Course Code: FSS022
Course Title: The Musical
Lecturer: Ciara Barrett
Semester: 1 (Michaelmas)
Contact Hours: 22 hours lectures/ seminars
                22 hours screenings

ECTS value: 5 ECTS

Rationale and Aims:
This is a sophister option. It will involve an in-depth exploration of the history of the musical over a range of national cinemas and filmmaking traditions. This module therefore aims to explore the history and theory of the musical from a transnational perspective, taking into account issues of narrative, form, and integration; sound; representations of gender and ethnicity; and cultural context and specificity.

Course Content:
The historical period covered will span the origins of the musical as “aggregate entertainment” in the early sound period. The course will go on to explore the evolution of the integrated Hollywood musical and comparative iterations of the genre from other national cinemas in the context of globalisation and post-classical filmmaking traditions.

Indicative Resources:
Films to be screened may include Gigi, West Side Story, The Umbrellas of Cherbourg, The Rocky Horror Picture Show, Once and Ek Tha Tiger.

Learning Outcomes:
This course will enable students to:

- be conversant with the historical, political and social backgrounds to these works (PO1)
- employ textual analysis to discuss and illustrate these issues (PO6, PO7)
- confidently evaluate the shifting narrative and formal tendencies of the musical over the period covered and in the context of the national cinemas discussed (PO2)
- be able to discuss Hollywood and other national cinemas in their industrial context and as contrastive systems of production (PO3)

Methods of Teaching and Student Learning:
This course will be taught through a combination of film screenings, lectures and seminars. Students will be expected to prepare for seminar discussion by reading the set texts and viewing the set film. Students may be required to make a class
presentation on some aspect of the course covered.

**Methods of Assessment**
One 3,500 to 4,000 word essay (90 per cent) and class participation (10 per cent).

**Evaluations:**
This course will be evaluated by an end-of-term survey.

**Course code:** TBD  
**Course Title:** Cinema, History, Politics  
**Lecturer:** Dr Ruth Barton  
**Term:** semester 1 Michaelmas Term

**Contact Hours:**  
11 hours lectures  
11 hours seminars  
approx 58 hours self study and assignments

**ECTS value:** 5 ECTS

**Rationale and Aims:**
This course will introduce students to questions of form and narrative in the context of depicting and debating issues of history and politics on screen. The course includes a number of key films that have laid the foundation for future filmmakers working within the rubric of the political and historical film. The course will cover a spread of periods and topics including representations of World War II and the Holocaust; issues of terrorism and of human rights.

**Course content:**
The course will include productions from a number of different eras and film cultures. Starting with two key anti-war films, we will look at how filmmakers responded to the threat of war; we will follow this with films that look back at the Holocaust, from the mainstream *Schindler’s List* (Steven Spielberg, 1993) to arthouse, *Fateless* (Lajos Koltai, 2005). The construction of a political cinema will be discussed through screenings such as *Battle of Algiers*, (Gillo Pontecorvo, 1966). This will be followed by a look at questions of human rights in a number of specific case studies taken from mainstream and non-mainstream cinema.

**Indicative Resources:**
This course will enable students to:

- be conversant with the historical, political and social backgrounds to these works (PO1)
- employ textual analysis to discuss and illustrate these issues (PO 2, PO3)
- confidently evaluate the shifting nature of film representation in the period covered (PO2, PO3, PO7)

Methods of Teaching and Student Learning:
This course will be taught through a combination of film screenings, lectures and seminars. Students will be expected to prepare for seminar discussion by reading the set texts and viewing the set film. Students may be required to make a class presentation on some aspect of the course covered.

Methods of Assessment:
10% class participation
90% term essay

Evaluations:
This course will be evaluated by an end-of-term survey.

MODULE TITLE AND CODE: Cult Cinema (FSS011)
Please note this course is only open to Film Studies Majors and Erasmus Students required to take 60 ECTS

Lecturer: Dr. Paula Quigley

CONTACT HOURS: 22 lecture/seminar hours
22 screening hours

SEMESTER: 1 (Michaelmas Term)

ECTS ALLOCATION: 5

Rationale and aims
While ‘cult cinema’ is notoriously hard to define, this module will examine a number of films that have earned ‘cult’ status for a variety of reasons. We will address questions of
authorship, genre, style, production practices, audiences and modes of distribution, exhibition and reception. We will pay particular attention to the ways in which these films have circulated in popular and academic discourses, and the various attempts to identify cult qualities and qualifying practices.

**Course Content**
Definitions of cult cinema
Questions of production and distribution
Modes of exhibition and circulation
Generic contextualisation and reformulation
Questions of authorship
Issues of audience and spectatorship
Critical responses
Textual analyses

**Resources**
There is no set text for this course. Required viewing and reading is set each week. Further viewing and reading is recommended as appropriate.
The following titles are useful accompaniments to the module as a whole.


**Learning outcomes**
On successful completion of this module students will be able to:
• Synthesise their knowledge of cult cinema within a wider economic, industrial, aesthetic and socio-cultural context; (PO1)
• Analyse current issues within the study of cult cinema within the broader context of currents within film studies; (PO2)
• Differentiate between the range of material that characterizes the category of cult cinema; (PO3)
• Apply the theoretical models and critical approaches under discussion to specific films and film styles;(PO3, PO5, PO7)

Methods of Teaching and Student Learning
Teaching methods include film screenings, lectures and seminar discussions. Students will be expected to attend all classes and screenings; read from primary as well as secondary sources and comment upon these readings; participate in class discussion; perform the required assessment(s). Students may be required to make a class presentation on some aspect of the course covered.

Methods of assessment
90% coursework
10% participation

Module Evaluation
Course and Teaching Surveys will be circulated to students at the end of the module. Feedback will be used to reflect on course development.

Course Code: FS7026

Please note this is a Masters course and is only available to Film Majors and Erasmus students required to take 60 ECTS in film.

Course Title: Cinema and Ireland
Lecturers: Professor Kevin Rockett & Professor Ruth Barton
Semester: 1 (Michaelmas term)

Contact Hours: 11 hours lectures
11 hours seminars
22 screening hours

ECTS value: 10 ECTS

Rationale and Aims
The objective of the module is to engage critically and historically with Irish cinema through tracing the influence foreign cinemas had on Irish representations and to examine the slow development of Irish cinema until the expansion of film production from the 1980s onwards.

Course Content
This module will explore the history of Irish cinema. It will cover such areas as representations of the past, state film production policies, film censorship, and the history of Irish film distribution and exhibition. In addition, it will trace how British and American cinemas have represented Ireland and the Irish, and it will examine representations of political violence, history, gender and the cinema of the Celtic Tiger years, while also focusing on Ireland’s two most prominent auteurs, Neil Jordan and Jim Sheridan.

Indicative Resources: Films to be viewed and discussed include The Informer (John Ford, 1935), Odd Man Out (Carol Reed, 1947), The Quiet Man (John Ford, 1952), In the Name of the Father (Jim Sheridan, 1993), The Miracle (Neil Jordan, 1990), Nora (Pat Murphy, 2000), and The Wind that Shakes the Barley (Ken Loach, 2006).


Learning Outcomes
This course will enable students to:

- synthesise their knowledge within economic, industrial, aesthetic and socio-cultural contexts (PO1)
- be conversant with the historical, political and social backgrounds to these works (PO1, PO3)
- evaluate the shifting nature of film representation in the periods covered (PO4, PO5)
- apply the critical approaches under discussion to specific films (PO3, PO6)

Methods of Teaching and Student Learning
This course will be taught through lectures and seminars. Students will be expected to prepare for seminar discussion by reading the set texts.
Method of Assessment
One 3,500-4,000 word essay (90 per cent), class participation (10 per cent)

Evaluations:
This course will be evaluated by an end-of-term survey.

Course Code: FSS009

Course Title: French Cinema

LECTURER: Professor Kevin Rockett

CONTACT HOURS: 22 lecture/seminar hours
22 screening hours

SEMESTER: Hilary Term (semester 2)

ECTS value: 5

Rationale and Aims:
This is a Sophister option course. The objective is to explore the history of French cinema from the silent era to the present. It will examine key periods, directors and themes as a means of uncovering its rich variety of representations and relate these to broader cultural and social issues.

Course Content
Areas to be covered include the silent era; Jean Vigo (Zero de Conduite, 1934); Jean Renoir and popular front cinema (Le Crime de Monsieur Lange, 1936); Julien Duvivier and the African exotic (Pepe le Moko, 1937); Marcel Carné and poetic realism (Le Jour se Leve, 1939); French cinema during and World War Two; the policier (Bob le Flambeur, 1955); Alain Resnais and the problem of memory (Last Year at Marienbad, 1961); cinema of the banlieue (La Haine, 1995).

Resources
Required viewing and reading will be set for each week. Further viewing and reading is proposed as appropriate. The following books are recommended:


Learning outcomes
This course will enable students to:

- synthesise their knowledge of French cinema within economic, industrial, aesthetic and socio-cultural context (PO1)
- be conversant with the historical, political and social backgrounds to these works (PO1, PO3)
- evaluate the shifting nature of film representation in the periods covered (PO4, PO5)
- apply the critical approaches under discussion to specific films and film styles (PO3, PO6)

**Methods of Teaching and Student Learning**

This course will be taught through a combination of film screenings, lectures and seminars. Students will be expected to prepare for seminar discussion by reading the set texts and viewing the set film. Students may be required to make a class presentation on some aspect of the course covered.

**Methods of Assessment:**

One 3,500 to 4,000 word essay (90 per cent) and class participation (10 per cent).

**Evaluations:**

This course will be evaluated by an end-of-term survey.

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**Course Code:** FSS007  
**Course Title:** National Cinemas (2) – Russian cinema  
**Lecturer:** Dr Ruth Barton  
**Term:** semester 2 Hilary Term

**Contact Hours:**  
11 hours lectures  
11 hours seminars  
approx 58 hours self study and assignments

**ECTS value:** 5 ECTS

**Rationale and Aims:**

This is a Sophister Option course. The objective is to introduce students to Soviet and Russian filmmaking via a selection of key films and filmmakers. Students will be encouraged to explore the ideological and political backgrounds to the films and to familiarise themselves with aesthetic concerns in order to be able to evaluate the films critically.

**Course content:** This course focuses on a selection of key Russian films and filmmakers with a particular emphasis on the work of Andrei Tarkovsky and his legacy. The course will open with an introduction to Soviet filmmaking and policies and then move on to examine the
cinema of Tarkovsky. We will then look at a number of films made before and after the fall of communism. These will include *Little Vera* (Vasili Pynch 1988), Nikita Mikhalkov’s *Burnt by the Sun* (1994), *The Return* (Andrei Zvyagintsev, 2006) and the films of Alexander Sokurov. Attention will be paid to issues of freedom of expression, social critique, government policies on filmmaking and the reception of Soviet and Russian films outside of the country. We will also be considering the aesthetics and production contexts of these films.

**Indicative Resources:**

**Learning Outcomes:**
This course will enable students to:
- be conversant with the historical, political and social backgrounds to these works (PO1)
- employ textual analysis to discuss and illustrate these issues (PO 2, PO3)
- confidently evaluate the shifting nature of film representation in the period covered (PO2, PO3, PO7)

**Methods of Teaching and Student Learning:**
This course will be taught through a combination of film screenings, lectures and seminars. Students will be expected to prepare for seminar discussion by reading the set texts and viewing the set film. Students may be required to make a class presentation on some aspect of the course covered.

**Methods of Assessment:**
10% class participation  
90% term essay

**Evaluations:**
This course will be evaluated by an end-of-term survey.

**Course Code:** TBD
Course Title: Global Gothic
Course Co-ordinator: Dr Ruth Barton
Teaching Staff: Dr Ruth Barton
Term: semester 2 Hilary Term

Contact Hours: 22 hours screenings
22 hours lecture/seminar
approx 58 hours self study and assignments

ECTS value: 5 ECTS

Rationale and Aims:
This is a Sophister Option course. This course responds to recent theoretical shifts in scholarship on the Gothic and film by examining how the genre of the Gothic infuses multiple national cinemas and the work of transnational filmmakers.

Course content:
Taking a selection of films from Irish, Hollywood, Spanish and Asian filmmakers, we will consider how useful it is to interpret these films as responding to representational traditions of the Gothic. We will discuss the aesthetics of the Global Gothic, key filmmakers, and production contexts. Works from the mid- and late-twentieth century will be studied alongside more recent productions in order to provide historical points of comparison.

Indicative Resources:
Sample films will include Night of the Hunter (Charles Laughton 1955); Throne of Blood (Akira Kurosawa 1957); The Orphanage/El Orfanato (J.A. Bayona 2007); Grabbers (Jon Wright 2012). The course textbook will be: Glennis Byron (ed.) The Global Gothic (Manchester and New York: Manchester University Press 2013). Other readings will be supplied on the course handout and made available on Blackboard.

Learning Outcomes:
This course will enable students to:
• be conversant with the historical, political and social backgrounds to these works (PO1, PO2, PO3).
• review critically the theoretical writings on the topic (PO6, PO7)
• employ textual analysis to discuss and illustrate these issues (PO8, PO9).
• formulate responses to issues concerning horror and the Gothic on film (PO3).

Methods of Teaching and Student Learning:
This course will be taught by one two hour lecture/seminar and a screening. Students will be expected to prepare for seminar discussion by reading the set texts and viewing the set film. Students may be required to make a class presentation on some aspect of the course
Methods of Assessment:
10% class participation
90% term essay

Evaluations:
This course will be evaluated by an end-of-term survey.

MODULE TITLE AND CODE: Melodrama (FSS003)
Please note this course is only open to Film Studies Majors and Erasmus Students required to take 60 ECTS

LECTURER: Dr. Paula Quigley
CONTACT HOURS:
22 lecture/seminar hours
22 viewing hours

SEMESTER: 2 (Hilary term)
ECTS value: 5

Rationale and aims
This module will consider a wide range of variations on the ‘melodramatic mode’, including examples from early cinema, classical Hollywood cinema and British cinema, as well as current American and European cinema. We will explore key theoretical debates and link these debates with critically informed close analysis of the films under discussion.

Course Content
Defining melodrama
Genre and sub-genres
Generic contextualisation and reformulation
Film style and mise-en-scène
Questions of authorship
Issues of audience and spectatorship
Critical responses
Textual analyses

Resources
There is no set text for this course. Required viewing and reading is set each week. Further viewing and reading is recommended as appropriate.
The following titles are useful accompaniments to the module as a whole.

Gledhill, C. *Home is where the heart is: studies in melodrama and the woman’s film*. BFI, 1987.

Learning outcomes
On successful completion of this module students will be able to:
Synthesise their knowledge of melodrama within a wider economic, industrial, aesthetic and socio-cultural context; (PO1)

Analyse current issues within the study of melodrama within the broader context of currents within film studies; (PO2)

Differentiate between the range of material that characterizes the category of melodrama; (PO3)

Apply the theoretical models and critical approaches under discussion to specific films and film styles; (PO3, PO5, PO7)

**Methods of Teaching and Student Learning**

Teaching methods include film screenings, lectures and seminar discussions. Students will be expected to attend all classes and screenings; read from primary as well as secondary sources and comment upon these readings; participate in class discussion; perform the required assessment(s). Students may be required to make a class presentation on some aspect of the course covered.

**Methods of assessment**

Coursework: 90%

Participation: 10%

**Module Evaluation**

Course and Teaching Surveys will be circulated to students at the end of the module.

Feedback will be used to reflect on course development.