COURSE UNIT (MODULE) DESCRIPTION

Course unit (module) title	Code
The Cinematic City: From Weimar to Contemporary Hollywood/Miestai kine: nuo Veimaro iki šiuolaikinio Holivudo	

Lecturer(s)	Department(s) where the course unit (module) is delivered
Jr. Assist. Deividas Zibalas	Department of English Philology Institute of English, Romance, and Classical Studies

Study cycle	Type of the course unit (module)
1st	Optional

Mode of delivery	The period when the course unit (module) is delivered	Language(s) of instruction
Face to face	Spring semester	English

Requirements for students	
Prerequisites: Advanced English language proficiency (B2, C1)	Additional requirements (if any):

Course (module) volume in credits	Total student workload	Contact hours	Self-study hours
5	150	32	118

Purpose of the course unit (module): programme competences to be developed
Generic competences: to develop a more nuanced understanding of contemporary city life; to demonstrate how cinema contributes to our perception of urban spaces, urban practices and particular cities in Europe and the USA; to demonstrate how our understanding of cities is constructed in a range of films; to encourage students to engage critically with the intersection between cinema and city. **Subject-specific competences**: to acquaint students with the "city film" as a genre; to introduce the essential terminology used to analyse cities in films; to introduce students to the development of the "city film" as a genre; to compare and contrast the representations of cities in the light of different cinema movements and some of the most iconic films that exemplify those movements; to show how particular films reflect or address the cultural and social issues of the time, especially in relation to city life.

Learning outcomes of the course unit (module)	Teaching and learning methods	Assessment methods
Generic learning outcomes: students will improve their critical and analytical thinking skills regarding the cultural phenomena of city and cinema; students will accumulate course-specific knowledge. **Subject learning outcomes**: students will learn how to assess representations of cities critically; they will become aware of patterns between different films and the way city life is represented in them; they will become aware of cultural and social contexts that influenced particular representations of	Reading critical material, analysing prescribed films, discussion, analytical thinking, and presentations.	Written examination, presentations.

Berlin, Los Angeles, Paris, and Rome; students will acquire the essential terminology needed to discuss and analyse films; students will acquire a more complex understanding of the way cinema shapes our perception, especially regarding urban spaces.

Content: breakdown of the topics	Contact hours						Self-study work: time and assignments	
	Lectures	Tutorials	Seminars	Exercises	Laboratory work / Internship/work	Contact hours	Self-study hours	Assignments
1. Introduction. The language of film: The basics.			2			2	2	Amy Villarejo, *Film Studies: The Basics* (pp. 28-52).
2. Theorising about the city. The essence of city life. The city and imagination. The city as a narrative construct. Cityscapes: over-scriptedness, intertextual contamination.			4			4	10	Kevin Archer, *The City: The Basics* (pp. 1-7); Gary Bridge and Sophie Watson, *A Companion to the City* (pp. 7-17); Martin Kindermann and Rebekka Rohleder, *Exploring the Spatiality of the City across Cultural Texts* (pp. 9-12); Andreas Mahler, City Scripts/City Scapes: On the intertextuality of urban experience, in Martin Kindermann and Rebekka Rohleder (eds), *Exploring the Spatiality of the City across Cultural Texts* (pp. 25-43).
3. The relationship between cinema and city: The cinematic city.			4			4	10	Colin McArthur, Chinese boxes and Russian dolls: Tracking the elusive cinematic city, in David Clarke (ed.) *The Cinematic city* (pp. 19-41); Richard Koeck, *Cine-Scape: Cinematic Spaces in Architecture and Cities* (pp. 39-54).
4. Cinema in the Weimer Republic: The birth of the 'City film'. Berlin as the epitome of modernity.			4			4	12	Barbara Mennel, *Cities and Cinema* (pp. 22-45); Sabine Hake, *Topographies of Class: Modern Architecture and Mass Society in Weimar Berlin* (pp. 247-255); Walter Ruttmann, *Berlin: Symphony of a Great City* (1927).
5. American film *noir* and urban settings. Los Angeles: The city of alienation and moral decay.			4			4	12	Brian McDonnell, Film Noir and the city, in Geoff Mayer and Brian McDonnell (eds) *Encyclopedia of Film Noir* (pp. 47-54); Barbara Mennel, *Cities and Cinema* (pp. 46-56); Billy Wilder, *Double Indemnity* (1944).
6. French New Wave and Paris: The origins of the city of love.			4			4	12	Chris Wiegand, *French New Wave* (pp. 16-21); Barbara Mennel, *Cities and Cinema* (pp. 61-76); Jean-Luc Godard, *Breathless* (1960).
7. Cinematic cityscapes in contemporary Hollywood. Rome in Woody Allen's romantic comedy *To Rome with Love*. Berlin in Jaume Collet-Serra's action-thriller *Unknown*.			6			6	15	Woody Allen, *To Rome With Love* (2012); Jaume Collet-Serra, action-thriller *Unknown* (2011)
8. Presentations			4			4	15	
9. Preparation for the test							30	
TOTAL			**32**			**32**	**118**	

Assessment strategy	Weight, %	Deadline	Assessment criteria
Providing an overview of a text/participation	5%	During semester	Students will have to overview one of the texts discussed during the seminars (i.e., they will have to specify the thesis of the text and briefly outline the main points used to advance the thesis) (up to 15 minutes). Additionally, they will have to actively participate in the discussion (i.e., they will be expected to address the questions raised

			during the seminar). Students will receive **0.5 points** for this task.
Presenting a film	25%	During semester	Students will have to make a group presentation (3-4 students) (up to 25 minutes) discussing the representation of a city in a selected film (from a list of films provided by the instructor of the course). The presentation is assessed on a **10-point scale**. The assessment of the presentation is based on two criteria: (I) **contents** (**70%**), and (II) **delivery** (**30%**). (I) Content is evaluated on **a scale** from **1 to 7** (motivation, aim, introduction, critical method, exposition, conclusion, implications/calls for further action) 7 points – students explain their choice of the topic, clearly present the aim of the presentation, provide some background information, briefly discuss the method (i.e. what ideas they will rely on for their analysis), provide their analysis, provide conclusions and explain wider implications. 6 – one of the components is missing, or it is not presented in an explicit/informative enough manner. 5 - two of the components are missing, or they are not presented in an explicit/informative enough manner (the same principle applies for 4, 3, 2 and 1 points) (II) Delivery is evaluated on **a scale** from **1** to **3** (coherence, accuracy, field terminology) 3 points – students present their information in an easy to follow manner, they uses standard and grammatically correct English, employ terminology acquired during seminars. 2 – one of the components is not realized adequately, e.g. making several serious grammatical mistakes, for example, related to subject-verb agreement and so on. 1– two of the components are not realized adequately enough.
Written examination (final test)	70%	During the examination session	The final test (written examination) is assessed on **a 10-point scale**. The exam consists of a set of open- and closed-ended questions. Students will have to show their ability to reveal and discuss problematic aspects, use examples to illustrate arguments, correctly define concepts.

Author	Year of publication	Title	Issue of a periodical or volume of a publication	Publishing place and house or web link
Compulsory reading				
Archer, Kevin	2013	*The City: The Basics* (pp. 1-7)		London and New York: Routledge
Bridge, Gary and Sophie Watson (eds)	2000	*A Companion to the City* (pp. 7-17)		Malden, Oxford and Carlton: Blackwell Publishing
Elsaesser, Thomas and Warren Buckland	2002	*Studying Contemporary American Film* (pp. 82-102)		London: Arnold Publishers.
Hake, Sabine	2008	*Topographies of Class: Modern Architecture and Mass Society in Weimar Berlin* (pp. 247-255)		Ann Arbor: The University of Michigan Press.
Kindermann, Martin and Rebekka Rohleder	2020	*Exploring the Spatiality of the City across Cultural Texts: Narrating Space, Reading Urbanity* (pp. 9-12)		Cham: Palgrave Macmillan

Koeck, Richard	2013	*Cine-Scape: Cinematic Spaces in Architecture and Cities* (pp. 35-47)		London and New York: Routledge
Mahler, Andreas	2020	*City Scripts/City Scapes: On the intertextuality of urban experience*	*Exploring the Spatiality of the City across Cultural Texts* (pp. 25-43)	Cham: Palgrave Macmillan.
McArthur, Colin	1997	*Chinese boxes and Russian dolls: Tracking the elusive cinematic city*	*The Cinematic City* (pp. 19-41)	London and New York: Routledge
McDonnell, Brian	2007	*Film Noir and the City*	*Encyclopedia of Film Noir* (pp. 47-61)	Westport and London: Greenwood Press
Mennel, Barbara	2008	*Cities and cinema* (pp. 22-76)		London and New York: Routledge
Mumford, Lewis	[1938]/ 1970	*The Culture of City* (pp. 1-10)		London and New York: A Harvest/HBJ Book.
Urry, John and Jonas Larsen	2011	*The Tourist Gaze 3.0* (pp. 1-23)		Los Angeles, London, New Delhi, Singapore and Washington: SAGE
Villarejo, Amy	2013	*Film Studies: The Basics* (pp. 28-52)		London and New York: Routledge.
Wiegand, Chris	2005	*French New Wave* (pp. 16-21)		Harpenden: Pocket Essentials.
Optional reading				
Barber, Stephen	2002	*Projected Cities: Cinema and Urban Space*		Trowbridge: Cromwell Press
Butler, M. Andrew	2005	*Film Studies*		Harpenden: Pocket Essentials
Lamster, Mark	2000	*Architecture and Film*		New York: Princeton Architectural Press.
Miles, Malcolm	2007	*Cities and Cultures*		London and New York: Routledge
Penz, François and Andong Lu	2011	*Urban Cinematics: Understanding Urban Phenomenon through the moving image*		Bristol and Chicago: Intellect.
Sudjic, Deyan	2016	*The Language of Cities*		Milton Keynes: Penguin Books

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