UNIVERSITATEA BABEŞ-BOLYAI
BABEŞ-BOLYAI TUDOMÁNYEGYETEM
BABEŞ-BOLYAI UNIVERSITÄT
BABEŞ-BOLYAI UNIVERSITY
TRADITIO ET EXCELLENTIA

Facultatea de Litere
Str. Horea nr. 31
400202, Cluj-Napoca
Tel: 0264 5322388
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COURSE SYLLABUS

1. Information about the study program

1.1 University	Babeş-Bolyai University
1.2 Faculty	The Faculty of Letters
1.3 Department	English Language and Literature
1.4 Field of study	Language and literature
1.5 Study cycle (BA/MA)	MA
1.6 Study program/Qualification	British Cultural Studies / Master in Philology

2. Information about the subject

2.1 Course title/Code		LME1208 British Cinematography (taught in English)						
2.2 Course tutor		Octavian More, Ph.D. Lecturer						
2.3 Seminar tutor		Octavian More, Ph.D. Lecturer						
2.4 Year of study	1	2.5 Semester	2	2.6 Type of assessment	E	2.7 Course status	Contents	DA
							Mandatory	DO

3. Total estimated time (teaching hours per semester)

3.1 Number of hours per week	3	of which: 3.2 course	2	3.3 seminar/laboratory	1
3.4 Total number of hours in the curriculum	42	of which: 3.5 course	28	3.6 seminar/laboratory	14

Time distribution	Hours
Study based on textbook/course manual/recommended reading/personal notes	42
Additional research in the library, by accessing scientific databases, or during field work	28
Preparation for seminars/laboratory classes, essays, portfolios and reports	20
Tutoring	14
Assessment (examinations)	4
Other activities	

3.7 Total hours for individual study	108	
3.8 Total hours per semester	150	
3.9 Number of credits	6	

4. Prerequisites (if necessary)

4.1 Curriculum	—
4.2 Skills	• Theoretical concepts and synthetic perspectives from the field of cultural morphology, literary ideas and aesthetics. • Basic knowledge of writing an academic paper.

5. Conditions (if necessary)

5.1. For delivering lectures	• room with smart board, laptop and projector
5.2. For teaching seminars/laboratory classes	• room with smart board, laptop and projector • attendance of the lectures and seminars is not mandatory and is not a prerequisite for sitting the final exam

6. Acquired specific competences

Professional competences	C1 Appropriate use of fundamental concepts in the study of general linguistics, theory of literature and comparative literature; C2 Efficient written and oral communication in English; C4 Analysis and presentation of literary phenomena in the context of the reference culture; C6 Analysis and presentation of literary phenomena in the context of the reference culture B.

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Transversal competences	CT1 Using the instruments of linguistics and literary studies in accordance to professional ethics; CT2 Teamwork; interpersonal communication, taking on specific roles; CT3 Setting up an individual project for lifelong training; achieving training by accumulating information, participating in team projects and in institutional and personal development programs.

7. Course objectives (derived from the specific competences acquired)

7.1 General objective of course	The course offers a detailed approach of the subject, based on the close study of a number of representative titles of British cinematography, with emphasis on the following topics: • critical approaches to cinematography • the history of British cinema • the distinctive characteristics of British film relative to European and American cinematographic productions • the technical, aesthetic and ideological foundations of a series of major genres / modes in British cinema: historical film, social problem film, film noir, speculative / dystopian film, musical, comedy
7.2 Specific objectives	• Describing and exemplifying the characteristic features of British films in the context of world cinematography. • Relating the studied texts and contexts to connected fields of interest (media studies, art history, aesthetics, history of ideas). • Acquiring knowledge of the historical development of British cinema (from its beginnings to the present). • Approaching the major British cinematic modes from various interpretive angles . • Interpretation and critical evaluation of a number of representative British films. • Constructing a complex, rich and precise oral / written discourse to be applied to a subject of academic interest discussed in the course.

8. Contents

8.1 Lectures	Teaching methods	Remarks
1. General introduction I: A brief history of cinematography; Film theory - a historical overview. Basic concepts/key-words: *cinematography, film studies, film history, film criticism, cinematic genre*	Lecturing, dialogue, heuristic questions.	
2. General introduction II: Overview of the major film theories. A diachronic and genre-based survey of British cinematography. Basic concepts/key-words: *naturalist fallacy, formalism, semiotic theory, Marxist theory, psychoanalitic theory*	Lecturing, dialogue, heuristic questions.	
3. Rule Britannia? British historical movies in focus I: History, heritage, identity and film-making. Basic concepts/key-words: *heritage, historical film, biopic, character study, costume film*	Lecturing, exemplifying, problematising, dialogue, heuristic questions.	
4. Rule Britannia? British historical movies in focus II: Classification of historical films; The major cinematic "modes" of portraying the historical. Basic concepts/key-words: *melodramatic mode, monumental mode, critical mode, antiquarian mode, non-linear mode*	Lecturing, exemplifying, problematising, dialogue, heuristic questions.	

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5. The Neighbourhood, the Battleground. Society and its representations in British Cinema I: The "realist debate" and film studies. Basic concepts/key-words: *realist tendency, social-problem cinema, narrative causality, formative approach, verisimilitude*	Lecturing, exemplifying, problematising, dialogue, heuristic questions.	
6. The Neighbourhood, the Battleground. Society and its representations in British Cinema II: Realism in 20th century cinema; The realist tradition in British film history. Basic concepts/key-words: *poetic realism, cinema verité, Neo-Realism, Documentary Movement, New Wave*	Lecturing, exemplifying, problematising, dialogue, heuristic questions.	
7. Through a Lens, Darkly. Landmarks of British film noir I: Film noir – a genre or an aesthetic? Basic concepts/key-words: *genre, (film) noir, thriller, spiv film, non-linear narration*	Lecturing, exemplifying, problematising, dialogue, heuristic questions.	
8. Through a Lens, Darkly. Landmarks of British film noir II: A diachronic view on film noir and related cinematic modes; The distinctive traits of the British noir. Basic concepts/key-words: *melodrama, proto-noir, noir, neo-noir, tech-noir*	Lecturing, exemplifying, problematising, dialogue, heuristic questions.	
9. The Enemy Within. Dystopian visions in British movies I: The dystopian film and the "speculative" mode in 20th century cinema. Basic concepts/key-words: *speculative film, utopia, dystopia, science-fiction, cyberpunk*	Lecturing, exemplifying, problematising, dialogue, heuristic questions.	
10. The Enemy Within. Dystopian visions in British movies II: The distinctive traits and the development of British dystopian cinema. Basic concepts/key-words: *"invasion scenario", catastrophe film, futurism, post-apocalyptic, dystopian*	Lecturing, exemplifying, problematising, dialogue, heuristic questions.	
11. Feel the Beat. Pop and rock madness in British musicals. Basic concepts/key-words: *musical, concert film, swinging 60's, rockumentary, New Wave music*	Lecturing, exemplifying, problematising, dialogue, heuristic questions.	
12. Looking on the (Not So) Bright Side. British comedies between satire and romance I: The "comic strain" in 20th century cinema. Basic concepts/key-words: *comedy, satire, romance, melodrama, iconoclasm*	Lecturing, exemplifying, problematising, dialogue, heuristic questions.	
13. Looking on the (Not So) Bright Side. British comedies between satire and romance II: British humour, British skepsis and its cinematic expressions. Basic concepts/key-words: *farce, music hall tradition, Ealing comedy, Flying Circus, romantic comedy,*	Lecturing, exemplifying, problematising, dialogue, heuristic questions.	
14. Conclusions: British national cinema - the road to a future?	Problematising, dialogue, heuristic questions.	

Bibliography

Glynn, Stephen. *The British Pop Music Film. The Beatles and Beyond.* Palgrave Macmillan, 2013.
Leach, Jim. *British Film*. Cambridge: Cambridge University Press, 2004.

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Smith, Justin. *Withnail and Us. Cult Films and Film Cults in British Cinema*. London: I.B. Tauris, 2010.
Street, Sarah. *British National Cinema*. London and New York: Routledge, 2005.

8.2 Seminars	Teaching methods	Remarks
1. Discussion session: cinematography, between technology and art. Key-words: *cinematography, film studies, film history, film criticism, cinematic genre*	Heuristic dialogue, text analysis based on the theoretical information presented in the lecture, exemplifying, group work.	
2. Discussion session / film analysis I: British historical movies. *The Bridge on the River Kwai (1957); Lawrence of Arabia (1962); Zulu (1964).* Key-words: *heritage, historical film, monumental mode, character study, anti-war film*	Heuristic dialogue, text analysis based on the theoretical information presented in the lecture, exemplifying, group work.	
3. Discussion session / film analysis II: the realist tendency in British cinema. *The Loneliness of the Long-Distance Runner (1962); Local Hero (1983); Trainspotting (1996).* Key-words: *Documentary Movement, New Wave, realist tendency, narrative causality, verisimilitude*	Heuristic dialogue, text analysis based on the theoretical information presented in the lecture, exemplifying, group work.	
4. Discussion session / film analysis III: the British noir and neo-noir. *The 39 Steps (1935); The Third Man (1949); The Ipcress File (1964).* Key-words: *noir, thriller, spiv film, Maguffin, spy-noir*	Heuristic dialogue, text analysis based on the theoretical information presented in the lecture, exemplifying, group work.	
5. Discussion session / film analysis IV: British dystopian films. *A Clockwork Orange (1971); Brazil (1985); Under the Skin (2013).* Key-words: *speculative film, utopia, dystopia, "invasion scenario", futurism*	Heuristic dialogue, text analysis based on the theoretical information presented in the lecture, exemplifying, group work.	
6. Discussion session / film analysis VI: the British rock and pop musical; British comedies (I). *A Hard Day's Night (1965); Tommy (1975); Monty Python's The Life of Brian (1979).* Key-words: *musical, swinging 60's, rockumentary, New Wave, iconoclasm*	Heuristic dialogue, text analysis based on the theoretical information presented in the lecture, exemplifying, group work.	
7. Discussion session / film analysis VIII: British Comedies (II). *Withnail and I (1987); Four Weddings and a Funeral (1994).* Key-words: *melodrama, farce, romantic comedy, satire, scepticism* General conclusions.	Heuristic dialogue, text analysis based on the theoretical information presented in the lecture, exemplifying, group work.	

Bibliography

Abrams, Nathan, Ian Bell and Jan Udris. *Studying Film.* London: Arnold, 2001.
Chapman, James. Past and Present. *National Identity and the British Historical Film.* London: I.B. Tauris, 2005.
Glynn, Stephen. *The British Pop Music Film. The Beatles and Beyond.* Palgrave Macmillan, 2013.
Leach, Jim. *British Film*. Cambridge: Cambridge University Press, 2004.
Orr, John. *Romantics and Modernists in British Cinema*. Edinburgh: Edinburgh University Press, 2010.
Smith, Justin. *Withnail and Us. Cult Films and Film Cults in British Cinema*. London: I.B. Tauris, 2010.
Street, Sarah. *British National Cinema*. London and New York: Routledge, 2005.

The film titles discussed in the seminar are listed in the rubrics above.

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9. Validating course contents based on the expectations of epistemic communities, professional associations and of potential employers related to the field of study.

- The content of the subject is closely connected with the study programmes in pre-university and university institutions (which represent the principal prospective employers of the graduates of our line of studies)
- The syllabus is supported by specialised literature.
- Part of the topics/themes discussed in the course and the seminar have been presented at national and international conferences and lectures

10. Assessment (examination)

Type of activity	10.1 Assessment criteria	10.2 Assessment methods	10.3 Weight in the final grade
10.4 Lecture	• degree of knowledge and insight • command of specialised vocabulary • appropriate use of the conceptual apparatus and critical terminology • ability to discuss and explain a cinematographic production • complete and correct written response • adequacy and coherence of written English	Written exam	80%
10.5 Seminar	• active participation • making reading notes of the titles in the mandatory bibliography • constant and sustained involvement in the practical activities • originality of the interpretive perspective	Continuous assessment	20%
10.6 Basic performance standard			
• Demonstrating sound knowledge of the subject-specific concepts and ability to apply them to the studied texts. • Ability to identify the distinctive traits of the studied texts and capacity to adequately contextualise these texts. • Proper use of specialised vocabulary / terminology			
Organizational details, exceptional situation management: • Participating in the exam is not pre-conditioned by a minimum number of attendances. • Any fraudulent practices during the exam will result in refusal of assessment and a commensurate grade on the paper (1 “one”)			

Date 17.03.2022	Course tutor’s signature Octavian More, Ph.D. Lecturer	Seminar tutor’s signature Octavian More, Ph.D. Lecturer
Date of department endorsement 14.04.2022	Head of department’s signature	
Date of Dean’s endorsement	Signature of the vice-Dean in charge	Faculty stamp