

# FILM STUDIES 2009-2010

SCHOOL OF DRAMA, FILM AND MUSIC TRINITY COLLEGE DUBLIN

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## **BCFilm: Film & Film Theory**

**Lecturer: Dr Paul McGuirk**

email: [pauldmcguirk@gmail.com](mailto:pauldmcguirk@gmail.com)

### **Timetable:**

**Lectures:** Monday 6-7 pm in JM Synge 2039; Thursday 6-7 pm in Thomas Davis 2043

**Screenings:** Monday 7-9 pm in JM Synge 2039

### **Course Outline**

This Broad Curriculum course will trace the emergence and evolution of film and film theory from its origins in the late nineteenth and twentieth century to the present. Over that time many movements and theories of cinema have emerged and, in many cases, been eclipsed. The principal theoretical approaches will be examined and assessed in terms of their historical importance and their practical application. The development of cinema both as an art form and an industry will be examined and, in addition, consideration will be given to the various ways in which national cinemas have emerged and evolved over time. The aim of this course is to expose students to the diversity of filmmaking practices and provide them the theoretical tools that will allow them analyse the connections between cinema and the various social, economic and cultural contexts in which films have been produced.

### **Readings**

There is a list of suggested readings for each week. This list is not meant to be exhaustive and it is hoped will encourage further independent research. Please ensure that you have read something from the list each week before you attend the lectures.

### **Lectures**

Each week the first lecture will establish the context for the film in question. The second lecture will be more flexible and will aim to *either* provide a further lecture on a related topic or offer an opportunity for general discussion.

### **Screenings**

There will be occasions when the film being screened exceeds the two-hour time slot.

### **Registration**

Students must register for the course through the Broad Curriculum Website. If you wish to cancel your registration and drop out of the course then you must email the Broad Curriculum administration at [bccourse@tcd.ie](mailto:bccourse@tcd.ie) to de-register.

### **Assessment**

An essay of 2500 words is required. You must achieve an overall mark of 40% to pass the course. There will be no written final exam. You should also familiarise yourself with the Broad Curriculum Assessment/Examination Regulations, which are on the Broad Curriculum website.

*STUDENTS ARE ALSO REMINDED THAT IT IS  
THEIR RESPONSIBILITY TO BE FAMILIAR WITH  
TRINITY COLLEGE'S POLICIES CONCERNING PLAGIARISM*

**TWO** copies of essay must be submitted for assessment. One copy should be handed in to the Drama office in the Samuel Beckett Centre. Another copy of the same essay should be submitted via Turnitin.com. Failure to submit via Turnitin.com will result in the essay not being assessed. Essays are not accepted via email.

## COURSE OUTLINE – MICHAELMAS TERM 2009

**Week One: No lectures or screening**

**Week Two: Early Cinema: Formalism & Expressionism**

**Screening:** *Sunrise* (FW Murnau, US, 1927)

**Suggested Readings:**

Lucy Fischer, *Sunrise: A Song of Two Humans* (London: BFI Classics, 1998)

David A Cook, *A History of Narrative Film, 3<sup>rd</sup> Ed*, (New York: Norton, 1996) pp. 115-122

Thompson & Bordwell, *Film History: An Introduction* (New York: McGraw Hill, 2003, pp. 174-8

Tom Gunning, 'Early American Cinema' in John Hill & Pamela Church Gibson, eds., *The Oxford Guide to Film Studies* (Oxford University Press, 1998) pp.255-271

Tom Gunning, 'The Cinema of Attractions: Early cinema, its spectator and the avant-garde' in Thomas Elsaesser, ed. *Early Cinema: Space, Frame & Narrative*. (BFI, 1991) pp.56-62

**Week Three: French Poetic Realism**

**Screening:** *Le Jour se lève* (Marcel Carné, France, 1939)

**Suggested Reading:**

Maureen Turim, 'Poetic Realism as psychoanalytical & ideological operation'

In Hayward & Vincendeau, eds. *French Film: Texts & Contexts* (Routledge, 2000)

Dudley Andrew, *Mist of Regrets* (Princeton UP, 1995) pp. 319-332

Thompson & Bordwell, *Film History: An Introduction* (McGraw Hill, 1994) pp. 328-332

David A Cook, *A History of Narrative Film 3<sup>rd</sup> Ed* (Norton, 1996) pp. 378-391)

**Week Four: Classical Narrative**

**Screening:** *Casablanca* (Michael Curtiz, US, 1942)

**Suggested Readings:**

Robert B Ray, *A Certain Tendency of The Hollywood Cinema* (Princeton UP, 1985) pp. 89-112

Richard Maltby, 'A Brief Romantic Interlude: 3½ seconds of the Classical Hollywood Cinema' in Bordwell & Carroll, *Post-Theory* (U Wisconsin Press, 1996) pp. 434-459

Umberto Eco, 'Casablanca: Intertextual Collage', *Faith in Fakes* (Minerva, 1995) pp. 197-212

Robin Wood, *America in the Movies* (Columbia UP, 1989) pp. 24-28

Bordwell & Thompson, *Film Art: An Introduction* (McGraw Hill, 2001) pp. 68-90 & pp.415-418.

Pam Cook & Mieke Bernick, *The Cinema Book* (London: BFI, 1999) pp.39-42.

**Week Five: Hollywood, Realism & Expressionism**

**Screening:** *Citizen Kane* (Orson Welles, US, 1941) [Bank Holiday: Arrange own viewing]

**Suggested Readings:**

Marilyn Fabe, *Closely Watched Films* (University of California Press, 2004) pp.78-98

Laura Mulvey, *Citizen Kane* (London: BFI Classics, 1992)

Pauline Kael, *The Best Film Ever Made* (London: Methuen, 2002)

David Bordwell and Kristin Thompson, *Film Art: An Introduction* (McGraw Hill, 2001) pp.110-127.

**Week Six: Film Noir**

**Screening:** *Double Indemnity* (Billy Wilder, US, 1944).

**Suggested Readings:**

Richard Schickel, *Double Indemnity* (London: BFI Classics, 1996)

Frank Krutnik, *In A Lonely Street: Film Noir, Genre & Masculinity* (Routledge, 1991) pp. 137-163

James Naremore, *More Than The Night* (University of California Press, 1998) pp. 81-95

Janey Place, 'Women in Film Noir' in EA Kaplan, ed. *Women in Film Noir* (BFI, 1998) pp.47-68

Paul Schrader, 'Notes on Film Noir' Silver /Ursini, eds. *Film Noir Reader* (Limelight, 1998) pp. 53-64

Claire Johnston, 'Double Indemnity' in Kaplan, ed. *Women In Film Noir*(BFI, 1998) pp. 89-97

**Week Seven: Study Week - No Lecture.**

**Week Eight: Italian Neo-Realism**

**Screening:** *Ladri di biciclette/ The Bicycle Thieves* (Vittorio De Sica, Italy, 1948)

**Suggested Readings:**

Millicent Marcus, *Italian Films in the Light of Neorealism* (Princeton UP, 1986, pp. 54-75  
Marilyn Fabe, *Closely Watched Films* (Berkeley: University of California Press, 2004) pp.99-121  
Andre Bazin, 'Bicycle Thieves' in *What Is Cinema II* (U of California Press, 1971) pp. 47-60  
Mark Shiel, *Italian Neorealism: Rebuilding the Cinematic City* (Wallflower, 2006)  
Thompson & Bordwell, *Film History: An Introduction* (New York: McGraw Hill) 2003, pp.353-372

**Week Nine: The French New Wave**

**Screening:** *Les 400 coups/ The 400 Blows* (Francois Truffaut, France, 1959)

**Suggested Readings:**

Marilyn Fabe, *Closely Watched Films* (University of California Press, 2004) pp.120-134  
Anne Gillain, 'The Script of Delinquency', Hayward & Vincendeau, eds (Routledge, 2000) pp. 142-157  
Homes & Ingram, *François Truffaut* (Manchester UP, 1998) pp. 41-51; 127-130; 146-149.  
François Truffaut, 'A Certain Tendency in French Cinema' in Graham & Vincendeau, eds.  
*The French New Wave: Critical Landmarks* (Palgrave/Macmillan/BFI, 1968/2009) pp. 39-64  
Andre Bazin, 'La politique des auteurs', Graham/Vincendeau, eds. *The French New Wave*, pp.130-48

**Week Ten: Hollywood, Genre & Authorship**

**Screening:** *The Man Who Shot Liberty Valence* (John Ford, US, 1962)

**Suggested Reading:**

Robert B Ray, *A Certain Tendency of the Hollywood Cinema* (Princeton UP) pp.215-243.  
Jim Kitses, *Horizons West: Directing the Western from Ford to Eastwood* (BFI, 2004) pp. 118-125  
Richard Slotkin, *Gunfighter Nation* (New York: Harper Perennial, 1992) pp. 1-26  
Robert Warshaw, 'The Westerner' in *The Immediate Experience* (Harvard UP, 1962/2001) pp. 105-204  
Andre Bazin, 'The Western: the American Film *par excellence*' & 'The Evolution of the Western' in  
*What Is Cinema II* (University of California Press, 1971) pp. 140-157

**Week Eleven: The European Art Film**

**Screening:** *8 1/2 / Otto e mezzo* (Federico Fellini, Italy, 1963)

**Suggested Reading:**

Marilyn Fabe, *Closely Watched Films* (University of California Press, 2004) pp. 152-172.  
Peter Bondanella, *The Films of Federico Fellini* (Cambridge UP, 2002) pp. 93-116  
\_\_\_\_ *The Cinema of Federico Fellini* (Princeton UP, 1992) pp.163-179

**Week Twelve: The European Art Film**

**Screening:** *Persona* (Ingmar Bergman, Sweden, 1966)

**Suggested Reading:**

Lloyd Michaels, *Ingmar Bergman's Persona*, Cambridge UP, 2000,  
Christopher Orr, 'Scenes from the Class Struggle in Sweden' in Lloyd Michaels,  
*Ingmar Bergman's Persona*, Cambridge UP, 2000, pp. 86-109.  
Susan Sontag, 'Bergman's *Persona*' in Lloyd Michaels, *Ingmar Bergman's Persona*,  
Cambridge UP, 2000, pp. 62-85  
Robin Wood, *Ingmar Bergman* (Studio Vista, 1969) pp. 143-159  
\_\_\_\_ 'Persona Revisited', *Sexual Politics & Narrative Film* (Columbia UP, 1998)

