b>10</b></td> </tr> <tr> <td>Final Examination</td> <td style="text-align: right;"><b>50</b></td> </tr> </table> <p>Formative:</p> <table border="1" data-bbox="686 783 1430 823"> <tr> <td>Film analysis of form, setting, and ideology</td> <td style="text-align: right;">0</td> </tr> </table> <p>The formative assessment aims to prepare students for the three assessments.</p> <p>The project tests Learning Outcomes 1, 2, 3 and 4</p> <p>Portfolio work tests Learning Outcome 4 and 5</p> <p>The final examination tests Learning Outcomes 1, 3, 4 and 5</p>	Term Paper (1,700-2,000 words)	<b>40</b>	Portfolio of work (analysis of film form and historical, ethical, ideological factors)	<b>10</b>	Final Examination	<b>50</b>	Film analysis of form, setting, and ideology	0
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<p><b>INDICATIVE READING:</b></p>	<p><b>REQUIRED READING:</b></p> <p>Dixton, W.W. and G.A. Foster. 2018, A Short History of Film. Rutgers University Press.</p> <p><b>RECOMMENDED READING:</b></p> <p>Cook, D. 2016. A History of Narrative Film. W.W. Norton.</p> <p>Cousins, M. 2013. The Story of Film. Pavillion.</p> <p>Gyunn, W. 2010, The Routledge Companion to Film History.</p> <p>Thompson, K. and D. Bordwell. 2009. Film History: An Introduction. McGraw-Hill.</p> <p>Virilio, P. 1989. War and the Cinema: The Logistics of Perception. London: Verso.</p>								
<p><b>INDICATIVE MATERIAL:</b> (e.g. audiovisual, digital material, etc.)</p>	<p><b>RECOMMENDED MATERIAL</b> (<i>this and other material is at the discretion of the instructor</i>):</p> <p>The Birth of a Nation, 1915, David W. Griffith</p> <p>The Man with the Movie Camera, 1929, Dziga Vertov</p> <p>Pandora's Box, 1929, Georg W. Pabst</p> <p>City Lights, 1931, Charles Chaplin</p> <p>La Terra Trema, 1948, Luchino Visconti</p> <p>Sunset Boulevard, 1950, Billy Wilder</p>								

	<p>           Pather Panchali, 1955, Satyajit Ray            Equinox Flower, 1958, Yasujiro Ozu            L' Eclisse, 1962, Michelangelo Antonioni            Darling, 1965, John Schlesinger            Persona, 1966, Ingmar Bergman            Weekend, 1967, Jean-Luc Godard            Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles, 1975,            Chantal Akerman            JFK, 1991, Oliver Stone            Brokeback Mountain, 2005, Ang Lee            Syndromes and a Century, 2006, Apichatpong Weerasethakul            Once Upon a Time...in Hollywood, 2019, Quentin Tarantino         </p>
<b>COMMUNICATION REQUIREMENTS:</b>	All assignments using good English
<b>SOFTWARE REQUIREMENTS:</b>	Microsoft Word
<b>WWW RESOURCES:</b>	<p> <a href="http://www.imdb.com">www.imdb.com</a>  <a href="http://www.sensesofcinema.com">www.sensesofcinema.com</a>  <a href="http://www.mubi.com">www.mubi.com</a> </p>
<b>INDICATIVE CONTENT:</b>	<ol style="list-style-type: none"> <li>1. Methodological Approaches in Film Historiography</li> <li>2. The Invention of the Movies</li> <li>3. The Birth of an American Industry</li> <li>4. World Cinema: The Silent Era</li> <li>5. The Hollywood Studio System in the 1930s and 1940s</li> <li>6. International Cinema through World War II</li> <li>7. Postwar Challenges to the Movies</li> <li>8. World Cinema in the 1950s</li> <li>9. The 1960s Explosion</li> <li>10. World Cinema 1970 to the Present</li> <li>11. The New Hollywood</li> <li>12. Cinema Today: Diversity and Identity</li> </ol>