

## Course Descriptor

**Course Title:** The Story of Film and Cinema

**Type of Course:** Adult Education

**Credit:** Not credit bearing

### Weekly Session Titles and Descriptions

Week	Session Title	Description
1	The Birth of a Medium: Early Cinema to Agitprop	<p>Concepts: medium specificity; politics of cinema; power of visual storytelling</p> <ul style="list-style-type: none"> <li>• L'arrivée d'un train en gare de La Ciotat / Arrival of a Train at La Ciotat (1895) dir. Frères Lumiere [0'46"]</li> <li>• The Bride's First Night (1902) dir. Unknown [1'15"]</li> <li>• The Gay Shoe Clerk (1903) dir. Edwin S. Porter [1'13"]</li> <li>• Excerpt from Poor Little Rich Girl (1917) dir. Maurice Tourneur, starring Mary Pickford</li> <li>• Excerpt from Voyage dans la Lune (1902) dir. Georges Méliès [-2']</li> <li>• Main film: The Immigrant (1917) dir. Charlie Chaplin [22']</li> <li>• Excerpts from: Battleship Potemkin (1925) dir. Sergei Eisenstein [-5']</li> <li>• Excerpts from: The Man With a Movie Camera (1929) dir. Dziga Vertov [-3']</li> </ul>
2	The French New Wave & François Truffaut	<p>Concepts: Realism and Neorealism; Cinéma de Papa; influence of technology (mobile camera, fast film stock) on style.</p> <ul style="list-style-type: none"> <li>• Les Mistons / The Pests (1957) dir. François Truffaut [17']</li> <li>• L'opéra-Mouffe / Diary of a Pregnant Woman (1958) dir. Agnès Varda [17']</li> <li>• Excerpts from: The 400 Blows (1959) dir. François Truffaut</li> <li>• Maybe also: All The Boys Are Called Patrick (1957) dir. Jean-Luc Godard [21']</li> </ul>

<b>Week</b>	<b>Session Title</b>	<b>Description</b>
3	British Free Cinema: Documentary and its relationship to fiction	<p>Concepts: documentary ethics; unavoidable construction of narrative; influence of documentary style on realist filmmaking.</p> <ul style="list-style-type: none"> <li>• Dreamland (1953, released 1956) dir. Lindsay Anderson [10']</li> <li>• Momma Don't Allow (1956) dir. Karel Reisz &amp; Tony Richardson [22']</li> </ul>
4	Power, Powerlessness and the City	<p>Concepts: the spatial turn; third cinema</p> <ul style="list-style-type: none"> <li>• Borom Sarret (1963) dir. Ousmane Sembène [20']</li> <li>• Blight (1999) dir. John Smith [15']</li> </ul>
5	Surrealism and Absurdism	<ul style="list-style-type: none"> <li>• Dark/Light/Dark (1989) or Dimensions of Dialogue (1982) dir. Jan Svankmayer [9' or 12']</li> <li>• Excerpt from: Street of Crocodiles Brothers Quay (1986) [-5']</li> <li>• Peel (1982) dir. Jane Campion [9']</li> </ul>
6	Science Fiction, Time, Memory and the Moving Image	<p>Concepts: time; memory; nostalgia</p> <ul style="list-style-type: none"> <li>• La Jetée (1962) dir. Chris Marker [28']</li> <li>• Excerpts from Twelve Monkeys (1995) dir. Terry Gilliam</li> <li>• Excerpts from Strange Days (1995) dir. Kathryn Bigelow</li> <li>• Excerpts from Johnny Mnemonic (1995) dir. Robert Longo</li> <li>• Excerpt from The Matrix (1999) dir. the Wachowskis</li> <li>• Excerpt from Inception (2010) dir. Christopher Nolan</li> <li>• Week 7 – Acts of Appropriation: Remakes, Intertextuality &amp; Queering the Cowboy Movie</li> </ul>
7	Acts of Appropriation: Remakes, Intertextuality & Queering the Cowboy Movie	<p>Concepts: queer theory; appropriation; transculturation</p> <ul style="list-style-type: none"> <li>• Extraña Forma de Vida / Strange Way of Life (2023) dir. Pedro Almodóvar [31']</li> <li>• Excerpts from: Brokeback Mountain (2005) dir. Ang Lee</li> <li>• Excerpts from: A Fistful of Dollars (1964) dir. Sergio Leone [-3']</li> <li>• Excerpts from: Yojimbo (1961) dir. Akira Kurosawa [-3']</li> </ul>

<b>Week</b>	<b>Session Title</b>	<b>Description</b>
8	Beyond Photographic Reality: Sci-fi, Animation, CGI	Concepts: Live action v. animation; CGI; Kino-brush <ul style="list-style-type: none"> <li>• Bad Travelling (2022) dir. David Fincher [21']</li> <li>• Excerpts from various David Fincher films and TV series.</li> </ul>

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## **Course Overview**

We can all 'read' movies instinctively, but when reflecting on the emotional experience of a film we can often struggle to find the words to explain what we felt, or more often, to describe what it was the film actually did to make us feel that way. And of course, sometimes films use familiar visual language to tell us bafflingly strange tales that challenge our skills of interpretation. This course is here to help you get more out of your experience of the movies by understanding the medium, how it developed and how it continues to change.

Each week we will see a short film by an influential filmmaker, or from a key moment in cinema history ranging from the documentary beginnings of the medium through the French New Wave to CGI Sci-Fi animation and beyond. After the screening you will unpack the film, explore the social, historical and cinematic context, learn about key filmmaking techniques, and figure out how these factors combine to make meaning.

The tutor will provide readings to give some context before each session. Lecturers' slides, additional reading material and suggestions of feature-length films linked to the week's short film/s will be provided for further independent study after the class to allow students to dig deeper into the films and filmmakers at their own pace.

By the end of the course you may fall for a genre of film that you had previously assumed was not for you or discover forms of cinema that you haven't encountered before. Moreover, you will have learned how to 'read' movies in a way that will allow you to extract even more enjoyment from streaming binges and trips to the picture house.

### **Required Previous Experience (if any)**

No previous knowledge of film studies or film history is required.

### **Required Reading Material or Special Equipment Needed (if any)**

- None specified
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### **Learning Outcomes**

At the end of this course you should be able to

- Understand and be able to identify some key features of specific film genres

- Recognise the names and films of some of the most significant western film makers of the twentieth and twenty-first centuries
- Engage in discussion with others on the forms and function of visual elements used in film and cinematography..

### **Possible Further Study**

Further courses on the after:hours programme in arts or humanities might be useful to you.

### **Additional information**

This course descriptor may be subject to change during the delivery of the course, depending on the specific direction and nature of the learner cohort, and is intended to be responsive to the group dynamics as they emerge during the delivery of the course.