COURSE CONTENT

Date: 25 February 2015

Academic Year: 2015/2016 Semester 1

Study Year (if applicable): 4

Course Code & Title: HH4015 Film: A Global History

Academic Unit: 4 AU

Pre-requisite: HH1001

Course Description:

HH4015 Film: A Global History
[Seminars: 52 hours; Pre-requisite: HH1001; Academic Unit: 4.0]

Learning Objectives
- Understand major themes and developments in film history and its relationship with global history;
- Analyse the relationships between film and history, economics, society, culture, politics, science, and social values;
- Evaluate the role of film as a major historical, political, intellectual and commercial tool in the 20th century;
- Develop skills and familiarity with using visual sources and archives as historical sources
- Formulate own ideas and observations on the intersections between film and history

Content
Film was the major international cultural form of the twentieth century. This course examines the ways in which the output, the organization and the economics of the film industry impacted on the modern world: it analyses how and why filmic images altered the fabric of social relations at particular points in the twentieth century. The course also challenges students to integrate cinema history into other fields such as social history, geography and economics.

Course Outline

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<th>S/N</th>
<th>Topic</th>
<th>Seminar hours</th>
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<td>1</td>
<td>Introduction: Film and the Historian</td>
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<td>2</td>
<td>Early cinema: History, Technology, and Theory</td>
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<td>3</td>
<td>Silent Cinema: celebrity and the birth of a global industry</td>
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<td>Alternative film: German Expressionism and Soviet montage</td>
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<td>Documentary cinema and film as democratic activism</td>
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<td>6</td>
<td>The Talkies: the invention of national cinemas</td>
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<td>7</td>
<td>Propaganda, Film, and the Second World War</td>
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<td>8</td>
<td>Colonial Film: governing Empire/managing decolonisation</td>
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<td>9</td>
<td>American power and the rise of the Hollywood studio system</td>
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<td>10</td>
<td>The Cold War on screen</td>
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<td>11</td>
<td>Advertising: film and consumer culture</td>
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<td>12</td>
<td>Science and film</td>
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<td>13</td>
<td>Film after the new media revolution</td>
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**Learning Outcomes**
- A overview of the development of film as a political, economic and cultural force
- A clear grasp of key themes and concepts in film history
- Acquire critical skills and self-confidence in using visual sources and archives
- Be able to express complex ideas in a wide variety of appropriate formats

**Student Assessment (100% Continuous Assessment)**
Based on the objectives of the course, the use of 100% continuous assessment is most appropriate to evaluate the learning outcomes.

Students will be assessed by:

a. Class presentation using archival film (10%)
   Students will take turns to present, interpret and assess relevant visual sources that they have selected and which relate (broadly) to thematic arguments drawn out from class and readings

b. Source review essay (30%)
   Building on the class exercise, the source review essay demands students critically evaluate a series of visual archives and then relate this analysis back to key scholarly debates

c. Plan of visual essay (10%)
   This assessment asks students to develop a suitable topic and justify a source base for the visual assignment. Justifying methodology is critical – students need to reflect on how and why they are going to approach their visual source material

d. Visual essay (50%)
   The final assessment is intended to showcase both the students range of learning and also give them the opportunity to extend, improve and synthesise the ideas and skills they have developed in the first three assessments. This assignment could take the form of either a visual essay, a short film or an essay reflecting on the historiographical strengths and weaknesses of critically deploying visual sources

**Textbooks/References**
Film, and in particular, online collections such as the Colonial Film Database and the Prelinger Archives would be a key source, but general texts would include:

H. Wasson and C. Acland *Useful Cinema: Expanding Film Contexts* (2011)
Dan Strieble *Learning with the Lights Off: Educational Film in the United States* (2012)
J. Caughie (Ed.) *Theories of Authorship* (1981)
P. Smith (ed.) *The Historian and Film* (1976)