

# FI106-15 Film History

**23/24**

**Department**

SCAPVC - Film & Television Studies

**Level**

Undergraduate Level 1

**Module leader**

Stephen Gundle

**Credit value**

15

**Module duration**

10 weeks

**Assessment**

60% coursework, 40% exam

**Study location**

University of Warwick main campus, Coventry

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## Description

### Introductory description

In this module you will study key moments and questions in the history of cinema. You will think about film texts within their broader industrial, cultural, social and political contexts and consider the different forms of historical work that they have inspired. The scope of this module is broad and you might find yourself considering cinema's place as a medium of mass entertainment, thinking about the ways in which cinema represents the past, exploring the history of race, class and gender representation, or thinking about the links between cinema and politics.

### Module aims

The aim of the module is to study key moments and questions in the history of cinema, linking film texts to broader industrial, cultural, social and political contexts, and exploring the historiographical debates they have occasioned. Consideration will be given to two or more of the following themes: cinema as a medium of mass entertainment; cinema and politics; differences between Hollywood and other national cinemas; cinema and the representation of the past; gender, racial and class representation; approaches to the study of film history.

### Outline syllabus

This is an indicative module outline only to give an indication of the sort of topics that may be

covered. Actual sessions held may differ.

#### **WEEK 1: ITALIAN NEOREALISM**

Screenings: Rome, Open City (Roberto Rossellini, 1945)/ Umberto D (Vittorio de Sica, 1952)

#### **WEEK 2: FRENCH NEW WAVE**

Screenings: Breathless (Jean-Luc Godard, 1961)/ Cleo from 5 to 7 (Agnes Varda, 1962)

#### **WEEK 3: DIRECT CINEMA**

Screening: Primary (Robert Drew, 1960) & Titicut Follies (Fredric Wiseman, 1967)

#### **WEEK 4: CZECH NEW WAVE**

Screening: Daisies (Věra Chytilová, 1966)

#### **WEEK 5: CINEMA NOVO**

Screening: Black God, White Devil (Glauber Rocha, 1963)

#### **WEEK 6: READING AND VIEWING WEEK**

#### **WEEK 7: NEW GERMAN CINEMA**

Screenings: Fear Eats the Soul (Rainer Werner Fassbinder, 1972)/ All that Heaven Allows (Douglas Sirk, 1955)

#### **WEEK 8: TAIWAN NEW CINEMA**

Screenings: Vive l'amour (Tsai Ming-liang, 1994)/ What Time Is It There? (Tsai Ming-liang, 2001)

#### **WEEK 9: DOGMA 95**

Screenings: Festen (Thomas Vinterberg, 1998)

#### **WEEK 10: MEXICAN NEW CINEMA**

Screening: Amores Perros (Alejandro González Iñárritu, 2000)

### **Learning outcomes**

By the end of the module, students should be able to:

- Students will acquire introductory knowledge of the history of cinema and learn to analyse film texts in relation to the contexts in which they were produced, exhibited and understood. They will be introduced to film historiography and will explore the critical debates which have arisen around specific module texts.

### **Indicative reading list**

#### **ON NEW CINEMAS AND NEW WAVES**

Catherine Russell (1995), Narrative Mortality: Death, Closure and New Wave Cinemas

Geoffrey Nowell-Smith (2008), Making Waves: New Cinemas of the 1960s

James Tweedie (2013), The Age of New Waves: Art Cinema and the Staging of Globalization

Peter Cowie (2004), Revolution!: The Explosion of World Cinema in the 60s

Sean Martin (2013), New Waves in Cinema

#### **ON FILM HISTORIES**

Aristides Gazetas (2008), An Introduction to World Cinema

Douglas Gomery and Robert C. Allen (1985) Film History: Theory and Practice

George Nowell-Smith (ed.) The Oxford History of World Cinema

Karl Schoonover & Rosalind Galt, eds. (2010), Global Art Cinema

Kristin Thompson & David Bordwell (2003) Film History: An Introduction.

Mark Cousins (2009) The Story of Film, esp. Chapter 7, pp. 266-327  
James Chapman (2013) Film and History  
Paul Grainge et al. (eds) (2011) Film Histories: An Introduction and Reader  
Pam Cook (2007) The Cinema Book. London: BFI.  
Robert Sklar (2002) A World History of Film., esp. Part V.  
Robert A. Rosenstone (2006) History on Film/Film on History

[View reading list on Talis Aspire](#)

## Subject specific skills

This module develops skills of audio-visual literacy, through close textual and/or contextual analysis in relation to the moving image and sound. It may also develop understandings of historical, theoretical and conceptual frameworks relevant to screen arts and cultures.

## Transferable skills

- critical and analytical thinking in relation
  - independent research skills
  - team work
  - clarity and effectiveness of communication, oral and written
  - accurate, concise and persuasive writing
  - audio-visual literacy
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## Study

### Study time

| Type           | Required                  |
|----------------|---------------------------|
| Lectures       | 9 sessions of 1 hour (7%) |
| Seminars       | 9 sessions of 1 hour (7%) |
| Other activity | 36 hours (28%)            |
| Private study  | 76 hours (58%)            |
| Total          | 130 hours                 |

### Private study description

Reading and viewing in preparation for classes, and essay and exam preparation.

### Other activity description

18 screenings (2 x 2 hours per week)

## Costs

No further costs have been identified for this module.

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## Assessment

You must pass all assessment components to pass the module.

### Assessment group D1

|                    | Weighting | Study time |
|--------------------|-----------|------------|
| Written Assignment | 60%       |            |
| Examination        | 40%       |            |
| ~Platforms - WAS   |           |            |

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- Answerbook Pink (12 page)

### Feedback on assessment

Departmental feedback sheet on essay; optional feedback tutorial

[Past exam papers for FI106](#)

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## Availability

### Courses

This module is Core for:

- Year 1 of UFIA-W620 Undergraduate Film Studies
- Year 1 of UFIA-QW25 Undergraduate Film and Literature