Course Specifications
Valid as from the academic year 2018-2019

Film History and Aesthetics (A000418)

Course

<table>
<thead>
<tr>
<th>Course size</th>
<th>Credits</th>
<th>Study time</th>
<th>Contact hrs</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5.0</td>
<td>150 h</td>
<td>50.0 h</td>
</tr>
</tbody>
</table>

Course offerings and teaching methods in academic year 2019-2020

A (semester 1)
- Dutch
- Lecture: 30.0 h
- Self-reliant study activities: 15.0 h

B (semester 1)
- Self-reliant study activities: 15.0 h
- Lecture: 30.0 h

Lecturers in academic year 2019-2020

Biltereyst, Daniël

PS01 lecturer-in-charge

Offered in the following programmes in 2019-2020

<table>
<thead>
<tr>
<th>Programme</th>
<th>Credits</th>
<th>Offering</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bachelor of Arts in Art History, Musicology and Theatre Studies</td>
<td>5</td>
<td>B</td>
</tr>
<tr>
<td>Master of Science in Engineering: Architecture (main subject Architectural Design and Construction Techniques)</td>
<td>5</td>
<td>B</td>
</tr>
<tr>
<td>Master of Science in Engineering: Architecture (main subject Urban Design and Architecture)</td>
<td>5</td>
<td>B</td>
</tr>
<tr>
<td>Preparatory Course Master of Arts in Art History, Musicology and Theatre Studies</td>
<td>5</td>
<td>B</td>
</tr>
</tbody>
</table>

Teaching languages
- Dutch

Keywords
- Film history, film historiography, film studies, cinema studies, screen culture, film analysis

Position of the course

This course aims at introducing the field of film history and audiovisual (screen) culture, emphasizing the history of film aesthetics and film historiography. A key idea behind the course is that film as an art form, a means of expression and communication should be looked at from a broader social context. This implies the influence of technological, political, sociocultural and economic factors. This course, which is inspired by recent developments in film and cinema studies (cf. 'New Cinema History'), focuses on movie aesthetics and meaning, as well as on issues related to the production, distribution and societal reception of films.

Contents

This course consists of a series of lectures and an individual paper. The lectures consist of two parts:

1. This first part illustrates the multiple historical importance of film, with a focus upon different kinds of film history (film as art, as an industry, as a political, cultural and societal phenomenon). This part also deals with the issue of film historiography; here the course critically looks at the main problems and pitfalls of film historiographical practices.

2. The history of film aesthetics: This part presents some of the major or canonical film schools, including the period of pre-cinema, early cinema, the international expansion of film before the First World War, the German Weimar cinema, soviet cinema during the interwar period, French interwar cinema, the development of Hollywood cinema, Italian neo-realism, the French New Wave, New European Authors,... Where necessary, insights of film theory will be used (e.g., montage theories within soviet cinema, theories in relation to classical and alternative film style), while a great number

(Approved)
of film excerpts will be shown. During these lectures recent trends in film historiography are fully applied, mainly those known as ‘New Cinema History’, where new film historiographic methods, concepts and trends on film history are used. As a self-reliant study activity students are expected to watch canonical works in the history and read important texts about these. At the start of the semester a list of 10 movies will be put online, all of these films heavily relate to theme’s, authors, styles and developments that prominently feature in this course.

Initial competences
None.

Final competences
1 Acquire basic knowledge of (parts of) the international film history.
2 Be able to use elements from other sciences, especially sociology, economics, and political science in order to bring better understand the phenomenon of film.
3 Be able to critically look at existing and recent concepts and theories related to the film and audiovisual language.
4 Be able to critically evaluate and apply film/audiovisual sources and production techniques (editing, camera work, mise-en-scene, ...).
5 Be able to form language a judgment and interpret different styles within the audiovisual/film production.
6 Be able to place canonical works of film history within their historic and artistic context.
7 Be able to reflect independently on film as an artistic medium.

Conditions for credit contract
Access to this course unit via a credit contract is determined after successful competences assessment

Conditions for exam contract
This course unit cannot be taken via an exam contract

Teaching methods
Lecture, self-reliant study activities

Extra information on the teaching methods
Lectures with clips from movies and documentaries. In addition to the development of film language and film aesthetics, these lectures also examine the social and cultural importance, role and influence of film. The lectures also use insights from other sciences, especially sociology, art-science and political-economy. The lectures also try to link up with recent developments within film studies (eg ‘New Cinema History’).

At the beginning of the semester students get a list of 10 important movies in the history of the medium. As part of self-reliant study activities students are expected to watch and study these films in their entirety. Furthermore they will have to read core texts on these works. In accordance the exam will feature one separate question devoted to these films and matching writings where students have to put one or more of these film into perspective with the contents of the course. Throughout the semester several of these films will be featured on big screen by the university filmclub of ‘Film-Plateau’. Leaflets will be made available with more concrete information on screening dates and places. There is a collaboration with the international film festival FilmFest Gent.

Learning materials and price
- hand-outs lectures (powerpoint presentations through Minerva)
- textbook: Cook, D.A. (2016) A History of Narrative Film. New York: Norton. (purchase not obligatory; copies will be available in the library

References

Course content-related study coaching
Lecturer and assistant.

Evaluation methods
end-of-term evaluation

Examination methods in case of periodic evaluation during the first examination period

(Approved)
Written examination with open questions
Examination methods in case of periodic evaluation during the second examination period
   Written examination with open questions
Examination methods in case of permanent evaluation
   Possibilities of retake in case of permanent evaluation
       not applicable
Extra information on the examination methods
   Written examination with open questions
Calculation of the examination mark