



**UNIVERSITY OF
CAMBRIDGE**

Institute of Continuing Education

**Undergraduate Certificate in Film Studies:
Form, Genre and History**

2018 – 2019

Course code: 1819CCR801

COURSE GUIDE

Welcome to the **Undergraduate Certificate in Film Studies: Form, Genre and History**, a University of Cambridge award offered by the Institute of Continuing Education (ICE). The Certificate is taught and awarded at FHEQ level 4 (i.e. first-year undergraduate level) and attracts 60 credits. The award is completed in one academic year. For further information about academic credit please see our website: <http://www.ice.cam.ac.uk/studying-with-us/information-for-students/qualifications-that-we-offer>.

The course offers three termly units and a syllabus and reading and resource list for each of these units are included in this course specification.

The programme aims to:

- enable students to study aspects of film history, theory, and criticism and to encourage scholarly attention to film
- encourage students to develop a knowledge and understanding of the differing characteristics of national cinemas and the contexts of production and consumption of film in different historical eras
- to equip students with analytical skills and conceptual approaches, enabling them to develop their visual literacy and their critical response to film
- to introduce students to critical concepts and debates in film theory; to encourage students to become familiar with key critical works in film studies
- develop skills in oral and written expression, including the ability to debate and argue effectively, the ability to synthesise material from primary and secondary sources, and to develop students' independent thought and intellectual curiosity.

Transferable skills for further study and employability

- The capacity for independent thought and judgement
- The development of independent learning, study and time management skills
- The deployment of skills in critical reasoning
- The development of competence in using IT to support one's work
- The ability to work with others, productively and equitably
- The qualities necessary for employment requiring the exercise of some personal responsibility and the demonstration of high levels of motivation and personal commitment through part-time study

Study hours

The award of academic credit is a means of quantifying and recognising learning and within the UK, one credit notionally represents 10 hours of learning¹. Each of the units in this course attracts 20 credits so students should expect to need to study for approximately 200 hours in total to complete each unit successfully. However, it is recognised that students study at different paces and use a variety of approaches, so this is a recommendation, rather than a hard-and-fast calculation.

1 'Academic credit in higher education in England – an introduction'. The Quality Assurance Agency for Higher Education, 2009

Teaching staff

Course Director

Dr Loreta Gandolfi

Loreta Gandolfi currently works as Sessional Affiliated lecturer in Film for the Faculty of Modern and Medieval Languages at the University of Cambridge. While completing her

doctoral study about the representation of infidelity within the cinematic phenomena of the Nouvelle Vague, and with specific focus on the oeuvres of François Truffaut and Eric Rohmer, she taught a range of European, US and World cinema and critical theory in the Media Arts Department, Royal Holloway, University of London. She collaborates with film institutions such as the Cambridge Film Consortium, the Cambridge Film Festival and the Watersprite International Short Film Festival as jury member and programmer, conducts interviews and Q&A with keynote guest filmmakers (which include most recently Luc Dardenne, Pedro Costa and Roland Klick) and writes film reviews, interviews and festival reports for film journals.

Tutors

Dr Henry K Miller

Henry K. Miller is an affiliate of the University of Cambridge's Centre for Film and Screen, a Panel Tutor for the Institute of Continuing Education, an Associate Lecturer at Anglia Ruskin University, and an Honorary Research Associate at the Slade School of Fine Art.

His main research field is British film and film culture, and he is writing a book about Hitchcock's formative years. In 2014 he edited *The Essential Raymond Durnat* for the BFI, and has published his research in *Screen* among other journals. He is a regular contributor to *Sight and Sound*.

Administrative staff

Head of Academic Centre Administration: Katherine Roddwell, Institute of Continuing Education, University of Cambridge, Madingley Hall, Madingley, Cambridge, CB23 8AQ, 01223 746223, katherine.roddwell@ice.cam.ac.uk

Academic Centre Administrator: Lisa Hitch, Institute of Continuing Education, University of Cambridge, Madingley Hall, Madingley, Cambridge, CB23 8AQ, 01223 746212, lisa.hitch@ice.cam.ac.uk

Venue

Madingley Hall is an historic Tudor mansion on the outskirts of Cambridge with one of the finest gardens in the region and will be the venue for your classes unless otherwise specified.

The Hall is situated in the village of Madingley, three miles west of Cambridge with easy access from the M11 and the A14. Full directions are given on our website at www.ice.cam.ac.uk/directions.

Workshops are held at Madingley Hall, which has a variety of teaching rooms ranging from the newly refurbished Courtyard Suite to rooms in the historic Hall. Workshops may be scheduled in different teaching rooms each term.

Contact details of ICE

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Please also refer to the 'information for students' section on our website <http://www.ice.cam.ac.uk/studying-with-us/information-for-students> and the 18/19 Student Handbook for further information and guidance relating to all aspects of the course including study skills, assignments, assessment and moderation. The Course Information and Help and Guidance section of the ICE VLE will also contain valuable information specific to your course.

Information correct as at 17 July 2018

Syllabus for first unit
Michaelmas term 2018

Approaches to Film Analysis: Film Style

Start date	14 October 2018	End date	9 December 2018
Day	Sunday	Time	10.00am – 5.00pm
Venue	Madingley Hall, Madingley, Cambridge, CB23 8AQ		
Tutor	Dr Loreta Gandolfi	No of meetings	4 Sunday day-schools on 14 October, 11 November, 18 November and 9 December 2018

Aims

- to develop students' skills in the close analysis of the cinematic text.
- to increase students' confidence in discussing and writing about cinema.
- to enhance students' appreciation of film.

Content

This Unit provides students with an insight into an analytic and critical approach to the study of films and filmmaking contexts and practices since the beginning of the medium. Working through the key features of film language, the students are enabled to propose interpretive claims based on the careful analysis of the stylistic component parts of how a film is put together. Analysing films drawing on an understanding of form, style and technique, the students will examine in detail the ways in which stylistic choices create meaning and affect interpretation.

Presentation of the unit

This unit will consist of a series of four days of lectures and seminars illustrated with video clips and other visual material. Students will be expected to do preparatory reading and viewing for each lecture, take part in class discussions, and be prepared to give short presentations.

Provisional weekly lecture list

Session	Date	Indicative content
Day-school one	14 October 2018 Mise-en-Scene	A general introduction to the specialist terminology of film language and academic writing about film. This week's sessions will

		focus on exploring how meaning in film is created through the composition and choreography in a scene of the different elements in front of the camera.
Day-school two	11 November 2018 Cinematography	This week's session addresses the ways the camera writes in movement and creates meaning through the creative use of camera shots, positions, angles. The evolution of film stock, lenses, aspect ratio will also be explored.
Day-school three	25 November 2018 Editing	This week's session analyses the key features and the development of the editing styles by looking at the several types of edit and the ways they are combined to contribute to the aesthetic quality of a film and its reception.
Day-school four	9 December 2018 Sound	This week's session focuses on the different aspects of sound design, its relation to the image and the way it creates and informs the cinematic meaning and affects the spectator's experience.

Learning Outcomes

As a result of the unit, within the constraints of the time available, students should be able to show:

- (i) a developing understanding of the ways film-makers use distinctive features of film language;
- (ii) an understanding of film close analysis and evaluation
- (iii) an ability to critically deconstruct films by reference to a range of cinematic techniques

Student assessment

Students are expected to keep ahead of the reading and viewing for each day school. Students will be expected to submit one long essay 3,000-4,000 words. The students should demonstrate their understanding of the techniques and processes of close analysis.

Example essay title:

Choose two or three significant sequences from one of the core films or other suggested viewings and considering their formal and technical elements, write a close analysis essay.

*Closing date for the submission of assignments: Monday 7 January 2019 by 12.00 noon GMT**

*Greenwich Mean Time

Reading and resource list

At the module's outset, the students will be provided with a comprehensive reading and viewing list. An indicative reading and viewing list are provided as follows:

Author	Title	Publisher and date
Bordwell, David & Thompson, Kristin	<i>Film Art: An Introduction</i>	New York: McGraw-Hill Education, 2012
Corrigan, Tim	<i>A Short Guide to Writing about Film</i>	London: Longman, 2006
Corrigan, Timothy & White, Patricia	<i>The Film Experience</i>	Bedford/St Martin's, 2014
Dickie, Bernard	<i>Anatomy of Film</i>	Bedford/St Martin's, 2009
Monaco, James	<i>How to Read a Film</i>	Oxford: OUP, 2000
Nelmes, Jill	<i>An Introduction to Film Studies</i>	London/New York: Routledge, 2011
Phillips, W H	<i>Film: An Introduction</i>	Bedford/St Martin's, 2009
Pramaggiore, Marie & Wallis, T	<i>Film: A Critical Introduction</i>	London: Laurence King, 2015

Films

The following is a provisional list that includes a selection of both core films, suggested viewings and films discussed during the Unit's sessions.

Arrival of A Train at La Ciotat (Lumière Brothers, 1896)
A Trip to the Moon (Méliès, 1902)
All that Heaven Allows (Sirk, 1955)
The Seventh Seal (Bergmann, 1957)
Cléo from 5 to 7 (Varda, 1962)
Sherlock Jr. (Keaton, 1924)
Raise the Red Lantern (Zhimou, 1991)
The Night of the Hunter (Laughton, 1955)
The Rules of the Game (Rénoir, 1939)
Ratcatcher (Ramsay, 1999)
Do The Right Thing (Lee, 1989)
The Third Man (Reed, 1949)
Seven Beauties (Wertmüller, 1975)
The Red Shoes (Powell & Pressburger, 1948)
Citizen Kane (Welles, 1941)
The Adventures of Barry Lyndon (Kubrick, 1975)
Psycho (Hitchcock, 1960)
In the Mood for Love (Wai, 2000)
Barton Fink (Cohen Brothers, 1991)
Persona (Bergman, 1966)
The Birth of a Nation (Griffiths, 1995)
A bout de souffle (Godard, 1960)
Battleship Potemkin (Eisenstein, 1925)
Jean Dielmann 23 Commerce Quay, 1080 Brussels (Akermann, 1975)

The Gospel According to Saint Matthew (Pasolini, 1964)
Don't Look Now (Roeg, 1973)
Run Lola Run (Tykwer, 1998)
Elena (Zvyagintsev, 2011)
Mother and Son (Sokurov, 1997)

Syllabus for second unit
Lent term 2019

History of Film: Film Genres

Start date	13 January 2019	End date	17 March 2019
Day	Sunday	Time	10.00am – 5.00pm
Venue	Madingley Hall, Madingley, Cambridge, CB23 8AQ		
Tutor	Dr Loreta Gandolfi	No of meetings	4 Sunday day-schools on 13 January, 3 February, 24 February and 17 March 2019

Aims

- To introduce students to the several categories of film genres and their characteristics.
- To develop an understanding of film aesthetics in relation to film genres.
- To help students appreciate the variations in cinematic style within the same genre and between genres in relation to the changes in film practice across decades in different national and socio-political and historical contexts.

Content

This Unit explores ways in which cinema has responded to historical developments from 1895 to today via an analysis of film genres and the codes and conventions that in different eras and nations have dictated how films look, sound, tell stories, and use stars.

This Unit explores what is understood by the term genre in film: the value of its definition in the analysis of the elements, conventions and iconography of films grouped under each given category. Though traditionally located around Hollywood, the study of film genres will, in this module, consider the stylistic and narrative modes of expression that define each genre as well as their roles as a site of social critique and aesthetic experimentation in non-Hollywood cinematic contexts, bearing in mind the relationship of the industrial and aesthetic aspects of film and cinema to the historical, social and political contexts of their moments of production and reception.

Presentation of the unit

This unit will consist of a series of four days of lectures and seminars illustrated with video clips and other visual material. Students will be expected to do preparatory reading and viewing for each lecture, take part in class discussions, and be prepared to give short presentations.

Provisional weekly lecture list

Session	Date	Indicative content
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Day-school one	13 January 2019	What is genre in film studies? This day-school will introduce the critical debate around 'film and genre', and the relation between genre, film and audiences that will be carried out in the following day schools, each of which will focus on the study of specific film genres and their sub-categories. Melodrama Musical Comedy
Day-school two	3 February 2019	Western Gangster Noir
Day-school three	24 February 2019	Horror Science fiction War/Combat
Day-school four	17 March 2019	Animation Documentary Experimental

Learning Outcomes

As a result of the unit, within the constraints of the time available, students should be able to:

- (i) demonstrate knowledge of the development of the medium of film via the prism of film genres, in Hollywood as well as on a more global framework;
- (ii) show an understanding of each genres and its facets across time and cultural and political contexts;
- (iii) show an acquaintance with the major film genre criticism.

Student assessment

Assessment for this unit will be one essay of 3,000 – 4,000 words. Essay titles will be made available during the course.

*Closing date for the submission of assignments: Monday 8 April 2019 by 12.00 BST**

*British Summer Time

Reading and resource list

Author	Title	Publisher and date
Altman, Rick	<i>Film/Genre</i>	London: British Film Institute, 1999
Cook, Pam	<i>The Cinema Book</i>	London: British Film Institute, 2007
Elsaesser, Thomas	<i>European Cinema: Face to Face with Hollywood</i>	Amsterdam: Amsterdam University Press, 2014

Bruzzi, Stella	<i>New Documentary: A Critical Introduction</i>	London: Routledge, 2011
Langford, Barry	<i>Film Genre: Hollywood and Beyond</i>	Edinburgh: Edinburgh University Press, 2005
Neale, Stephen	<i>Genre and Contemporary Hollywood</i>	London: British Film Institute, 2002
Nowell-Smith, Geoffrey	<i>The Oxford History of World Cinema</i>	Oxford: Oxford University Press, 1998
Schatz, T	<i>Old Hollywood, New Hollywood: Ritual, Art and Industry</i>	MI: UMI Research Press, 1983

Provisional viewing list that includes core films, suggested viewings and films that will be discussed during the units' sessions:

The Great Train Robbery (1903)
Stagecoach (Ford, 1939)
My Darling Clementine (Ford, 1946)
The Searchers (Ford, 1956)
High Noon (Zinnemann, 1952)
The Wild Bunch (Sam Peckinpah, 1969)
The Bad, the Good and the Ugly (Leone, 1966)
Unforgiven (Eastwood, 1992)
The Outlaw Josey Wales (Eastwood, 1976)
Western (Grisebach, 2017)

The Jazz Singer (Crosland, 1927)
42nd Street (Bacon, 1933)
Gold Diggers of 1933 (LeRoy, 1933)
Dancer in the Dark (Von Trier, 2000)
Men Prefer Blondes (Hawks, 1953)
Les Parapluies de Cherbourg (Demy, 1964)
Jesus Christ Superstar (Jewson, 1973)
Mother India (Khan, 1957)

The Maltese Falcon (Huston, 1941)
Mildred Pierce (Curtiz, 1945)
Touch of Evil (Welles, 1958)
In a Lonely Place (Ray, 1950)
Double Indemnity (Wilder, 1944)
The Postman Always Rings Twice (Garnett, 1946)
The Samurai (Melville, 1967)
Out of the Past (Tourneur, 1947)
Osessione (Visconti, 1943)
Sin City (Miller, Tarantino, Rodriguez, 2005)
Nikita (Besson, 198)
Bound (Wachowskis Brothers, 1996)
L.A. Confidential (Hanson, 1997)

Letters from an Unknown Woman (Ophüls, 1948)
Stella Dallas (Vidor, 1937)
Imitation of Life (Sirk, 1959)
Fear Eats Soul (Fassbinder, 1974)
The Cobweb (Minelli, 1955)
Water Drops on Burning Rocks (Ozon, 2000)
Tokyo Twilights (Ozu, 1957)
Talk to Her (Almodovar, 2002)
Inversion (Behzadi, 2017)

Nosferatu (Murnau, 1922)
Frankenstein (Whale, 1931)
Dr. Jekyll and Mr. Hyde (Robertson, 1920)
The Night of the Living Dead (Romero, 1968)
Jaws (Spielberg, 1975)
Tale of Two Sisters (Kim Jee-woon, 2003)
Psycho (Hitchcock, 1960)
I Walked with a Zombie (Tourneur, 1943)
The Exorcist (Friedkin, 1973)
Suspiria (Argento, 1977)
Eraserhead (Lynch, 1977)

The Gold Rush (Chaplin, 1925)
It happened one Night (Capra, 1934)
Holiday (Cukor, 1938)
The Philadelphia Story (Cukor, 1940)
His Girl Friday (Hawks, 1940)
Bringing up Baby (Hawks, 1938)
Guess who's coming to dinner (Kramer, 1967)
Some Like It Hot (Wilder, 1959)

Little Caesar (LeRoy, 1931)
Public Enemy (Wellman, 1931)
Touchez pas au grisbi (Becker 1953)
The Godfather (Coppola, 1972)
Scarface (De Palma, 1983)
Pulp Fiction (Tarantino, 1994)

Aelita, Queen of Mars (Protazanov, 1924)
The Day the Earth Stood Still (Wise, 1951)
Close Encounters of the Third Kind (Spielberg, 1978)
Metropolis (Lang, 1927)
Invasion of the Body Snatchers (Kaufman, 1978)
Blade Runner (Scott, 1982)
Akira (Otomo, 1988)
Solaris (Tarkovsky, 1972)

La Caza (Saura, 1960)
La Grande Illusion (Renoir, 1937)
A Pilot Returns (Rossellini, 1942)
The Downfall (Hirschbiegel, 2004)
Apocalypse Now (Coppola, 1979)
Full Metal Jacket (Kubrick, 1987)

Nanook of the North (Flaherty, 1922)

A propos de Nice (Vigo, 1930)
Berlin: A Symphony of a Great City (Ruttman, 1927)
The House is Black (Farrokhzad, 1963)
I am not your Negro (Peck, 2016)
Grizzly Man (Herzog, 2005)
Loss is to be Expected (Seidl, 1992)
The Hour of the Furnaces (Getino & Solanas, 1968)
The Five Obstructions (Von Trier, 2003)
Stories We Tell (Polley, 2012)
For One More Hour With You (Marazzi, 2005)
Primate (Wiseman, 1974)
Chronicle of a Summer (Morin & Rouch, 1961)
Comizi d'Amore (Pasolini, 1963)

Meshes of the Afternoon (Deren, 1943)
Ghosts before Breakfast (Richter, 1928)
An Andalusian Dog (Bunuel&Dali, 1929)
Last Year in Marienbad (Resnais, 1961)
Ballet Mécanique (Léger&Murphy, 1924)
Arnulf Rainer (Kubelka, 1960)
Alice (Švankmajer, 1988)

Syllabus for third unit
Easter term 2019

European Cinema

Start date	12 May 2019	End date	30 June 2019
Day	Sunday	Time	10.00am – 5.00pm
Venue	Madingley Hall, Madingley, Cambridge, CB23 8AQ		
Tutor	Dr Henry K Miller	No of meetings	4 Sunday day-schools on 12 May, 2 June, 16 June and 30 June 2019

Aims

- To introduce students to the rich diversity of European cinema.
- To help students relate cinematic style to historical and cultural context.
- To acquaint students with some of the major film theories, in relation to film practice.

Content

This unit covers European cinema in its historical and cultural context across the twentieth century. It spans from 1917, the year that saw the US enter the First World War just as Hollywood cinema consolidated its grip on the world's screens – and the year of the Russian Revolution that would eventually divide the European continent in two – to the early 1990s, the era of European integration and the apparent triumph of neoliberalism.

Each day-school will explore one of the major schools of European cinema, the aesthetic ideas of its practitioners and theorists, and the historical moment to which it belonged. It begins with the avant-gardes of the 1920s, in the West and in the young Soviet Union, before turning to the 'poetic realist', 'neorealist', and 'documentary' movements of the Depression and the Second World War.

The third session deals with the golden age of European art cinema in the late 1950s and '60s, including the reawakened cinemas of the Eastern Bloc, and the fourth with the British 'new wave' – or 'last wave' – of the 1980s and '90s, in which British filmmakers, often with European funding, responded to the new economic and political order represented by Thatcherism and the European Single Market.

Presentation of the unit

This unit will consist of a series of four days of lectures and seminars illustrated with video clips and other visual material. Students will be expected to do preparatory reading and viewing for each lecture, take part in class discussions, and be prepared to give short presentations.

Each lecture will cover a distinct period of European film history, but there will be a clear connecting thread running through the unit.

Provisional weekly lecture list

Session	Date	Content
Day-school one	12 May 2019 1920s–30s: Avant-Gardes	The European avant-gardes of the post-war years, including Sergei Eisenstein, Dziga-Vertov, and Esther Shub in the Soviet Union, and Alberto Cavalcanti, René Clair, and Germaine Dulac in France.
Day-school two	2 June 2019 1930s–1950s: Realisms	The tradition of ‘realist’ filmmaking, particularly as defined by the critic André Bazin, that includes such filmmakers as Jean Renoir, Jean Vigo, the Italian neorealists, and Humphrey Jennings of the British documentary movement.
Day-school three	16 June 2019 1950s–60s: Affluence and Alienation	The golden age of European art cinema, as represented by Michelangelo Antonioni, Alain Resnais, Agnès Varda, and others; and the rebirth of cinema in the Eastern Bloc.
Day-school four	30 June 2019 1980s–90s: The Last Wave	The British filmmakers of the 1980s and ‘90s, defined by the theorist Peter Wollen as the ‘last wave’ of European cinema, and including Peter Greenaway, Alan Clarke, and Sally Potter.

Learning Outcomes

As a result of the unit, within the constraints of the time available, students should be able to show they can:

- (i) Demonstrate knowledge of the course of European film history across the twentieth century;
- (ii) Relate the national cinemas and filmmaking tendencies of Europe to their cultural and political contexts;
- (iii) Show an acquaintance with the major film theories of the era, and relate them to the major filmmaking schools.

Student assessment

The unit is assessed by a single essay of 3,000-4,000 words. Essay titles will be made available during the course.

*Closing date for the submission of assignments: Monday 22 July 2019 by 12.00 noon BST**

* British Summer Time

Reading and viewing list

Books and journal articles

Author	Title	Publisher and date
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Christie, Ian	'The Avant-Gardes and European Cinema before 1930', in John Hill and Pamela Church Gibson (eds), <i>The Oxford Guide to Film Studies</i> , pp. 449–54	New York: Oxford University Press, 1998
Michelson, Annette	'Film and the Radical Aspiration', in P. Adams Sitney (ed.), <i>Film Culture Reader</i> , pp. 404–21	New York: Cooper Square Press, 2000 (1966)
Nowell-Smith, Geoffrey	<i>Making Waves: New Cinemas of the 1960s</i> , 2nd edn	London: Bloomsbury Academic, 2013
Wollen, Peter	'The Last Wave', in Wollen, <i>Paris, Hollywood: Writings on Film</i>	London: Verso, 2002 (1993)
Wood, Mary P	'Realisms and Neorealisms in Italian Cinema', in Wood, <i>Italian Cinema</i> , pp. 82–109	Oxford: Berg 2005

Films

Director	Title	Year	Country of origin
Day-school 1			
René Clair	<i>Entr'acte</i>	1924	France
Alberto Cavalcanti	<i>Rien que les heures</i>	1926	France
Esther Shub	<i>The Fall of the Romanov Dynasty</i>	1927	USSR
Germaine Dulac	<i>La Coquille et le clergyman</i>	1928	France
Sergei Eisenstein	<i>October</i>	1928	USSR
Dziga-Vertov	<i>The Man With a Movie Camera</i>	1929	USSR
Day-school 2			
Jean Vigo	<i>L'Atalante</i>	1934	France
Grigori Kozintsev and Leonid Trauberg	<i>The Youth of Maxim</i>	1935	USSR
Jean Renoir	<i>La Règle du jeu</i>	1939	France
Humphrey Jennings	<i>Fires Were Started</i>	1943	UK
Roberto Rossellini	<i>Rome, Open City</i>	1945	Italy
Luchino Visconti	<i>La Terra Trema</i>	1948	Italy
Day-school 3			

Michelangelo Antonioni	<i>L'Eclisse</i>	1962	Italy
Chris Marker	<i>La Jetée</i>	1962	France
Alain Resnais	<i>Muriel</i>	1963	France
Agnès Varda	<i>Le Bonheur</i>	1965	France
Vera Chytilová	<i>Daisies</i>	1966	Czechoslovakia
Miklós Jancsó	<i>The Red and the White</i>	1967	Hungary/USSR
Day-school 4			
Chris Petit	<i>Radio On</i>	1979	UK/West Germany
Peter Greenaway	<i>The Draughtsman's Contract</i>	1982	UK
Alan Clarke	<i>Rita, Sue and Bob Too</i>	1986	UK
Derek Jarman	<i>The Last of England</i>	1987	UK/West Germany
Sally Potter	<i>Orlando</i>	1992	UK/France/ Italy/ Netherlands/ Russia
Patrick Keiller	<i>London</i>	1994	UK

TIMETABLE

Michaelmas 2018: Approaches to Film Analysis: Film Style

Day-school one	14 October 2018
Day-school two	11 November 2018
Day-school three	18 November 2018
Day-school four	9 December 2018

Lent 2019: History of Film: Film Genres

Day-school one	13 January 2019
Day-school two	3 February 2019
Day-school three	24 February 2019
Day-school four	17 March 2019

Easter 2019: European Cinema

Day-school one	12 May 2019
Day-school two	2 June 2019
Day-school three	16 June 2019
Day-school four	30 June 2019

Assignment submission dates are normally 3 weeks after final teaching session of term.

Whilst every effort is made to avoid changes to this programme, published details may be altered without notice at any time. The Institute reserves the right to withdraw or amend any part of this programme without prior notice.

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