

COURSE SPECIFICATION DOCUMENT

Academic School / Department:	Communications
Programme:	Film Studies
FHEQ Level:	5
Course Title:	Western European Cinema
Course Code:	FLM 5700
Student Engagement Hours:	120 (standard 3- credit BA course)
Lectures:	22.5
Seminar / Tutorials:	22.5
Independent / Guided Learning:	75
Semester:	Summer
Credits:	12 UK CATS credits 6 ECTS credits 3 US credits

Course Description:

This travel course examines Western European cinema and the extent to which the continent's cultural, political, social and historical context affected its development. The focus of the course is comparative and historically wide-ranging, covering a variety of approaches to, and theories of, narrative cinema. Students will have the opportunity to: compare various international adaptations; compare critically indie cinema vs. big-industry cinema; discuss emerging trends; and examine the changing landscape of European cinema with relation to the Internet, digital media and international cinematic marketplaces (festivals and distribution). Where possible opportunities for guest speakers, experiential learning, film festivals, screenings and visits will be utilised. Students will start in London and travel to Paris, Rome, and Florence.

Prerequisites: GEP 4180, COM 4100, COM 4200, FLM 4200, FLM 4205 or ARW 4195

Aims and Objectives:

This course aims to explore central questions in the study of international cinema such as: How do key film movements influence each other? What do Western European national cinemas reveal about the formation of identities and societies? What are some of the differing approaches to examine the form and grammar of European narrative cinema? How

has European cinema changed with the rise of digital media? How is European cinema marketed, shared, and monetised in business?

By the end of the semester, successful students will have:

- An understanding of key theoretical methodologies, directors, examples and movements
- Established an enhanced variety of skills to explore and critically analyse different source materials as they relate to European films
- Amalgamated a number of critical skills and detailed information to produce well-rounded and well-supported academic criticisms
- An historical awareness of the cultural, social and political contexts in which European films were produced
- Further enhanced their practical skills in relations to: critical writing and clear communication, the ability to link theory, evidence and social issues, and effectively manage time and independent study

Programme Outcomes:

5A(iii); 5A(iv); 5B(iii); 5C(i); 5D(ii)

A detailed list of the programme outcomes is found in the Programme Specification. This is maintained by Registry and located at: <https://www.richmond.ac.uk/programme-and-course-specifications/>

Learning Outcomes:

By the end of this course, successful students should be able to:

- Demonstrate a systematic understanding of the historical, socio-cultural and political evolution of various Western European national cinemas, including their aesthetical traditions and forms, current characteristics and possible future developments.
- Show a systematic understanding of the ways audiences engage with cultural texts and practices of various national cinemas, and make meaning from them.
- Demonstrate the ability to gather, organise, analyse and deploy complex, abstract and competing ideas regarding national cinemas in order to effectively make comparisons and connections, identify possible new concepts and formulate arguments in clear communication.

Indicative Content:

- The European story of Film – Silent, Sound, Digital
- European and International Adaptation Comparisons
- Auteur theory, International Film Business
- Key definitions
- Italian neo-realism
- German expressionism
- French new wave
- German New Wave
- Dogma 95

Assessment:

This course conforms to the University Assessment Norms approved at Academic Board and can be found at <https://www.richmond.ac.uk/university-policies>.

Teaching Methodology:

The course includes screenings of extracts from feature films as well as short films. These will be followed by lectures, class/seminar discussions and relevant site visits. There will be additional assigned films to watch outside of class time. For some assignments in particular, students will be asked to seek out and analyse films of their own choosing as active researchers. Students should complete all the set reading for each class beforehand in order to participate fully in class discussion. Student work is assessed through a variety of ways using both formative and summative approaches. Feedback is intended to help improve student approach to learning and achieve better results.

A possible itinerary includes arrival in London, spending a week visiting production locations and facilities (Pinewood Studios, BFI, Warner Brothers/Harry Potter Studios). Next stop is Paris, France for its cinema history, locations and lectures, and with the opportunity to meet with media creators at La Cité du Cinéma, Saint Denis. Italy is the final destination, with travel between Rome and Florence (through Tuscany for reference sites for Italian cinema), and eventually to Rome to visit Cinecitta. Schedule dependent, the course will aim to bring students to an international film festival as well.

Indicative Text(s):

- Cartmell, Deborah (ed). *A Companion to Literature, Film, and Adaptation*. London, UK: Wiley-Blackwell, 2014.
- Cousins, Mark. *The Story of Film*. London, UK: Pavilion, 2011. Print/Kindle.
- Dudrah, R., L. Nagib and Chris Perriam (ed). *Theorizing World Cinema*. New York: I.B. Tauris. 2012. Print.
- Gillespie, Marie and Jason Toynbee. *Analysing Media Texts*. Maidenhead, UK: McGraw-Hill, 2006. Print.
- Nochimson, Martha. *World on Film*. Oxford, UK: Wiley-Blackwell, 2010. Print.

Journals

