Module: **Film Studies (BAJH-FS)**
Elective

Allocation of Marks: **100% Project**

Intended Module Learning Outcomes
On successful completion of this module, the learner will be able to:

1. Demonstrate specialised knowledge of selected film genre and film cycles
2. Illustrate an understanding of key concepts in Film Studies
3. Evaluate and discuss the directorial techniques of selected film directors
4. Demonstrate critical judgement and analytical skills
5. Pursue further study and research in media/communications and/or related humanities based disciplines
6. Utilise knowledge gained to design and develop media artefacts

Module 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 will provide 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 which 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.

Module Curriculum

Introduction to Film Theory
Learners will be given an introduction to Film Theory so that they will understand the creative components of film texts; particular attention will be paid to mise-en-scene; montage; editing; lighting; camera and sound.

National cinema
- Germany 1918-1931
  Film and reality; film as a distinct artform; film and society. German Expressionist film; Screening: M (Fritz Lang, 1931)

- Soviet Union 1918-1931
  The development of montage. Artistic considerations of the development of sound. Screening: The Battleship Potemkin (S. Eisenstein, 1925).

- Post WII Italy 1942-1959
  The Italian film industry & fascism. Neorealism. Screening: The Bicycle Thieves (Vittorio De Sica, 1949).

- French New Wave 1958-1962
  Auteur theory; cahiers du cinema; counter cinema; distanciation; jump cut; cinema verite; homage; mise-en-scene. Screening: A Bout du Souffle; (Jean Luc Godard; 1960)

Film Genre - The Road Movie

- Development of genre; iconography; tracking shots; escape/self-discovery; urban/civilised vs rural/wilderness; amour fou; the road as tabula rasa. Screening Gun Crazy (Joseph H Lewis; 1949)

- Hollywood Renaissance – New American cinema; influence of French New Wave; alternative politics, cultures, lifestyles; independent cinema; Screening: Bonnie and Clyde (Arthur Penn, 1967)

- Image, sound, character – road narratives; motivation, Heidegger, fate, existentialist cinema; Screening: Badlands (Terence Malick,1973)

- Feminist perspectives; transformative narrative; patriarchy; coded notions of the 'feminine' Screening: Thelma and Louise (Ridley Scott, 1991)

Ireland and Cinema

- Ireland on screen- Development of Irish cinema; representations of 'Ireland' onscreen; iconography; Panofski; Romanticism and Landscape - Screening: The Quiet Man; John Ford; 1952

- Representations of violence - Identity; nationalism/Republicanism; imperialism/Unionism; colonialism; stereotypes - Screening: The Crying Game; Neil Jordan; 1992.

- Interrogating the State - Popular culture; tradition and modernity; globalisation, the Celtic Tiger; decline traditional belief systems: Screening: The Butcher Boy; Neil Jordan, 1997.