

## **COURSE SPECIFICATION DOCUMENT**

**NOTE:** ANY CHANGES TO A CSD MUST GO THROUGH ALL OF THE RELEVANT APPROVAL PROCESSES, INCLUDING LTPC.

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| <b>Academic School/Department:</b> | CASS   |
| <b>Programme:</b>                  | History  |
| <b>FHEQ Level:</b>                 | 6  |
| <b>Course Title:</b>               | <b>History on Film</b>                               |
| <b>Course Code:</b>                | HST 6215   |
| <b>Course Leader:</b>              | <b>Dr Martin Brown</b>                               |
| <b>Student Engagement Hours:</b>   | 120  |
| Lectures:                          | 22.5   |
| Seminar / Tutorials:               | 22.5   |
| Independent / Guided Learning:     | 75   |
| <b>Semester:</b>                   | Fall   |
| <b>Credits:</b>                    | 12 UK CATS credits<br>6 ECTS credits<br>3 US credits |

**Course Description:** This course examines the history of international film, its proactive role in society and its usefulness as a historical resource, with a focus on key moments and themes made important for aesthetic, economic, cultural, political, social and technological reasons. The course considers the ways in which films have been shaped by the societies and eras in which they were produced and how in turn have helped to shape those same societies. It additionally analyses the extent and accuracy with which the medium manages to retain and communicate these aspects to historians. Four main developmental eras are explored: the silent era, 'talkies', colour films and the emergent digital age, with examples drawn from different global regions, including Africa, Asia and the Middle East.

**Prerequisites:** FLM 4200 or SCL 5200 or HST 5210

**Aims and Objectives:**

- to arrive at a comprehensive understanding of the evolution of the international history of film;
- To examine the influence of technological development on the historical development of film as a social medium;
- To investigate the interaction between film, culture and society;
- To enable students to develop and present arguments to critically assess the ways in which film represents the past in differing societies;
- To explore how film can be read by historians and film studies specialists as a cultural marker and primary source in its own right and as an aid to understand the historical past;
- To enhance historical and transferable skills (written and oral) through group discussion, presentations, exams, and research papers based upon a critical understanding of various materials (primary and secondary) and visual media.

**Programme Outcomes:**

6A(i); 6A(ii); 6A(iii); 6A(iv) 6B(i); 6B(ii); 6C(i); 6C(iii); 6C(iv); 6D(ii); 6D(iii); 6D(iv)

A detailed list of the programme outcomes are found in the Programme Specification.

This is located at the archive maintained by the Academic Registry and found at:  
<http://www.richmond.ac.uk/admitted-students/programme-and-course-specifications/http://www.richmond.ac.uk/admitted-students/programme-and-course-specifications/>

**Learning Outcomes:**

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

- Demonstrate a systematic understanding of the interaction between film, society and historical understanding;
- Demonstrate a systematic understanding of the evolution of film over time and across differing societies;
- Demonstrate an insight into competing perspectives and concepts of how useful film is as a historical source;
- Demonstrate an ability to analyse a wide range of film sources for their historical content;
- Demonstrates a systematic understanding of different historical traditions, and the significance of key historians in the development of the subject area.

**Indicative Content:**

- Examination of interaction of film and society across four distinct periods: the Silent era; 'Talkies'; Colour; and emergent Digital era;

- Exploration of the evolution of film production and related technology within its historical context;
- The changing political and cultural role of film in societies, as well as films' influence on society;
- Theoretical understanding of the nature of film as historical source based on the work of Hayden White and Robert A. Rosenstone;
- Analysis of how reliable films are as the grounds for making inferences about the past, especially those set in a specific historical contexts;
- Develop and present arguments in a critical assessment of the ways in which films represent the past.

### **Assessment:**

This course conforms to the Richmond University Standard Assessment Norms approved at Learning and Teaching Policy Committee found at:

<http://www.richmond.ac.uk/wp-content/uploads/2014/10/ALL-ASSESSMENT-NORMS-CATEGORIES-with-descriptions-Jan-2014.pdf> .

### **Teaching Methodology:**

The course will be taught through a combination of lectures and seminar classes. Lectures are primarily designed to give an overview of the issues and problems on a particular topic, and thereby provide guidance for seminar discussion. Seminars will be used for debates and group/sub-group discussion, and are intended to provide an interactive and participatory learning environment. Clips/segments of films will be viewed and discussed in class, entire films should be viewed outside of class time in preparing for the appropriate week's discussion. Students are expected to do the set readings for each week, and to be prepared to contribute to class discussion and discussion sub-groups. The general approach to classes is informal, and discussion is viewed as an essential part of learning.

### **Bibliography:**

See syllabus for complete reading list

### ***Indicative Text(s):***

Elliott, Andrew, 'History, Historiography and Film', *Remaking the Middle Ages*, McFarland & Company, London, 2011, pp. 9-34.

Monaco, James, *How to Read Film*. Movies Media and Beyond, Oxford University Press, Oxford, 2009.

Munslow, Alun, 'Film and History: Robert A. Rosenstone and History on Film/Film on History', *Rethinking History*, Vol. 11, No. 4 (Dec. 2007), 565 – 75.

Nowell-Smith, Geoffrey (ed.), *The Oxford History of World Cinema*, Oxford University Press, Oxford, 1997.

White, Hayden, 'Historiography and Historiophoty', *The American Historical Review*, Vol. 93, No. 5. (Dec., 1988), 1193-99.

### **Journals**

Cinema Journal:

<http://search.ebscohost.com/login.aspx?direct=true&db=aph&jid=2TC&site=ehostlive>

Historical Journal of Film, Radio and Television (HJFRT):

<http://search.ebscohost.com/login.aspx?direct=true&db=aph&jid=HFT&site=ehostlive>

Film History: An International Journal:

<http://search.ebscohost.com/login.aspx?direct=true&db=aph&jid=6LP&site=ehostlive>

Film & History:

<http://search.ebscohost.com/login.aspx?direct=true&db=ufh&jid=Q0Q&site=ehostlive>

### **Web Sites**

British Film Institute:

<http://www.bfi.org.uk/>

Fed Flix

<https://archive.org/details/FedFlix>

Internet Archive:

<https://archive.org/details/moviesandfilms>

Open Culture:

<http://www.openculture.com/freemoviesonline>

Reel History:

<http://www.guardian.co.uk/film/series/reelhistory>

Please Note: The core and the reference texts will be reviewed at the time of designing the semester syllabus

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Change Log for this CSD:

| Major or Minor Change? | Nature of Change   | Date Approved & Approval Body (School or LTPC) | Change Actioned by Academic Registry |
|------------------------|--|--|--------------------------------------|
| Major                  | Change of the Title from 'History and Film' into 'History on Film' |  |                                      |
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Richmond, the American International University in London  
(February 2015)

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