

FILM STUDIES 2011 - 2012



SHOWROOM
WORKSTATION
SHEFFIELD

In association with
Sheffield Hallam University

SPRING TERM

11 January – 14 March

MEDIEVAL TAPESTRIES: THE MIDDLE AGES ON FILM (Tutor: Sheldon Hall)

With new versions of the King Arthur and Robin Hood legends recently reaching both the big and the small screen, the medieval world has challenged Imperial Rome and Ancient Greece as the prime source of material for epic entertainment. While Hollywood has often exploited the Middle Ages for big-budget spectacle and costume adventure, other countries' film industries have also explored aspects of their early history. This course examines five films set in the centuries between the Dark Ages and the Renaissance, each from a different country (including Britain and Ireland, Russia, Scandinavia, America and France), made by directors such as Sergei Eisenstein, Carl Dreyer and Eric Rohmer, and dramatising such themes as nationalism, mysticism, Puritanism, chivalry, witchcraft and lyrical romance.

DATE	SESSION	Information
11/01/2012	Screening – Excalibur	1981, 140min
18/01/2012	Session 1	Showroom 5
25/01/2012	Screening – The Princess of Montpensier	2010, 139min
01/02/2012	Session 2	Showroom 5
08/02/2012	Screening – Day of Wrath	1943, 97min
15/02/2012	Session 3	Showroom 5
22/02/2012	Screening – The War Lord	1965, 122min
29/02/2012	Session 4	Showroom 5
07/03/2012	Screening – Alexander Nevsky	1938, 112min
14/03/2012	Session 5	Showroom 5

[All Screenings and Sessions will begin at 6:45pm]

One term	£65 (£50 Cons.)
Two terms	£115 (£85 Cons.)
Three terms	£170 (£125 Cons.)

Contact box office to book your place – 0114 275 7727

FILM BITES

January 2012

Werner Herzog (Tutor: Martin Carter)

15.01.12 – **Aguirre: Wrath of God**

22.01.12 – **Fitzcarraldo**

29.01.12 – **Nosferatu**



If he did not exist it would be difficult to make Werner Herzog up...nobody would believe you. Here is a filmmaker whose own life often outdoes the extraordinary characters and events of his own films. Where truth and fiction about Herzog begin and end is obscured; a perfect reflection of how his work distorts the boundaries between documentary and feature films.

PRICE PER TERM £20 (Full) £15 (Cons)

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FILM STUDIES

Summer Term (18 April – 27 June 2012; no class on 13 June)

Re-evaluating Postwar British Cinema (Tutor: Dave Hayes)

Building on the success British Cinema had enjoyed during World War II, the industry hit new heights of creativity in the immediate postwar years. Although by the middle of the 1950s British cinema had begun its commercial decline, filmmakers still continued to produce work of quality, which generated exceptional popularity with home audiences. However, a widespread view characterises the 1950s as a 'doldrums era' for British films. Outspoken critics maintain it was 'parochial', 'timid', 'complacent', 'safe', 'dim' and 'anodyne'. Yet a body of opinion has recently arisen that seeks to challenge this conventional image. This position emphasizes the vitality, complexity and contradictions within British cinema during this period. Therefore, the course will examine the work of key directors and popular genres of the time. It will consider whether postwar British cinema should be re-assessed and celebrated for its themes, imagination and visual daring. Screenings may include (subject to availability): *It Always Rains on Sunday* (1947), *The Blue Lamp* (1950), *Mandy* (1952), *The Smallest Show on Earth* (1957), *Tiger Bay* (1959).

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