

INFORMATION REGARDING STUDY-UNITS

Code	CST 1191
Title	Development of Film Language
Type	Lectures
ECTS credits	5ects
Pre-requisite study-unit	nil
Method of assessment	Examination only, 100%
Lecturer	Dr. Saviour Catania
Description	<p>This study-unit is divided into two parts:</p> <p><u>History of Film:</u> This study-unit is intended to provide a concise and critical guide to the historic past and present state of the cinema. Each lecture takes as its focus a major technical and artistic achievement in film history, setting it against the background of the key concepts of the period. Topics considered include:</p> <p>Film Pioneers: Edison, Lumière, Méliès American Film Narrative: Porter, Griffith Soviet Film Montage: Pudovkin, Eisenstein German Film Expressionism: Wiene, Lang, Murnau Italian Neo-Realist Cinema: Visconti, Rossellini, de Sica The French Nouvelle Vague: Truffaut, Chabrol, Godard Japanese and Chinese Cinema: Kurosawa, Zhang</p> <p><u>Film Genre:</u> This study-unit begins with a consideration of the development of several commercially successful and culturally significant film genres and then proceeds to an analysis of a wide variety of relevant issues ranging from the problem of generic overlapping and/or parallelism to the debate on the appropriateness of structural, mythical, psychological, ideological, iconographic and philosophical approaches of film genres critics. Topics considered include:</p> <p>Wood's Familial Horror Film: Genre as Ideological Psychoanalysis The Sobchak/Kawin/Lucanio Hypotheses: Defining the Cinefantastic McArthur's Gangster Film: A Study in Generic Iconography Porfirio's 'Film Noir': An Existential Film Genre?</p>

	<p>Mythicising History: French's Anatomy of the Western A Structural Approach to the Samurai Film: Desser as Genre Theorist</p>
<p>Reading List</p>	<p><u>History of Film</u> <i>Basic texts:</i></p> <p>Ellis, Jack C. & Virginia Wright Wexman: <i>A History of Film</i>. 5th ed. Boston: Allyn & Bacon, 2002. Photocopy of film terms – available from the CCT photocopying room Photocopies of various film articles – available from <i>Paperclips</i> Photocopying Bureau</p> <p><i>Other texts:</i></p> <p>Armes, Roy. <i>Patterns of Realism: A Study of Italian Neo-Realist Cinema</i>. London: Tantivy Press, 1971. Armes, Roy. <i>French Cinema</i>. London: Secker & Warburg, 1985, Berry, Chris (ed.). <i>Perspectives on Chinese Cinema</i>. London: BFI Publishing, 1991. Bordwell, D. & Thompson, K. <i>Film History: An Introduction</i>. 2nd ed. New York: McGraw-Hill, 2002. Cook, David A. <i>A History of Narrative Film</i>. New York: Norton, 1990. Eisner, Lotte H. <i>The Haunted Screen: Expressionism in the German Cinema</i>. London: Secker & Warburg, 1973. Elsaesser, Thomas & Adam Barker (eds.). <i>Early Cinema: Space, Frame, Narrative</i>. London: BFI Publishing, 1990. Jacobs, Lewis. <i>The Rise of the American Film</i>. New York: Columbia University Press, 1970. Leyda, Jay. <i>Kino: A History of the Russian and Soviet Film</i>. London: George Allen & Unwin, 1983. Ritchie, Donald. <i>The Films of Akira Kurosawa</i>. 3rd ed. Berkeley: University of California Press, 1996.</p> <p>Filmography:</p> <p><i>Early Cinema</i> Vols.I &II. (anthology of films by early pioneers); <i>Cinema Europe: The Other Hollywood</i>. (documentaries on early silent European cinema). Griffith, D.W. <i>Intolerance, Birth of a Nation, Broken Blossoms, D.W. Griffith: Father of Film</i> (documentary); Chaplin, C. <i>The Gold Rush</i> Pudovkin, V. <i>Mother</i>; Eisenstein, S. <i>Battleship Potemkin, Strike, October, The Secret Life of Sergei</i></p>

Eisenstein (documentary)
Weine, R. *The Cabinet of Dr. Caligari*; Murnau, F.W. *Nosferatu*; Lang, F. *Metropolis*, *M.*
Visconti, L. *Ossessione*, *La Terra Trema*; Rossellini, R. *Roma, Città Aperta*; De Sica, V. *Ladri di Biciclette*, *Umberto D.*
Truffaut, F. *Les 400 Coups*; Chabrol C. *Le Boucher*;
Godard, J.L. *Alphaville*
Kurosawa, A. *Seven Samurai*, *Kurosawa* (documentary);
Zhang, Y. *Raise the Red Lantern*

Film Genre

Basic texts:

Grant, Barry Keith (ed.) *Film Genre Reader II*. Austin: University of Texas Press, 1995.

Photocopies of various film articles – available from *Paperclips* Photocopying Bureau

Other texts:

Copjec, Joan (ed.) *Shades of Noir: A Reader*. London: Verso

Books, 1993.

Desser, David. *The Samurai Films of Akira Kurosawa*. Ann Arbor, MI.: UMI Research Press, 1983.

Grant, Barry Keith (ed.) *Planks of Reason: Essays on the*

Horror Film. Metuchen N.J.: Scarecrow Press, 1984.

French, Philip. *Westerns: Aspects of a Movie Genre*. Oxford: Oxford University Press, 1977.

Hirsch, Foster. *The Dark Side of the Screen: Film Noir*. New