

UNIVERSITY OF NOTTINGHAM

School of History

Film in History/History in Film

V13227, 3rd Year Option (20 credits)
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Module Handbook

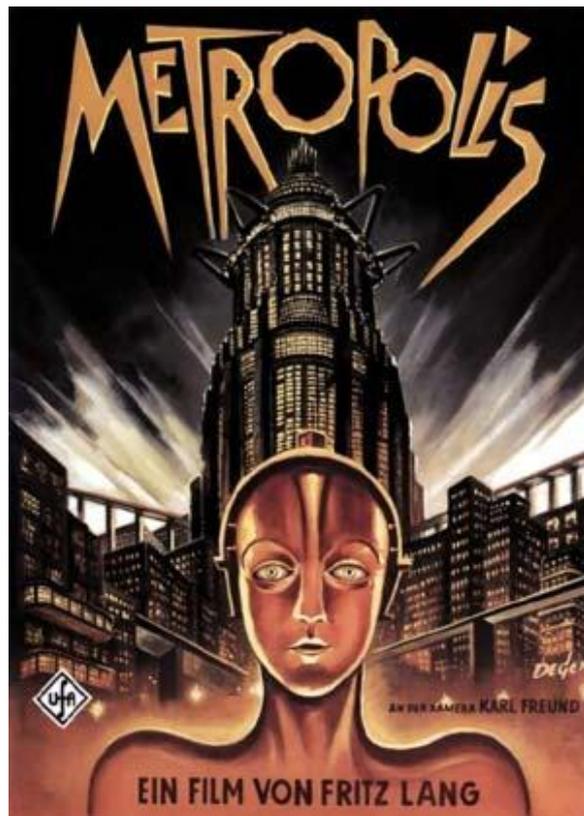


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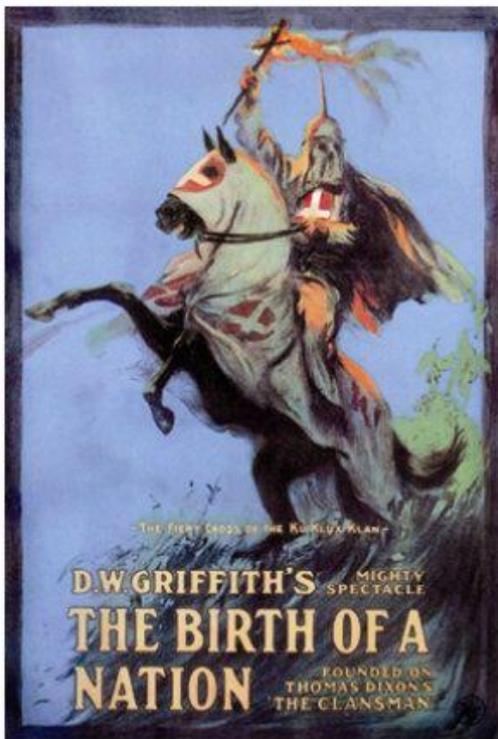
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MODULE OVERVIEW AND AIMS

This module explores the inter-relations and interactions of film and history in 20th century Europe and the United States (with a few classic films from elsewhere).

Most broadly, we consider how films have appropriated past events as their core subject matter or setting, for purposes of nostalgic entertainment or didactic drama, for social commentary, philosophical enquiry or political protest. In particular, we focus on the representational techniques and interpretative strategies of historical films – films, that is, that are principally, though usually not solely, concerned with past events and social or political change.

We also examine how historical films have shaped popular knowledge and popular cultures of history, how they have contributed to forming or reforming collective memories and how, at times, they have catalysed social or political change.



Additionally, we reflect on how the conception, production and content of historical films, as well as their public and critical reception, are influenced by the historical contexts in which they were made, how their ‘meanings’ change through time, and how historical film as a genre relates to history as a scholarly discipline.

This module raises challenging questions about the constitution and role of public and private memories, about the social meaning and significance of history, about the nature of historical evidence and historical representation and, ultimately, about the construction and possibility of historical ‘truth’.

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To explore the relationship between film and history in European and American cinema and society, students will study a *selection* of historical films from a syllabus of over 100 works. The 35 ‘topics’ (from which students will select 9 for their student-led seminars) revolve around one or more of four cross-cutting and inter-related themes or conceptual ‘axes’, which will also inform and structure participants’ reflection, analysis and discussions in seminars, coursework essays and module exam.

- ‘Origin myths’ - films which offer an account of national '(re)birth';
- ‘Problematic pasts’ - films which treat traumatic aspects or painful memories of the national past;
- ‘Past/present’ - films which seek to understand or to project a message about the present through a depiction of the past;
- ‘Fiction/Documentary’ - films which challenge preconceptions about the relationship between artistic creation and historical ‘truth’.

Accordingly, students will be encouraged to reflect not only on historical and historiographical problems and themes when analysing film and its historical contexts, but also on broad philosophical and methodological questions relating to the study of ‘culture’ and the role of representation and the media in political or social change.

This is a student-led module, in which the participants have substantial autonomy to choose for themselves the topics, films and reading that they wish to explore in accordance with their own interests and expertise. The tutor’s role in the module is therefore not to ‘deliver’ knowledge, but to guide and monitor the students’ independent development of critical understanding and other intellectual and practical skills. See under ‘Teaching and Learning Methods’ for more information,

MODULE LEARNING OUTCOMES

(a) Knowledge and understanding

By the end of the module students should have knowledge and critical understanding of:

- the representation of historical events, processes and personalities in the films examined, in relation to theories and practices of historiography;
- major theories and concepts of film and the social role of cinema, and different approaches to film studies;
- key controversies and debates in film studies relating to the cinematic ‘envisioning’ of history; and
- the influence of historical film and cinema on political, cultural and social change in 20th century Europe and North America.

(b) Intellectual skills

By the end of the module students should have developed the ability:

- to practise the critical analysis of both visual and written sources;
- to identify and understand key developments (technical, artistic, social, political) in film history and in modern historiography;
- to distinguish between and to apply different theoretical approaches to the study of film and cinema, and to the study of history-writing;
- to relate evidence from case studies to general questions of the relationship between culture and politics and, more broadly, the role of visual media and culture in contemporary society; and
- to construct and present a coherent and comprehensible argument in both written and oral form using appropriate scholarly conventions (footnotes, etc.).

(c) Professional/practical skills

The module will develop students’ ability:

- to select, sift and synthesise information from numerous primary and secondary sources;
- to identify and compare key problems, issues, themes and arguments in these materials;
- to research, plan and write a sustained analysis of the primary materials, based on original thinking as well as evaluation of the critical literature and historiography;
- to use IT to access primary and secondary materials; and
- to complete assignments punctually, accurately and effectively.

(d) Transferable skills

The module will also develop students' ability:

- to manage a large and disparate body of information;
- to express themselves clearly, coherently and fluently in writing essays;
- give an effective oral presentation in support of an argument;
- to work and learn actively with others ;
- to manage and take responsibility for their own learning; and
- to use IT to word process their assessed essay.

TEACHING AND LEARNING METHODS

1. Guiding principle: Tutor as Guide

- ‘Non-linearity’ – The destination is not always reached by the most direct path:

‘In teaching you [...] I’m like a guide showing you how to find your way round London. I have to take you through the city from north to south, from east to west, from Euston to the embankment and from Piccadilly to the Marble Arch. After I have taken you many journeys through the city, in all sorts of directions, we shall have passed through any given street a number of times – each time traversing the street as part of a different journey. At the end of this you will know London; you will be able to find your way about like a Londoner. Of course, a good guide will take you through the more important streets more often than he takes you down side streets’¹

- ‘Independent learning’ – Aiming to develop *your* understanding and skills:

‘A teacher who can demonstrate good, or even astounding results during the lesson, is still not on that account a good teacher, for it may be that, while his students are under his direct influence, he raises them to a level which is not natural to them, without developing their own capacities for work at this level, so that they immediately decline again once the teacher leaves the classroom’.²

2. Overview

Students must attend weekly seminars, which will take place on **Mondays** from **3.00-6.00 p.m.** in **Lenton Grove, Rm. B13** (including set-up time and pre-seminar briefings: for precise timings, see sections 4 and 5 below). The course comprises **one tutor-led class** followed by **nine student-led seminars** on topics which students will choose for themselves from a list of thirty-five topics.

Each student-led seminar focuses on **one core film** which sheds light on a number of cross-cutting, complex themes in modern history. Each week two further secondary films are suggested for viewing enabling you to compare and contrast the prescribed film from different angles. It is expected that seminar leaders will select one of these secondary films to complement the core film and to enable comparative analysis and discussion. There is no specific reading identified for each topic: as these are student-led seminars, each week the seminar leaders will propose suitable and relevant texts for class reading in their seminar agendas (see section 3 below). An extensive list of general reading and resources for bibliographical research is provided in this handbook to help you with this task. The identification and selection of further reading will form part of the assessment (see below).

Each student-led seminar will be run by three or four students. In advance of each meeting, the designated student leaders will devise and circulate by e-mail an agenda setting out the planned activities, schedule and prescribed preparatory viewing and reading for their seminar. The module convenor will **meet** with the leaders of the

¹ Ludwig Wittgenstein paraphrased in D.A.T. Gasking, A.C. Jackson, ‘Wittgenstein as a Teacher’ in K.T. Fann (ed.), *Ludwig Wittgenstein: The Man and his Philosophy* (N.J.: Humanities Press, 1967), p. 51.

² Ludwig Wittgenstein, MSS 122 190 c: 13.1.1940, in *Culture and Value*. Revised Edition. 2nd ed. (Oxford: Wiley-Blackwell, 1998), p. 43 (my translation from German).

following week's seminar from **5.40** to **6.00** each week for discussion of their proposed agenda before it is circulated.

At the seminar, the leaders will introduce the core film and main themes for discussion and facilitate and lead class discussions and group-work. After the session, leaders will write and submit within one week individual reports (see under 'Assessment' below).

3. Summer preparation

The module convenor will circulate by e-mail a draft module outline with a list of core and secondary films, and suggested general reading. It is expected that all students by the start of term will have acquainted themselves with as many as they can of the core films and a selection of the key texts.

4. Weekly term-time preparation

Student seminar leaders should start preparation for their seminar at least *two weeks* in advance. This is crucial bearing in mind limited library resources. They must bring a *draft agenda* to the preparatory consultation with the module convenor *one week before their seminar* (this is scheduled at **5.40-6.00 p.m.**, immediately following each week's session, see above). They *must* then circulate by e-mail the *final agenda* to the whole group by the **Tuesday** evening preceding their seminar (i.e. giving other students five whole days for preparation). Marks will be deducted for late circulation of the agenda.



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All the seminar leaders must view the core film as well *both* the secondary films (there are usually two), before together choosing which of the secondary films to include on the seminar agenda alongside the core film (see 'Seminar Topics' below for further instructions). Once the two films for that week have been agreed, it is usually most equitable and efficient for seminar leaders to allocate work on the films and secondary research and reading among themselves so that each specialises in one element.

With three seminar leaders, it works well for two students to each focus on one of the two films, and the third to focus on the historical, historiographical or conceptual themes which are to form the wider framework for the seminar's discussions and for comparing and contrasting the two films under scrutiny. Nevertheless, the seminar leaders should **all** read the main set texts for their week and have good knowledge of

both the set films, so they will all have an overview of the topic and all be able to moderate and contribute to class discussions throughout the whole seminar, even when one of their colleagues is principally responsible for a particular section.

As mentioned above, student leaders will be expected in the first week of their preparation to conduct their own research to identify key texts and further reading for inclusion on their seminar agenda. Their ability to do so will be part of the assessment of the seminar. Whenever possible, obligatory reading should be chapters from books available in SL and/or via the e-library (or Google books) and/or journal articles (incl. film reviews) available electronically. Background reading – and sometimes core texts – may include resources from the internet. When selecting internet materials, of course, students must be careful to vet the site's academic credentials and verify its accuracy. Relevant books containing extensive bibliographies, as well as internet resources and bibliographical guides to help you with your research, are listed in this handbook.



Usually, a reading list would comprise at least the following elements:

- a brief background text on historical events depicted in the film/s – this may be a journal article, book chapter, encyclopaedia entry or even an internet text (so long as you've checked its provenance, authenticity, accuracy, etc. – you must *not* simply lift texts without verifying them, even/especially from wikipedia).
- a brief background text on the director and/or the context of each film's production – this may be one of the types of material listed above, or perhaps a newspaper interview with the director, so long as this can be accessed online;
- one or two critical reviews/journal articles/book chapters on each of the films;
- **Importantly:** one or two journal articles/book chapters on the main historical, conceptual or methodological themes to be discussed in the seminar.

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As the majority of our films are available on DVD, there will often be interviews, biographies, commentaries, etc. among the 'bonus extras'. Seminar leaders may of course include these in the 'further viewing/reading' on their agendas – but please watch them first yourselves and evaluate how valuable they are for the *scholarly, critical understanding* of the film, and especially taking account of the time it will take to watch them. Be particularly wary of the commentaries that accompany some films - don't force us all to sit through 2.5 hours of directorial droning and awkward silences.

Students other than the seminar leaders will also be expected **to prepare thoroughly** for each seminar, basing their viewing/reading on the pre-circulated agendas. Every student must view at least one of the two set films and consult the key texts identified in the agenda. Ideally, all students will watch **both** of the prescribed films. All students will be expected to be sufficiently familiar with a wide enough range of the films on the syllabus (whether viewed for class or not) to be able to make extensive reference to them, as appropriate, in coursework and examination essays.

To get to grips with the films it is recommended to view them once, then read a selection of the critical literature, **then view them again**. Students are strongly encouraged to view the films as a group, or in groups, and to spend some time afterwards discussing the films among themselves. In previous years, students have organised weekly group viewings / discussions of films in the evening at people's houses (with refreshments).

5. The Seminars

Seminar leaders should arrive at **3.00 p.m.** punctually in order to set up the room (incl. re-organising the seating plan, if necessary) and audiovisual equipment. The remainder of the group should be present by **3.10 p.m.** when the session itself starts. The session will end at **5.40 p.m.**, so student seminar leaders should plan activities for **2.5 hours**, including a 10-15 minute break. During the course of every session, each seminar leader will be expected *either* to give an **introductory presentation** on the week's core *and/or* secondary films and key themes *or* to make a series of **shorter structured interventions**. These presentations should always be informed by close, critical analysis of one or more selected films and their associated texts, and also address the broader themes relevant to that week's topic. In total each seminar leader should aim to speak for around **10-15** minutes. Generally it works better if students speak from outline notes rather than read a fully prepared text, and if they make several shorter interventions, introducing separate sections of the seminar, rather than give one long presentation.

In designing and delivering the seminar, student leaders should engage with different theories and methods of film criticism and ways of considering film history, as well as introducing and elucidating the films viewed, the context of their production, their critical and popular reception, and the background of their subject matter. The presentation(s) should serve as a starting point for structured small or whole-group **discussions** of key themes and problems, as well as **collaborative engagement** with the films and texts, e.g. via debates, quizzes, or 'buzz-groups' with whole-group feedback on questions, etc.. Students are strongly encouraged to develop modes of presentation and group activities appropriate to the subject, topics and themes under discussion, especially by using audio-visual technologies.

Students are also encouraged to show clips from the films during the session to provide a basis and prompt for class discussion and/or group-work. Take considerable care to choose the most appropriate clips in relation to the questions that you are asking about the films and the themes that you wish the group to address in class discussions. Generally, film extracts should not exceed 5-8 minutes each, and you should not show more than 30 minutes total of clips in the course of one seminar.

To reiterate: it is hugely important that clips are selected appropriately to illustrate the individual presentations and/or inform group discussion. This will form part of the assessment. Viewing of film extracts must not substitute, of course, for watching the whole film in advance of the seminar! I have asked the Hallward to place *all* the films listed in the module handbook on normal Short Loan so they can be booked to be borrowed for the session. Note that some might still be on SL Restricted – in this case, you need to contact me as soon as possible so I can speak to the librarians. Be aware also that two or three of the films might only be available in Shakespeare Street (though I've tried to order up additional DVD copies for the Hallward in all these cases) – research well in advance, and plan accordingly!

For further information on leading seminars, refer to your UG Handbook.

6. Time commitment

Note that this seminar has **three** obligatory contact hours every week (incl. set-up time and briefings). The tutor will endeavour to arrange screenings in addition to this and/or request that seminar leaders organise group viewings. Students wishing to check the availability of the Hallward Library's screening room can do this via the following link: <http://www.nottingham.ac.uk/timetable/html/roombookings/roombookings/roombookings.php> (Booking needs to be done via module convenor).

The approximate required time commitment for this module is: **30** hrs attending seminars; **50** hrs viewing films; **50** hrs preparing for seminars and presentations (approx. 14 hrs for seminar leaders, 4 hrs for others per seminar, excluding film viewings); **40** hrs researching and writing assessed essays; **30** hrs exam preparation.

These times should be taken as indicative minima only. Self-evidently, having longer classes (introduced in response to student feedback) with more time for discussion means that you will have to do more preparatory viewing, research and reading than for most modules. Do not underestimate the amount of work required by this module!

METHODS OF ASSESSMENT

The module will be assessed on the basis of the following work:

- one 3,000-word essay (worth 40% of total assessment);
- seminar preparation, performance and participation (20%); and
- one two-hour examination (40%).

The **deadline** for the essay is **Weds, 2 December 2009**. This essay should be word-processed and TWO copies must be posted in the History department letterbox (on the outside wall of Lenton Grove) by 4.30pm of the deadline day. *Each copy* of the essay should have a coversheet, and should be *stapled* separately (one staple in top left, incl. cover sheet), and both copies then secured together by one paperclip. Please don't use plastic document folders, ring-bound files, glue, sellotape, rubber bands, blu-tak, bubble-gum, more than one paperclip, hair gel or the method popularised in *Something About Mary* to retain the two copies. Please note also that the coversheet is available for downloading and printing on the History website under 'undergraduate' and then 'current students'; the section is titled important forms.



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Essays handed in late will incur a penalty of 5% for every working day. Extensions will normally only be granted by the Departmental Examinations Officer (Dr. Sharipova) in exceptional circumstances and on receipt of written evidence of a problem. After marking essays, I'll return one copy with comments and retain the other for the 2nd marker and possibly the External Examiner. I will be available by appointment to provide individual feedback on your class, coursework and examination performance.

Use of sources in seminars, essays and examination: Students should make *extensive* use of films from the syllabus list in their assessed seminars, coursework essay and examination (guidance will be provided on how to use primary sources in cultural history essays). Note that you may *not* repeat material in coursework essays that you have used in any other assessed piece of coursework (including *text* from your seminar report, and including work submitted for other modules). You also may *not* repeat material from your coursework essay in the examination. In both essay and exam, you *may* draw on *ideas* developed for in your student-led seminar. Students taking the Special Subject 'Culture, Society and Politics in 20th Century Russia' may *not* repeat material used in essays for that module in this one, or vice-versa.

Seminar assessment: Planning, preparation and delivery of student-led seminar, incl. individual presentations/interventions (15%) and seminar report portfolio (5%; for further information and guidance on these see below).

Seminar report portfolio: Two copies of a 1000 word seminar report and dossier must be submitted within **one week** of the assessed seminar (i.e. by 9.30 a.m. the following Tuesday, both copies to have a signed cover sheet and be posted in Lenton Grove; pages of each copy to be *stapled* together, the two attached to each other by a *paperclip*). The report should include an outline of how the seminar was planned and implemented, the main themes and issues that were discussed, a brief summary of the student's own presentation/interventions and the primary conclusions reached (note that the key historiography should be referenced in footnotes to illustrate the relationship between ideas discussed, their sources in the historical literature and the conclusions reached in the seminar). The dossier should also include the seminar agenda, and any handouts, slides or OHPs used (these supplementary materials will not be included in word count).

The exam will comprise two essays from a choice of six or eight on broad thematic topics (similar to the coursework essay questions). Questions will not relate to individual films, groups of films or specific countries, but answers need to make extensive reference to one or more, as appropriate, of the films listed for the course.

SEMINAR TOPICS

Instructions for students:

During or in advance of the introductory session, students will be organised into groups of three or four, and each group asked to select one topic from the list on the following pages for their assessed seminar.

Seminar leaders should watch all the films for their chosen seminar, but only set the core film plus *one* of the secondary films for seminar discussion. The choice of secondary film should be determined by seminar leaders after viewing all three films, deciding the main themes, issues and problems to be addressed in the seminar and considering which one of the two secondary films would, in conjunction with the core film, better elucidate these questions and stimulate and inform group discussion.

Note also that a few of the films are only available currently in the Hallward library in VHS format, and some are now overused and of poor quality. Please, if you find a film is difficult to watch, report this both to the library and to me immediately (and choose another film for your week's seminar viewing).

For selecting, planning and preparing for essays and exam questions, all students on the module should view and research as many of the films on the syllabus as possible before and during term, whether or not these films are set for seminar viewing and discussion. To allow you to plan your time flexibly to accomplish this, each week students in the group (other than the seminar leaders) are only required to view and complete the corresponding reading on one of the seminar's two set films. Seminar leaders might choose to take account of this in designing seminar activities.

Note that a relatively large class size for this module has been deliberately retained in order to ensure that enough people will have done preparatory work on each film to sustain active, productive discussions on both films during the seminar.

Despite this, you should still all make every effort to watch, research and reflect on **both** the films each week in order fully to participate in and benefit from the seminars.

Coursework and examination questions will address broad cross-cutting thematic issues, and answers may draw on any of the films on the syllabus across any of these topics.

Note on tutor's selection of films:

I have tried to include as wide as possible a sample of historical films, i.e. films with historical subject matter (not merely an historical setting), films concerned principally with exploring themes of historical and historiographical importance, as well as (in Section C below) a selection of films which by addressing their own contemporary social or political contexts can serve historians as evidence in their study of those past times and places. I have also tried to select films of diverse genres (biopics, documentaries, epics, experimental or 'art-house' films, comedies, melodramas, westerns, horror and fantasy films, war films, etc.) as well as many which mix, extend or subvert the notion of 'genre'. This should at least call into question the claim by some film studies specialists that the 'historical film' is a singular genre in itself.

I have generally avoided films which include what I consider to be excessively graphic violent and/or sexual content – though several of the films do include some very ‘strong’ scenes, and those who are easily offended or upset should be aware of this when selecting sources to view and research for seminars, essays and exams. A quick scan of reviews and comments on www.imdb.com (which includes the films’ original release certification and brief ‘parents’ guide’) should warn you which films to avoid.

I have also generally tried to exclude films which I consider too ‘literary’, by which I mean those which are adapted from major well-known novels (such as Volker Schlöndorff’s adaptation of Günter Grass’ *The Tin Drum* [*Die Blechtrommel*], or the numerous versions of *War and Peace*) or plays (such as *Becket*, based on a play by Jean Anouilh, or *A Man for All Seasons*, by Robert Bolt). My reasoning is that it would be difficult to study these films properly without some consideration of the original books or plays, in their own right and comparatively – which would simply be too much work. I have made a few exceptions, e.g. *All Quiet on the Western Front* (USA, 1930), based on the German novel by Erich Maria Remarque (1928-29). Many of the other films in the following list are based on published literary works, of course, but ones which are generally now obscured, at least for the general viewer, by their screen adaptations.

A.	<p><i>Topics 1-81 are concerned to explore how themes of crucial importance in modern history have been treated in historical films. Some of the films selected below for a particular topic are primarily and explicitly (that's to say, self-consciously) concerned with that theme. But in many cases a film's concern with a particular theme may be only secondary or implicit. Of course, asserting what a film 'is about' has as much to do with how the contemporary critic 'reads' the film in the light of their own special interests and preoccupations as with the original intentions of the director or the responses of earlier viewers. Indeed, many of these films are complex works of art that relate to multiple topics, as well as to issues not addressed in the list below. Students are therefore free to 'cross-cite' during seminars, as well as to broaden their discussion of set films beyond the particular theme defined for that week. All seminars, however, must focus principally on analysing the 'core' film as prescribed below.</i></p>
1.	<p>Dictatorship (I): Power and Personality</p> <p>Core film: <i>Downfall [Der Untergang]</i>, (Oliver Hirschbiegel, Germany, 2004)</p> <p>Also: <i>The Sun</i> (Aleksandr Sokurov, Russia, 2006) or <i>The Last King of Scotland</i> (Kevin Macdonald, UK, 2006)</p>
2.	<p>Dictatorship (II): Complicity</p> <p>Core film: <i>Burnt by the Sun [Utomlennye sol'ntsem]</i> (Nikita Mikhalkov, Russia, 1994)</p> <p>Also: <i>Mephisto</i> (Istvan Szabo, Hungary, 1981) or <i>The Counterfeiters [Die Fälscher]</i> (Stefan Ruzowitzky, Austria, 2007)</p>
3.	<p>Dictatorship (III): Resistance</p> <p>Core film: <i>Danton</i> (Andrzej Wajda, France/Poland, 1983)</p> <p>Also: <i>The Lives of Others [Das Leben der Anderen]</i> (Florian Henckel von Donnersmarck, Germany, 2006) or <i>Sophie Scholl – The Last Days [Sophie Scholl – Die letzten Tage]</i> (Marc Rothemund, Germany, 2005)</p>
4.	<p>War (I): Soldiers</p> <p>Core film: <i>The Great Illusion [La Grande Illusion]</i> (Jean Renoir, France, 1937)</p> <p>Also: <i>Platoon</i> (Oliver Stone, USA, 1986) or <i>All Quiet on the Western Front</i> (Lewis Milestone, USA, 1930)</p>
5.	<p>War (II): Civilians</p> <p>Core film: <i>The Army of Shadows [L'Armée des Ombres]</i> (Jean-Pierre Melville, France 1969)</p> <p>Also: <i>Lacombe Lucien</i> (Lucien Malle, France, 1974) or <i>Kanał</i> (Andrzej Wajda, Poland, 1957)</p>

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| 6. | <p>War (III): Civil War</p> <p>Core film: <i>The Red and the White</i> [<i>Csillagosok, katonák</i>] (Miklós Jancsó, Hungary, 1967) [Note: VHS in Hallward; DVD in Shakespeare St.]</p> <p>Also: <i>Pretty Village, Pretty Flame</i> [<i>Lepa sela lepo gore</i>] (Srđan Dragojević, Federal Republic of Yugoslavia, 1996) or <i>No Man's Land</i> [<i>Nicija zemlja</i>] (Danis Tanović, Bosnia and Herzegovina/Slovenia/Italy/France/UK/Belgium, 2001)</p> |
| 7. | <p>Genocide (I): Representing the Holocaust</p> <p>Core film: <i>Conspiracy</i> (TV film, Frank Pierson, UK/USA, 2001)</p> <p>Also: <i>Schindler's List</i> (Steven Spielberg, USA, 1993) or <i>Europa Europa</i> (Agnieszka Holland, Germany/France/Poland, 1992)</p> |
| 8. | <p>Genocide (II): Under Western Eyes</p> <p>Core film: <i>Hotel Rwanda</i> (Terry George, UK/USA/Italy/South Africa, 2004)</p> <p>Also: <i>The Killing Fields</i> (Roland Joffé, UK, 1984) or <i>Welcome to Sarajevo</i> (Michael Winterbottom, UK, 2007)</p> |
| 9. | <p>Revolution</p> <p>Core film: <i>Memories of Underdevelopment</i> [<i>Memorias del subdesarrollo</i>] (Tomás Gutiérrez Alea, Cuba, 1968) [VHS and DVD]</p> <p>Also: <i>October</i> (Sergei Eisenstein, USSR, 1927) or <i>Reds</i> (Warren Beatty, USA, 1981)</p> |
| 10. | <p>Nation (I): Nature, Nurture and the Construction of Community</p> <p>Core film: <i>The Searchers</i> (John Ford, USA, 1956)</p> <p>Also: <i>Stagecoach</i> (John Ford, USA, 1939) or <i>Red River</i> (Howard Hawks, USA, 1948)</p> |
| 11. | <p>Nation (II): Celebrations and Critiques of the Self</p> <p>Core film: <i>Underground</i> (Emir Kusturica, France/Federal Republic of Yugoslavia/Germany, 1995) [VHS and DVD]</p> <p>Also: <i>The Marriage of Maria Braun</i> [<i>Die Ehe der Maria Braun</i>] (Rainer Werner Fassbinder, West Germany, 1979) or <i>Little Big Man</i> (Arthur Penn, USA, 1970)</p> |
| 12. | <p>Race: The Politics of Disunity</p> <p>Core film: <i>The Birth of a Nation</i> (D.W. Griffith, USA, 1915)</p> <p>Also: <i>Mississippi Burning</i> (Alan Parker, USA, 1988) or <i>Glory</i> (Edward Zwick, USA, 1990)</p> |

13. Empire (I): Constructions of Civilisation and Savagery

Core film: *Aguirre, Wrath of God* [*Aguirre, der Zorn Gottes*] (Werner Herzog, West Germany/Peru/Mexico, 1972) [2nd DVD in Shakespeare St]

Also: *Indochine* (Régis Wargnier, France, 1992) or *Zulu!* (Cy Endfield, UK, 1964)

14. Empire (II): Resistance

Core film (II): *The Battle of Algiers* [*La Battaglia di Algeri*] (Gillo Pontecorvo, Italy/Algeria, 1966)

Also: *Bloody Sunday* (Paul Greengrass, UK/Ireland, 2002) or *Gandhi* (Richard Attenborough, UK/India, 1982)

15. Empire (III): Postcolonial Perspectives

Core film: *The Chess Players* [*Shatranj Ke Khilari*] (Satyajit Ray, India, 1977)

Also: *Days of Glory* [*Indigènes*] (Rachid Bouchareb, Algeria/France/Morocco/Belgium, 2006) or *The Rising: Ballad of Mangal Pandey* (Ketan Mehta, India, 2005)

16. East/West: Clash of Civilisations?

Core film: *Russian Ark* [*Russkii kovcheg*] (Aleksandr Sokurov, Russia, 2004)

Also: *Lawrence of Arabia* (David Lean, UK, 1962) or *Kingdom of Heaven* (Ridley Scott, UK/Spain/USA/Germany, 2005)

17. Faith

Core film: *The Mission* (Roland Joffé, UK, 1986)

Also: *The Word* [*Ordet*] (Carl Theodore Dreyer, Denmark, 1956) or *Shooting Dogs* (Michael Caton-Jones, UK/Germany, 2005)

18. Art, Life, Sexuality and Power

Core film: *Andrei Rublev* (Aleksandr Tarkovsky, USSR, 1966)

Also: *Frida* (Julie Taymor, USA/Canada/Mexico, 2002) or *Caravaggio* (Derek Jarman, UK, 1986)

19. Gender

Core film: *Day of Wrath* [*Vredens Dag*] (Carl Theodore Dreyer, Denmark, 1943)

Also: *Vera Drake* (Mike Leigh, UK, 2004) or *Camille Claudel* (Bruno Nuytten, France, 1988)

20.	<p>Childhood</p> <p>Core film: <i>Pan's Labyrinth</i> [<i>Laberinto del fauno</i>] (Guillermo del Toro, Spain/Mexico/USA, 2006)</p> <p>Also: <i>The Spirit of the Beehive</i> [<i>El Espíritu de la colmena</i>] (Victor Erice, Spain, 1973) or <i>Ivan's Childhood</i> [<i>Ivanovo detstvo</i>] (Aleksandr Tarkovsky, USSR, 1962)</p>
21.	<p>Self/Society: Melodramas of Alienation and Belonging</p> <p>Core film: <i>The Life and Death of Colonel Blimp</i> (Michael Powell and Emeric Pressburger, UK, 1943)</p> <p>Also: <i>Closely Observed Trains</i> [<i>Ostre sledované vlaky</i>] (Jiri Menzel, Czechoslovakia, 1966) or <i>Zelig</i> (Woody Allen, USA, 1983)</p>
B	<p><i>Topics 19-25 are designed to draw attention principally to the films' structure and perspective (i.e. their form) in relation to key theoretical, methodological and ethical questions of historiography and memory studies - especially the elusive, contingent and morally complex nature of historical evidence, of value judgements and 'truth', of personal recollection and of collective remembrance or commemoration - rather than to the historical themes embedded in their subject matter (i.e. their content).</i></p>
22.	<p>Truth/Knowledge/Power (I): Evidence and Explanation in History</p> <p>Core film: <i>I Pierre Riviere</i> [<i>Moi, Pierre Rivière, ayant égorgé ma mère, ma soeur et mon frère...</i>] (René Allio, France, 1976)</p> <p>Also: <i>Le Retour de Martin Guerre</i> (Daniel Vigne, France, 1982) or <i>Rashomon</i> (Akira Kurasawa, Japan, 1950) [Note: Also VHS in Shakespeare St.]</p>
23.	<p>Truth/Knowledge/Power (II): Ethical Realism and Relativism in History</p> <p>Core film: <i>Judgment at Nuremberg</i> (Stanley Kramer, USA, 1961)</p> <p>Also: <i>JFK</i> (Oliver Stone, USA, 1991) or <i>Amistad</i> (Steven Spielberg, USA, 1997)</p>
24.	<p>Remembering/Forgetting (I): Social Memory</p> <p>Core film: <i>Repentance</i> [<i>Pokaianie</i>] (Tengiz Abuladze, USSR, 1987)</p> <p>Also: <i>Nasty Girl</i> [<i>Das Schreckliche Mädchen</i>] (Michael Verhoeven, Germany, 1989) or <i>Good Bye Lenin!</i> (Wolfgang Becker, Germany, 2003),</p>

25.	<p>Remembering/Forgetting (II): Personal Memory</p> <p>Core film: <i>Hidden</i> [<i>Caché</i>] (Michael Haneke, France/Austria/Germany/Italy, 2005)</p> <p>Also: <i>Mirror</i> [<i>Zerkalo</i>] (Aleksandr Tarkovsky, USSR, 1975) or <i>Hiroshima, Mon Amour</i> (Alain Resnais, France/Japan, 1959)</p>
26.	<p>Documentary (I): Framing History</p> <p>Core film: <i>Hearts and Minds</i> (Peter Davis, USA, 1975)</p> <p>Also: <i>The Fog of War: Eleven Lessons from the Life of Robert S. McNamara</i> (Errol Morris, 2004) or <i>The Trials of Henry Kissinger</i> (Eugene Jarecki, USA/UK/Denmark/France/Canada/Australia, 2002) [Note: Region 1 DVD?]</p>
27.	<p>Documentary (II): Bearing Witness</p> <p>Core film: <i>Shoah</i> (Claude Lanzmann, France, 1985) [Part One]</p> <p>Also: <i>The Sorrow and the Pity</i> [<i>Le Chagrin et le Pitié</i>] (Marcel Ophuls, France/Switzerland/West Germany, 1969) [Part One] or <i>The Emperor's Naked Army Marches On</i> (<i>Yuki Yukite Shingun</i>) (Kazuo Hara, Japan, 1987)</p>
28.	<p>Politics and the Media (I): The Responsibility of the Artist (see also Topic 35)</p> <p>Core film: <i>Good Night, and Good Luck</i> (George Clooney, USA, 2005)</p> <p>Also: <i>The Wonderful, Horrible Life of Leni Riefenstahl</i> [<i>Die Macht der Bilder: Leni Riefenstahl</i>] (Ray Müller, France/UK/Germany/Belgium, 1993) (Note: VHS only – focus on sections of film up to end of war] or <i>The Front</i> (Woody Allen, USA, 1976). [Note: For 2010-11 include forthcoming Jody Foster Riefenstahl biopic]</p>
C.	<p><i>Topics 26-32 explore films of different genres (e.g. documentary, horror, thriller, sci-fi and comedy) that sought to depict, reflect, sometimes to change, the social conditions, political climate and cultural aspirations of the time they were made. The point here is to elucidate how film-makers have captured and represented – to comment on, sometimes to celebrate or critique - what they see as the essential forces and trends of their own time (i.e. context), and how later historians can make use of such work as historical evidence (i.e. as text, or document) for understanding the past. These films, unlike those in the preceding sections, had a contemporary - or 'timeless' or futuristic - as opposed to historical subject or setting at the moment of their production.</i></p>
29.	<p>Text/Context (I): Community, Class and Social Mores</p> <p>Core film: <i>The Rules of the Game</i> [<i>La Règle du Jeu</i>] (Jean Renoir, France, 1939)</p> <p>Also: <i>Boudu Saved From Drowning</i> [<i>Boudu sauvé des eaux</i>] (Jean Renoir, France, 1932) or <i>The Crow</i> [<i>Le Corbeau</i>] (Henri-Georges Clouzot, France, 1943)</p>

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| 30. | <p>Text/Context (II): Fears of Modernity - The Age of Machines</p> <p>Core film: <i>Metropolis</i> (Fritz Lang, Germany, 1927)</p> <p>Also: <i>Modern Times</i> (Charlie Chaplin, USA, 1936) or <i>Bride of Frankenstein</i> (James Whale, USA, 1935) [VHS and DVD]</p> |
| 31. | <p>Text/Context (III): Fears of Modernity - The Return of the Repressed</p> <p>Core film: <i>M</i> (Fritz Lang, Germany, 1931)</p> <p>Also: <i>Nosferatu</i> (F.W. Murnau, Germany, 1922) [Note: 2nd copy in Shakespeare Street], <i>Pandora's Box</i> [<i>Die Büchse der Pandora</i>] (Georg Wilhelm Pabst, Germany, 1929)</p> |
| 32. | <p>Text/Context (IV): Capitalism and Corporations</p> <p>Core film: <i>Wall Street</i> (Oliver Stone, USA, 1987)</p> <p>Also: <i>Enron, The Smartest Guys in the Room</i> (Alex Gibney, USA, 2006) [Note: All copies at Business Library] or <i>The Corporation</i> (Mark Achbar, Jennifer Abbott, Canada, 2003)</p> |
| 33. | <p>Realism/Reportage: War and Peace</p> <p>Core film: <i>Rome, Open City</i> [<i>Roma, città aperta</i>] (Roberto Rossellini, Italy, 1945)</p> <p>Also: <i>Paisà</i> (Roberto Rossellini, Italy, 1946), <i>Germany, Year Zero</i> [<i>Germania anno zero</i>] (Roberto Rossellini, Italy, 1948) [Note: Library DVD is Region 1]</p> |
| 34. | <p>Avant-Garde: Cinema-Eye and Dream-Worlds</p> <p>Core film: <i>Man with a Movie Camera</i> [<i>Chelovek s kino-apparatom</i>] (Dziga Vertov, USSR, 1929)</p> <p>Also: <i>The Cabinet of Dr. Caligari</i> [<i>Das Cabinet des Dr. Caligari</i>] (Robert Wiener, Germany, 1920) or <i>An Andalusian Dog</i> [<i>Un Chien Andalou</i>] (Louis Buñuel, France, 1929, 10 mins) <u>and</u> <i>The Golden Age</i> [<i>L'Âge d'or</i>] (Louis Buñuel, France, 1930, 60 mins) [Watch DVD edition]</p> |
| 35 | <p>Politics and the Media (II): Power, Polemic and Persuasion (see also Topic 28)</p> <p>Core film: <i>Triumph of the Will</i> [<i>Triumph des Willens</i>] (Leni Riefenstahl, Germany 1934) [VHS in Hallward; DVD only in Denis Arnold Music Library]</p> <p>Also: <i>Manufacturing Consent: Noam Chomsky and the Media</i> (Mark Achbar, Peter Wintonick, Australia/Finland/Norway/Canada, 1992) [Note: DVD and VHS copies] or <i>WMD: Weapons of Mass Deception</i> (Danny Schechter, USA, 2006)</p> |

SEMINAR DATES AND TITLES

1.	28/09/09	Truth/Knowledge/Power (I): Evidence and Explanation in History Tutor-Led Seminar
2.	05/10/09	Genocide (I): Representing the Holocaust Student leaders: Jack Wanstall, James Crowe, Jon Brown, Fiona Gollan
3.	12/10/09	Gender Student leaders: Natatsha Venus, Emma Thurlow
4.	19/10/09	Race: The Politics of Disunity Student leaders: Sophie Woodman, Sophie Griffiths, Jamie Collings
5.	26/10/09	Faith Student leaders: Eleanor Whitehead, Kylé Anderson, Miles Gillhespy,
6.	02/11/09	Genocide (II): Under Western Eyes Student leaders: Francesco Castrovillari, Emma Johnson, Lotta Olkinuora
7.	09/11/09	Childhood Student leaders: Emily Roberts, Alexander McIntyre, Lea Coste
	16/11/09	<i>Reading week</i>
8.	23/11/09	War (I): Soldiers Student leaders: Dani McColl, Luke Mead, Rob Howard
9.	30/11/09	Dictatorship (I): Power and Personality Student leaders: Laura Thomson, Dani Kenyon, John Spinks
10.	07/12/09	Truth/Knowledge/Power (II): Ethical Realism and Relativism in History Student leaders: Sean (John) Doyle, Emma Bowen, Lucy George

SUGGESTED ESSAY TITLES

*Deadline: **Weds, 2 December 2009***

You may write on any other relevant questions or topics of their own choosing, subject to approval by module tutor.

In answering these questions, you should make *extensive* reference to two or more of the 106 films listed on pp. 16-22 in the module handbook. You may cite other films as well, of course, but please restrict detailed critical analysis to these films.

1. Discuss the role of narrative in historical film?
2. Discuss the inter-relations between documentary film and history-writing.
3. How may historians use film to elucidate the past?
4. What can we learn from historical film about the representation of experience?
5. What role does film play in the cultural construction of social identity?
6. Discuss the relationship between film and memory.
7. At its best, historical film explores the 'intertwining of individual mind with national scene, psychology with sociology' (Tim Parks, 'Introduction' to Alberto Moravia, *The Conformist*). Discuss.
8. In what ways have national cinemas sought to come to terms with problematic pasts? Answer with reference to one or more countries.
9. How does film theory help us to understand historical films?
10. 'Historical film can only deal with personality and plot. It cannot shed light on the impersonal social or economic forces impelling historical change.' Discuss.
11. 'History is written by the victors'. Can the same be said of the making of historical film?
12. 'Historical film is not concerned about the past at all but exclusively about the present'. Discuss.

PAST EXAM PAPER (JAN 2009)

Two essays in two hours:

1. 'If it is right for historians to write history, then by similar and unanswerable reasons it is right for us to tell the truth of the historic past in motion pictures' (D.W. Griffith). Discuss.
2. 'Historical films tend to confirm existing popular conceptions of the past, while academic historians tend to challenge these'. Discuss.
3. 'It is not the responsibility, nor the interest, of an artist to document historical reality' (Alfred Hitchcock). Discuss.
4. 'On the screen, history must be fictional in order to be true' (Robert Rosenstone). Discuss.
5. What can historical film tell us about the past that the written word cannot?
6. 'Historical film can only deal with events and personalities; the key questions addressed by modern historical research lie beyond its concerns and capabilities'. Discuss.
7. Discuss the importance of narrative form in framing cinematic representations of the past.
8. Discuss the role of historical film in the construction of national identity?
9. 'Art is concerned with the resolution of conflict, history-writing with tensions unresolved. That is why no historical film may claim to be serious history'. Discuss.
10. Discuss the significance of historical film as a form of historical evidence.

SECONDARY READING, REFERENCE WORKS AND BIBLIOGRAPHIES

You are not expected to buy any particular books for this module - there are no 'set' textbooks. You may, however, find it useful to have personal copies of certain readers, reference books or surveys. Unfortunately, film books are generally very expensive, but you can often find second-hand copies at www.amazon.co.uk or www.bookfinder.com.

Always try <http://books.google.co.uk> before buying or even borrowing any books, as Google books includes scans of substantial excerpts from a vast number of books (although, invariably, the pages you are after are those omitted from the preview).

Here I've listed a selection of texts which will help you to address the main issues raised by the course. This list is by no means exhaustive. Most of these books include extensive bibliographies or guides to further reading, which you should be the first thing you consult when preparing your seminar agendas on specific films or themes.

The module also demands that you engage with theoretical and methodological problems of history-writing: many of the essay and exam questions require you to compare and contrast the representation or construction of the past in film and in text. Please refer to your Yr. 1 'Learning History' bibliographies for this literature.

1. General introductions to film studies

The best general introduction to film, which includes chapters on film technologies, histories and theories, is:

James Monaco, <i>How to Read a Film. The World of Movies, Media, Multimedia</i> . 3 rd ed. (Oxford: OUP: 2000) or 4 th ed. (2009)	PN1994.M6 (multiple copies, incl. SL)
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The whole 3rd ed. text (minus film stills – so you need also to consult the book edition) is available on-line at: <http://www.readfilm.com/HTRbook.html>. I have also posted all the chapters (in pdf) on the module's portal site. See esp. [extensive bibliography!!!](#)

The following general texts on film studies are also all highly recommended:

Jill Nelmes, ed., <i>Introduction to Film Studies</i> . 4 th ed. (London: Routledge, 2007)	PN1994.I6 Excerpts on Google books
John Hill and Pamela Church Gibson, eds. <i>The Oxford Guide to Film Studies</i> (Oxford: Oxford University Press, 1998)	PN1995.O9
Pam Cook and Mieke Bernink, ed., <i>The Cinema Book</i> . 2 nd . Ed. (London: BFI, 1999). A 3 rd edition (2008) is available – with different cover image.	PN1994.C4

Timothy Corrigan, <i>A short guide to writing about film</i> . 6th ed. (New York, London: Longman, 2007) [Earlier editions are as good – though all a bit ‘American’ in their approach to essay writing]	PN1995.C6
David Bordwell and Kristin Thompson, <i>Film art: an Introduction</i> . 8 th ed. (Boston: McGraw Hill, 2008). This has an accompanying CD-Rom. Earlier eds. also available in multiple copies in Hallward. Cover image: <i>Caché</i> (Haneke, 2005).	(Oversize) PN1995.B6
Maria Pramaggiore and Tom Wallis, <i>Film. A Critical Introduction</i> (London: Laurence King, 2005, 2 nd ed. 2008).	(Oversize) PN1994.P7 Excerpts from 1 st ed. on Google

Anything by David Bordwell is also worth looking at – especially on film form (helpful for those tricky questions about narrative!).

The following is a simple overview (not in Hallward, but Google has limited preview):

Peter Lehman and William Luhr, *Thinking about Movies. Watching, Questioning, Enjoying*. 2nd ed. (Oxford: Blackwell, 2003). Also 3rd ed. March 2008.

2. General introductions to the history of film and cinema

Many of the general introductions above have chapters on film history. Also see:

Geoffrey Nowell-Smith, ed., <i>The Oxford history of world cinema</i> (Oxford: Oxford University Press, 1996) – Invaluable!!	PN1994.O9
Elizabeth Ezra, ed., <i>European cinema</i> (Oxford: OUP, 2004)	PN1993.5.E8.E8

Each book in the ‘24 Frames’ series (London: Wallflower Press) offers an excellent critical introduction to a selection of major films, including some of the set films for this course, for different countries/regions. Some include guides to further reading:

Birgit Beumers, ed., <i>The cinema of Russia and the former Soviet Union</i> (2007)	PN1993.5.R8.C4
Phil Powrie, ed., <i>The cinema of France</i> (2006)	PN1993.5.F7.C4 Excerpts on Google

Brian McFarlane, ed., <i>The cinema of Britain and Ireland</i> (2005)	PN1993.5.G7.C4 Excerpts on Google
Peter Hames, ed., <i>The cinema of Central Europe</i> (2004).	PN1993.5.E8.C4 Excerpts on Google
Alberto Mira, <i>The cinema of Spain and Portugal</i> (2005)	PN1993.5.S7.C4 Excerpts on Google
Giorgio Bertellini and Gian Piero Brunetta, eds, <i>The Cinema of Italy</i> (2004)	PN1993.5.I8.C4 Excerpts on Google
Tytti Soila (ed.), <i>The Cinema of Scandinavia</i> (2005)	PN1993.5.S34.C4 Excerpts on Google
Joseph Garncarz (ed.), <i>The Cinema of Germany</i> (forthcoming, 2009)	On order

Students are advised to consult <http://www.wallflowerpress.co.uk/> for the full range of titles (incl. series on directors, individual films, themes in film history and criticism). Titles of interest and relevance include (but there are many others!):

Dina Iordanova, <i>Cinema of the Other Europe: the Industry and Artistry of East Central European Film</i> (London: Wallflower, 2003)	PN1993.5.E8 Excerpts on Google
Paul Coates, <i>The Red and the White: the Cinema of People's Poland</i> (London: Wallflower, 2005)	PN1993.5.P7.C6 Excerpts on Google
Peter Hames, <i>The Czechoslovak New Wave</i> (London: Wallflower, 2005)	PN1993.5.C95.H2

The following books published by Cassell in conjunction with BFI (London) are well-organised and useful for reference and guides to further reading, though most of them don't include much by way of critical analysis:

Geoffrey Nowell-Smith, ed., <i>The Companion to Italian cinema</i> (London: Cassell/BFI, 1996)	PN1993.5.I8.N6
Richard Taylor, Nancy Wood, Julian Graffy & Dina Iordanova, eds, <i>The BFI Companion to Eastern European and Russian cinema</i> (2000)	PN1993.5.E2
Thomas Elsaesser with Michael Wedel, eds, <i>The BFI Companion to German cinema</i> (1999)	4/Enc PN1993.5.G4.B7
John Caughie with Kevin Rockett, eds, <i>The Companion to British and Irish cinema</i> (1996)	PN1993.5.G7
Ginette Vincendeau, ed., <i>The companion to French cinema</i> (1996)	PN1993.5.F7

These are very basic students' textbooks, but include some further reading lists:

Barry Jordan and Mark Allinson, eds, <i>Spanish cinema: a student's guide</i> (London: Hodder Arnold, 2005)	PN1993.5.S7.J6
Phil Powrie and Keith Reader, eds, <i>French cinema: a student's guide</i> (London: Hodder Arnold, 2002)	PN1993.5.F7.P6

The British Film Institute (BFI) in London publishes a useful series of anthologies:

Michael Temple and Michael Witt, eds, <i>The French Cinema Book</i> (2004)	PN1993.5.F7.F
Robert Murphy, <i>The British Cinema Book</i> . 2 nd ed. (2001)	PN1993.5.G7.B7
Tim Bergfelder, Erica Carter and Deniz Göktürk, eds, <i>The German Cinema Book</i> (2002)	PN1993.5.G4.G4

The BFI also publishes a large number of 'Individual Film Guides', including several books on films set for this module. Many (though not yet all) are in the Hallward:

http://filmstore.bfi.org.uk/acatalog/BFI_Filmstore_Individual_Film_Guides_20.html

The following book belongs to I.B. Tauris' 'Cinema and Society' series (www.ibtauris.com: search under 'cinema AND society'), all of which offer excellent critical introductions to films and/or aspects of national film histories. Tauris also publishes analyses of individual films. Most are in the library, several as e-books.

James Chapman, <i>Past and present: national identity and the British historical film</i> (London: I.B. Tauris, 2005)	PN1995.9.N352. C4 + e-book
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Routledge (London) also have a series on ‘National Cinemas’, which include some useful critical essays as well as pointers to further reading:

Sarah Street, ed. <i>British National Cinema</i> . 2nd ed. (1997)	PN1993.5.G7.S8 Extracts on Google books
Susan Hayward, ed., <i>French National Cinema</i> (2005)	PN1993.5.F7.H2 + e-book Extracts on Google books
Pierre Sorlin, <i>Italian National Cinema</i> (1996)	PN1993.5.I8.S6 + e-book Extracts on Google books
Sabine Hake, <i>German National Cinema</i> (2002)	PN1993.5.G4.H2 Extracts on Google books
Núria Triana-Toribio, <i>Spanish National Cinema</i> (2003)	PN1993.5.S7.N8 Extracts on Google books
Mette Hjort and Scott MacKenzie, eds, <i>Cinema and Nation</i> (2000)	PN1995.9.N33 Extracts on Google books

The first title below offers an interesting discussion of the evolution of world cinema in social context, and the second good critical essays on a range of films:

James Chapman, <i>Cinemas of the World: Film and Society from 1895 to the Present</i> (London: Reaktion, 2003)	PN1995.9.S6.C4
Jill Forbes and Sarah Street, eds, <i>European Cinema: an introduction</i> (Basingstoke: Palgrave, 2000)/	PN1993.5.E8.E8

3. Film theory

A very useful short reference book on key concepts is:

Susan Hayward, <i>Cinema Studies. The Key Concepts</i> . 2 nd ed. (London: Routledge, 2000). Also 3 rd ed. (2006)	PN1993.45.H2 + e-book Extracts on Google books
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Two well-written and clear introductory texts are:

Andrew Dudley, <i>Concepts in Film Theory</i> (Oxford: Oxford University Press., 1984)	PN1995.A4 + e-book
Robert Lapsley and Michael Westlake, <i>Film Theory. An Introduction</i> . 2 nd ed. (Manchester: MUP, 2006)	PN1995.L2 Extracts on Google books

And a general introduction to cultural studies, a bit simplistic, but lucid and accessible:

Dominic Strinati, <i>An introduction to theories of popular culture</i> . 2nd ed. (Routledge: London, 2004)	HM258.S8 Extracts on Google books
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More substantial and comprehensive anthologies of key writings on film theory are:

Joanne Hollows, Peter Hutchings and Mark Jancovich, eds., <i>The Film Studies Reader</i> (London: Arnold, 1998)	PN1994.F4
Toby Miller and Robert Stam, eds, <i>A companion to film theory</i> (Oxford: Blackwell, 2004) and earlier editions	PN1995.C6 and PN1995.F4 Extracts on Google books
Leo Braudy and Marshall Cohen, eds, <i>Film theory and criticism: introductory readings</i> . 6th ed. (New York and Oxford, 2004) and earlier editions.	PN1994.F4 / PN1994.M2 Extracts on Google books

An interesting but complex study of the development of European film theory is:

Ian Aitken, <i>European film theory and cinema: a critical introduction</i> (Edinburgh: Edinburgh University Press, 2001)	PN1995.A4 Extracts on Google books
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If you wish to investigate film theory more deeply, you could start with Kracauer's elegantly written and engaging study of 'realism' in cinema, e.g.

Siegfried Kracauer, <i>Theory of film: the redemption of physical reality</i> (Princeton, N.J.: Princeton University Press, 1997)	PN1994.K7 Extracts on Google books
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For theories, concepts and methodologies of visual culture more generally:

Marita Sturken and Lisa Cartwright, <i>Practices of Looking: an Introduction to Visual Culture</i> (Oxford: OUP, 2001) and 2 nd ed. (2009).	HM258.S8 also in High Use Coll.
Nicholas Mirzoeff, <i>The Visual Culture Reader</i> (London: Routledge, 1998) and 2nd ed. (2002)	N72.S6.V4 Extracts on Google books
Nicholas Mirzoeff, <i>An Introduction to Visual Culture</i> (London: Routledge, 1999)	N72.S6.M4 Extracts on Google books

4. General works on the relationship between film and history

The following anthology of 'key' writings seeks to give an overview of the 'field', and is recommended especially as summer preparatory reading:

Marnie Hughes-Warrington, <i>History on Film Reader</i> (London: Routledge, 2009)	PN1995.2.H4
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The following are all decent single-authored texts that thoughtfully explore the inter-relations and interactions of film and history. I'd recommend Rosenstone's 2006 work (which has cribbed my module title!) as a good starting point, though it is often naïve and overly provocative. Guynn's 2006 book is theoretically the most sophisticated, interesting and innovative work, and will need to be read and re-read with particular care - if you buy only one book out of these, it should be this one.

Robert A. Rosenstone, <i>Visions of the Past: The Challenge of Film to Our Idea of History</i> (Cambridge, Mass.: Harvard, 1995)	PN1995.2.R6
Robert A. Rosenstone, <i>History on Film/Film on History</i> (London: Longman, 2006)	PN1995.2.R6 Excerpts on Google books
William Guynn, <i>Writing History in Film</i> (London: Routledge, 2006)	PN1995.2.G8 Excerpts on Google books
Marnie Hughes-Warrington, <i>History Goes to the Movies. Studying History on Film</i> (London: Routledge, 2007)	PN1995.2.H8
Graeme Turner, <i>Film as social practice</i> . 3rd ed.(London: Routledge, 1999)	PN1995.9.S6.T8 and PN1995.9.S6 (earlier eds) + e-book.

The works listed below are collections of essays (mostly by various authors) which include case studies of a number of films and/or themes of relevance to the course.

Robert A.Rosenstone (ed), <i>Revisioning history: film and the construction of a new past</i> (Princeton, N.J.: Princeton University Press, 1994)	PN1995.2.R4 Excerpts on Google books
Tony Barta, ed., <i>Screening the past: film and the representation of history</i> (1998)	e-book
Mark C Carnes, ed., <i>Past Imperfect. History According to the Movies</i> (London: Cassell, 1996)	PN1995.9.H5.P2
Marc Ferro, <i>Cinema and history</i> (Detroit: Wayne State University Press, 1988)	PN1995.2.F4 Excerpts on Google books
Marcia Landy, ed., <i>The Historical Film: History and Memory in Media</i> (London: Athlone, 2001)	PN1995.9.H5.H5 Excerpts on Google books
Paul Smith (ed), <i>The historian and film</i> (Cambridge: CUP, 1976) and due for re-issue in late 2008	PN1995.9.H5 Excerpts on Google books

<p>L. Engelen and R. Vande Winkel (eds), <i>Perspectives on European Film and History</i> (Gent, Academia Press, 2007)</p> <p>Critical review: http://www.latrobe.edu.au/screeningthepast/23/perspectives-european-film-history.html</p>	<p>PN1995.9.H5.P4</p> <p>Contents: http://hsozkult.geschichte.hu-berlin.de/media/beitraege/rezbuecher/toc_11369.pdf</p>
<p>Pierre Sorlin, <i>The Film in History: Restaging the Past</i> (1980)</p> <p>A classic, highly recommended:</p>	<p>PN1995.9.H5</p>

The major US journal *The American Historical Review* published a forum on history and film in Vol. 93, No. 5, Dec. 1988. This is available via J-Stor, and I have also posted the articles on the module homepage on the portal.

5. Journals

Screening the Past. An International Refereed Journal of Screen History

<http://www.latrobe.edu.au/screeningthepast/index.html>

Film History. An International Journal, 1987

<http://muse.jhu.edu/journals/fih/>

Film and History. An Interdisciplinary Journal of Film and Television:

<http://www.uwosh.edu/filmandhistory/>

KINEMA. A Journal for Film and Audiovisual Media:

<http://www.kinema.uwaterloo.ca/index.htm>

The Dartmouth College Library web-site's resources page has links to most international film-related e-journals (NB Not all accessible from Nottingham):

<http://library.dartmouth.edu/eResources/subject.php?id=919>

6. Web resources: Film downloads

Internet Archive: vast collection of moving images, incl. feature films, newsreels, shorts, cartoons, 'ephemeral' films (advertising, educational, industrial, and amateur):

<http://www.archive.org/details/movies>

Several older films from the module available for legal download from here:

http://www.archive.org/details/feature_films

Out of copyright films also can often be found in full here:

<http://video.google.co.uk/>

... and, of course, short, poor quality clips can be found here (but be careful about copyright violations – you must not download illegal pirated materials!):

<http://www.youtube.com/>

7. Web resources: Research

For production and release details of any film, plus (usually dull pointless) discussion:

www.imdb.com

For everything related to British cinema:

<http://www.screenonline.org.uk/index.html>

Rather out of date, but for huge numbers of bibliographies, reviews, etc.:

<http://www.filmreference.com/index.html>

Excellent critical reviews of Soviet, Russian and East European films at:

<http://www.kinoeye.org/>

H-Film: web-site, reviews and discussion list:

<http://www.h-net.org/~film/>

Dartmouth College Library 'E-resources in Film Studies', incl. guide to writing on film:

<http://library.dartmouth.edu/eResources/subject.php?id=919>

<http://www.dartmouth.edu/~writing/materials/student/humanities/film.shtml>

Resources at the International Association for Media and History and BFI sites:

<http://www.iamhist.org/index.html>

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

8. Online bibliographical databases

For bibliographical research, the following resources are invaluable:

- Always start with <http://books.google.co.uk>, as it includes scans of substantial excerpts from many of the books, and generally lists contents so you can find book chapters which are generally excluded from article /citation searches below.
- The *Modern Language Association of America (MLA) International Bibliography, 1926-present*, is available via the Hallward's e-library. Click on 'Arts and Humanities' → 'Go' → select MLA Intl. Bibliog. Off campus you need to log-in.
- The *Arts and Humanities Citation Index (WoK)*, *ABC-CLIO Historical Abstracts* and *ProQuest Research Library*, all also accessible via the e-library.

All these bibliographical / citation databases provide links to full article texts when available, e.g. via the JSTOR database www.jstor.org which includes many English-language journals, usually omitting most recent issues. Note that **JSTOR** is itself a searchable database and should also be used to locate relevant reading.