



## UNIVERSITI TEKNOLOGI MARA

### CTS315: FILM HISTORY

<b>Course Name (English)</b>	FILM HISTORY <b>APPROVED</b>
<b>Course Code</b>	CTS315
<b>MQF Credit</b>	3
<b>Course Description</b>	This course is a survey of the history and development of world cinema beginning from the silent film era to present. The course will focus broadly on three parts: the Silent Cinema, the Sound Cinema from 1930 to 1960, and the Modern Cinema from 1960 to the present. In each part the course examines first at aspects of the cinema in general during the period in question, and then at cinemas in particular parts of the world. Particular attention is paid to the representative work of leading filmmakers, the emergence of film movements and development of national trends, the invention of sound, the growth of the film industry, and the impact of television.
<b>Transferable Skills</b>	Demonstrate ability to identify and articulate self skills, knowledge and understanding confidently and in a variety of contexts
<b>Teaching Methodologies</b>	Lectures, Blended Learning, Discussion, Presentation
<b>CLO</b>	CLO1 Be able to distinguish between different periods of cinema development in world film history CLO2 Be able to discuss and examine the development and evolution of cinema, from the technology to cinematic genres and traditions. CLO3 Be able to acknowledge selected individual films, ranging from those made by prominent directors to those of particular national cinemas.
<b>Pre-Requisite Courses</b>	No course recommendations
<b>Topics</b>	<b>1. Course Briefing &amp; Introduction</b> 1.1) Inform students about the course description, course outcome, teaching method, course syllabus, marks description, and applicability of the course. <b>2. The Early Years of cinema and Silent Cinema</b> 2.1) The history and invention of the cinema 2.2) Theory of persistence of vision 2.3) Early pioneers / filmmaking 2.4) Thomas A. Edison/George Melies/ Lumiere Brothers/D.W. Griffith etc. <b>3. National Cinemas and Film Movements of the Silent Era (PART 1)</b> 3.1) Film movements in silent era 3.2) German Expressionism / French Impressionism / Surrealism <b>4. National Cinemas and Film Movements of the Silent Era (PART 2)</b> 4.1) Film movements in silent era 4.2) Soviet Cinema / Soviet Montage 4.3) The Lev Kuleshov Effects <b>5. Sound Cinema: The Introduction of Sound and Film Movement</b> 5.1) The coming of sound 5.2) Film movements in sound cinema 5.3) Italian Neo-Realism / French New Wave

<b>6. The Hollywood Studio System &amp; Genre Cinema</b> 6.1) The new structure of the film industry. 6.2) The Classical Hollywood Studio System 6.3) Genre innovations and transformations; the musical film, the horror film, the gangster film, film noir etc.
<b>7. National Cinemas</b> 7.1) The innovation within an industry: the studio system of Japan 7.2) The effects of war in India and China cinema
<b>8. The Post-War European Cinema</b> 8.1) Italy: Neo-realism and after 8.2) New independent directors
<b>9. The Modern Cinema 1960-Present and Cinema in the Age of Television</b> 9.1) New waves and young cinemas 9.2) The New Hollywood
<b>10. Extending the Boundaries: Avant-Garde</b> 10.1) Experimental and avant-garde cinema 10.2) Abstraction / collage / personal expression 10.3) Maya Deren / Stan Brakhage
<b>11. Cinemas of the World: Japan</b> 11.1) The history of Japan cinema 11.2) Filmmaking in Japan cinema
<b>12. Cinemas of the World: Iran</b> 12.1) The history of Iranian cinema 12.2) Filmmaking in Iranian cinema
<b>13. Cinemas of the World: Indonesia</b> 13.1) The history of Indonesian cinema 13.2) Filmmaking in Indonesian cinema
<b>14. Revision &amp; Conclusion</b> 14.1) Revision

Assessment Breakdown	%
Continuous Assessment	60.00%
Final Assessment	40.00%

Details of Continuous Assessment	Assessment Type	Assessment Description	% of Total Mark	CLO
	Assignment	Students are required to write a supervised essay of 4-5 double-spaced pages (excluding cover page and references). The title of essay will be announced sporadically during the class session.	20%	CLO1 , CLO2
	Oral Test	Students will be given a topic based upon a wide range of subjects related to film history. For this test, students are expected to be able to interact with a degree of fluency and spontaneity in related to film history contexts.	20%	CLO1 , CLO2 , CLO3
	Presentation	Students (divided into groups) are required to organize and participate in an oral presentation, worth 20%, which will depend on particular topics (please refer to the course schedule for presentation dates). The presentation/discussion (including film/video clips) should last 20 minutes, and then followed by a question-and-answer session. The discussion should also be based upon reading materials that will be provided as photocopies on a week-by-week basis. The whole class is required to carefully listen to the presentations; students should ask informed and penetrating questions about the presentations.	20%	CLO1 , CLO2 , CLO3

Reading List	Recommended Text	
	Reference Book Resources	<ul style="list-style-type: none"> <li>• Wheeler Winston Dixon, Gwendolyn Audrey Foster 2013, <i>A Short History of Film</i>, Second edition Ed., Rutgers University Press United States [ISBN: 978-081356055]</li> <li>• William R. Foster 2014, <i>Contemporary Film History</i>, First edition Ed., Kendall Hunt Publishing United States [ISBN: 978-146524975]</li> <li>• Thompson, K. &amp; Bordwell, D. 2010, <i>Film history: An introduction</i>, McGraw-Hill New York</li> <li>• Marcia Landy 2001, <i>The Historical Film: History and Memory in Media</i>, The Athlone Press London</li> <li>• Nowell-Smith, G. 1999, <i>The Oxford history of world cinema</i>, Oxford University Press Oxford</li> </ul>
Article/Paper List	This Course does not have any article/paper resources	
Other References	This Course does not have any other resources	