<table>
<thead>
<tr>
<th>Course Title</th>
<th>THE HISTORICAL EXPERIENCE IN FILM</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Code</td>
<td>HST262/GEB262</td>
</tr>
<tr>
<td>No. of Credits/Term</td>
<td>3</td>
</tr>
<tr>
<td>Mode of Tuition</td>
<td>Sectional approach</td>
</tr>
<tr>
<td>Class Contact</td>
<td>3 hours per week</td>
</tr>
<tr>
<td>Category in Major Prog.</td>
<td>General Education, Category B.</td>
</tr>
<tr>
<td></td>
<td>Also available as a Free Elective for non-history major only.</td>
</tr>
<tr>
<td>Prerequisite(s)</td>
<td>None</td>
</tr>
<tr>
<td>Co-requisite(s)</td>
<td>None</td>
</tr>
<tr>
<td>Exemption Requirement(s)</td>
<td>N/A</td>
</tr>
<tr>
<td>Restriction</td>
<td>History Major students cannot take the course as a free elective, or to fulfill history major requirements, but it can be taken as a General Education Course.</td>
</tr>
<tr>
<td>Brief Course Description</td>
<td>This course is designed to provide an understanding of specific historical events and the values and ideologies which helped to bring them about. The indicative content will change from semester to semester, and may include The Individual in Ages of Crisis; Early Modern Europe: The World Turned Upside Down; The Individual in the Age of Totalitarianism; Selling the Mystique of Empire; Society and Art in Europe's Long Nineteenth Century; and Great Empires of the Early Modern Age: Ottoman, Mughal, and Qing Society.</td>
</tr>
<tr>
<td>Aims</td>
<td>The aim of the course is to increase the student's social, moral and aesthetic knowledge by using a specific historical topic or era as a framework.</td>
</tr>
<tr>
<td>Learning Outcomes</td>
<td>a) To acquire a thorough historical understanding of the nature and impact of various social, political, economic and religious forces in relation to the individual.</td>
</tr>
<tr>
<td></td>
<td>b) To enhance the ability to interpret film in terms of subtexts and ideological perspective.</td>
</tr>
<tr>
<td></td>
<td>c) To develop critical and analytical thinking through class discussion and research on the various interpretations of historical events through films and readings.</td>
</tr>
</tbody>
</table>
d) To develop team work and presentation skills.
e) To develop creative and aesthetic skills.
f) To enhance written and oral communications skills.
g) To become more effective in analysing secondary and primary sources.

Indicative Content:
Students will be required to view a number of films and read historical selections to accompany them. For 2004-05, the topic is The Individual in Ages of Crisis, an introductory series of modules exploring film interpretations of teenage culture in 1950s America, economic deprivation in Depression America and Postwar Italy, the individual in the totalitarian state; and religious passion and conscience during the European Reformation:

Section I: Introduction

i) How film can be helpful as a historical tool to allow students to experience another time, to engage their interest, and to enhance memory.

ii) Subtexts and allegories.

iii) Problems associated with using film in history.

iv) The use of film as propaganda.

Section II: The “Birth of the Teenager”:
Youth culture and rebellion in 1950s America

i) Postwar affluence and the Baby Boom.

ii) Rock and Roll and teenage rebellion.

iii) Contemporary Hollywood interpretations of the “teenage problem” and the James Dean cult.

iv) Recent film interpretations of the 1950s.

Films:
A) Rebel Without a Cause
B) The Wild One
C) Pleasantville
D) Dead Poets Society
E) Quadrophenia
F) Clockwork Orange

Section III: “Big Brother is Watching You:
Surviving the Totalitarian State
i) Definitions of Totalitarianism and authoritarianism.

ii) Allegories of totalitarianism.

iii) Stalinist totalitarianism.

iv) George Orwell and the origins of *Nineteen-Eighty-Four*.

v) McCarthyism.


Films:
A) *Lord of the Flies*
B) *Aguirre, Wrath of God*
C) *Das Experiment*
D) *Animal Farm*
E) *Land and Freedom*
F) *1984*
G) *Invasion of the Bodysnatchers*

**Section IV: Bicycles, Drugs and Guns: Surviving economic crises**

i) Postwar Europe, the early Cold War, and the Marshall Plan

ii) Neo-Realist Italian cinema and *The Bicycle Thief*

iii) Favelas and the crisis of crime and poverty in post-war Brazil

iv) *The City of God*

Films:
A) *The Bicycle Thief*
B) *City of God*

If time permits, the following

**Section V: Passion and Conscience: The European Reformation**

i) The Reformation.

ii) The “King’s Great Matter” and England’s break with Rome.

iii) The Huguenots.

iv) Film representations of the Reformation.

Films:
A) *Luther*
B) *A Man for all Seasons*
C) *La Reine Margot*

**Teaching Method**

This course is taught partly as lectures and partly as a seminar with assigned readings and discussions of films viewed and readings done by the students.
Measurement of Learning Outcomes:

a) Group project, examination and assignment.
b) Group discussions, individual essays, and examination.
c) Class participation, group project, and individual assignment.
d, e, f, g) Participation in the multimedia group project and achieving a passing grade in the individual essay.

Assessment:
Continuous Assessment 60%
Examination 40%

Required Readings:


