PART 1: WHERE DID FILM STUDIES COME FROM?

A Condensed Timeline of the Discipline

- 1907: *The Moving Picture World* begins publication (later merges with *Exhibitors Herald*, 1928)
- 1913: 1st doctoral dissertation on sociology of cinema – Emilie Altenloh (Germany)
- 1915:
  - V. Lindsay publishes *The Art of the Moving Picture*
  - Columbia Univ. course in screenwriting: “Photoplay Composition”
- 1925: London Film Society forms; many other European cities form film societies around this time too.
- 1927: Academy of Motion Picture Arts & Sciences forms
- 1928: FIRST FILM LIBRARY! At Harvard University, Fine Arts Dept.
- 1929: University of Southern California establishes School of Cinema, offering a B.S. in Cinematography
- 1932:
  - First film festival in Venice, Italy
  - *Sight & Sound* begins publication
- 1933:
  - British Film Institute forms
  - New York City Film Forum & New York Film Society form
  - F. Thrasher offers film course at NYU
- 1935:
  - MoMA establishes a Film Library
  - BFI establishes National Film Library
  - National Film Society of Canada forms
- 1936: Cinémathèque Française forms
- 1938: International Federation of Film Archives (FIAF) forms
- 1939: National Film Board of Canada is founded
- 1945: *Hollywood Quarterly* begins publication (eventually becomes *Film Quarterly*)
- 1946: First Cannes Film Festival
- 1951: *Cahiers du Cinéma* begins publication
- 1956: G. Pratley offers a film course at Queen’s University (Kingston, ON)
- 1957: Conference on Motion Picture Education takes place at MoMA, New York City
- 1959: Society of Cinematologists forms
- 1960: Society of Cinematologists 1st national meeting at NYU; Erwin Panofsky featured speaker
• 1961: *Journal of the Society of Cinematologists* starts publication (changes title to *Cinema Journal* in 1966)
• 1966: National Television Archive is founded at UCLA (later becomes UCLA Film & Television Archive)
• 1967: National Endowment for the Arts (US) founds the American Film Institute (AFI); AFI lists 200 colleges & universities offering courses in film
• 1968: *Screen* begins publication (formerly known as *Screen Education*)
• 1969:
  o AFI lists 68 colleges & universities offering film majors & 300 offering film courses
  o York University (Toronto) creates first Department of Film, offers undergraduate film degree
  o Society of Cinematologists changes its name to Society of Cinema Studies
• 1970: *Velvet Light Trap* begins publication
• 1960s-70s: Film Studies grows rapidly; SMS membership is at 300 by 1979; at least 8 scholarly journals begin publication during the 1970s
• 1978: AFI lists 12 universities with PhD programs
• 1979: Bordwell & Thompson publish *Film Art: An Introduction*
• mid-1980s: SMS incorporates Television Studies as part of its mandate—not without some controversy!
• 1990: *Canadian Journal of Film Studies* begins publication
• 1996: *Film-Philosophy* begins publishing—first open access film journal
• 2002: “M” (Media) was added to the name: Society of Cinema & Media Studies
• NOW: SCMS has ~3000 members worldwide; 144 different colleges nationwide offer a major program in film studies.

**Sources:**


*SCMS History:* http://www.cmstudies.org/?page=org_history

*Wikipedia | Film Studies:* http://en.wikipedia.org/wiki/Film_studies

**PART 2: WHAT LIBRARIANS NEED TO KNOW ABOUT FILM STUDIES**

**Areas within Film Studies:**

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**Why do people study & write about Film?**

- To increase our enjoyment of movies
- To better understand movies

*A Short Guide to Writing About Film*

Timothy Corrigan
Aims/Functions of Film Criticism (and student papers!):

- Understand your own response to a movie better.
- Convince others why you like or dislike a film.
- Explain or introduce something about a movie, a filmmaker, or a group of movies that your readers may not know.
- Make comparisons and contrasts between one movie and others, as a way of understanding them better.
- Make connections between a movie and other areas of culture in order to illuminate both the culture and the movies it produces.

Types of Film Writing:

- Movie Review
  - Written for general public
  - Plot summary + critic’s response

- Critical Essay
  
  *Film Art: An Introduction*
  David Bordwell & Kristen Thompson
  
  - Typically what undergrads have to write; very similar to an art history essay with visual analysis
  - Between review & theoretical essay
  - Writer presumes that audience has seen or is familiar w/ the film
  - Describe key elements/themes, but no plot summary
  - Analysis is rooted in a specific portion of the film, such as one scene or shot, or one technique (editing, sound, cinematography, mise en scene, etc.)

- Theoretical Essay
  
  *Film Theory: An Introduction Through the Senses*
  Thomas Elsaesser & Malte Hagener
  
  - Goal is to explain some of the larger and more complex structures of the cinema & how we understand them
  - Usually about a body of works, not just one film
### 6 Approaches of Film Analysis:

1. **Film History**
   "Writer using this approach organizes and investigates films according to their place within a historical context and in light of historical developments."
   - Historical relationships between films (compare/contrast)
   - Relationship of film to its broader social/historical context
   - Relationship of films to their conditions of production
   - Relationship of movies to their reception

2. **National Cinemas**
   "Ways of seeing the world and ways of portraying the world in movies differ for each country and culture, and it is necessary to understand the cultural conditions that surround a movie if we are to understand what it is about."
   **QUESTIONS:**
   - What distinguishes a particular foreign film from an American one?
   - How is this film understood outside of its "home" culture?
   - Audience reaction in different time/place

3. **Genres**
   - Classifying films in terms of common patterns of form & content
   - Identify similar themes, characters, narrative structures, & stylistic techniques
   **QUESTIONS:**
   - When did this genre first appear?
   - Analogs/predecessors in literature or other fields?
   - Changes in genre over time
   - How well does the film "fit" the genre in which it's been placed?
   - Is film a mix/match/amalgam of several genres?
   - Parodying genre to expand it or show limits of genre?
4. **Auteurs**
   - Implies that the director has a unifying vision behind the film (director is the auteur who anchors and unifies our perception of the film)
   - Widely accepted (?), often unconsciously practiced
   - Identifies and examines a movie by associating it w/ a director or, sometimes, with another dominant figure such as a star.
   - Caveats:
     a) Directors usually do not have the total control suggested by the term "auteur"
     b) "Auteur" means different things in different eras
   EXAMPLES:
   - Studio system control vs. director's control
   - Identify the most distinctive signs of the filmmaker's control
   - How is audience perception swayed by filmmaker's reputation?
   - Changes in director's work over course of career

5. **Formalism**
   - Structure and style, & how they are organized in particular ways
   - Combine formal matters w/ major themes of the film... but focus will be on:
     - Patterns such as narrative opening & closings
     - Significant repetition and variation of camera techniques
     - Relation of shots & sequences to each other
   - Does not (strictly speaking) emphasize matters outside of the film
   - Usually becomes part of other arguments
   EXAMPLES:
   - Investigate narrative unity
   - Stylistic or formal repetitions in editing or lighting & how they work w/ the rest of the film
   - Describe one visually complex scene & discuss how it works and/or its significance to the rest of the film

6. **Ideology**
   "In critical writing attuned to ideology, any cultural product or creation carries, implicitly or explicitly, ideas about how the world is or should be seen and how men and women should see each other in it...."
   - Ideological critic asserts that movies are not innocent entertainments & that the social/political/personal messages (implicit or explicit) need to be analyzed
   - Usually avoid overtly political/propagandist movies
   - Discuss more than the content of movies
   EXAMPLES:
   - Hollywood-ism/Hollywood-ness (hegemony)
   - Gender
   - Race
   - Class
   - Postcolonialism
   - Queer theory
PART 3: LIBRARY STUFF

REFERENCE MATERIALS

Core

- *International Dictionary of Films & Filmmakers* (Gale)
  Trial URL: http://infotrac.galegroup.com/itweb/atla29738_tr?id=Atla29738&db=GVRL
  Trial will be live until 4/18/2012
- *Schirmer Encyclopedia of Film* (Gale)
  Trial URL: http://infotrac.galegroup.com/itweb/atla29738_tr?id=Atla29738&db=GVRL
  Trial will be live until 4/18/2012
- *Oxford Bibliographies Online: Cinema Module* (Oxford)
  Trial URL: http://www.oxfordbibliographies.com
  Username: arlisobo
  Password: arlisobo
  Trial will be live until 4/15/2012
- *Encyclopedia of Television*  
  o 2nd edition (2004) - in print only
- *Routledge Online Film Encyclopedia* (forthcoming???)

Specialized

1. Filmographies/Film Catalogs
   List films, possibly with brief analysis; can be thematic (e.g., *Fantastic Cinema Subject Guide*) or exhaustive (e.g., *AFI Film Catalog, Magill’s Cinema Annual*). These can be useful for collection development, but are not as useful for researchers unless they contain citations for reviews or further reading suggestions.
   - AFI Catalog (ProQuest)
   - Film Index International (BFI Catalog—ProQuest)
     Trial URL: https://www.proquest.com/trials/trialSummary.action?view=subject&trialBean.token=LJIS0GLU66FEOTCEYQDJ
     Trial will be live for 2 weeks.

2. Film Terminology
   Dictionaries. Define technical terms (e.g., “jump cut”). One good example of an online dictionary site is Yale’s *Film Analysis Web Site 2.0*: http://classes.yale.edu/film-analysis/
   - *The Complete Film Dictionary* (Penguin) is a good print film dictionary.

3. Biographical Sources
   List film people, possibly with a filmography, a brief biography and analysis of the oeuvre. A good example is Routledge’s *Fifty Contemporary Filmmakers* (available as an ebook), though the *International Dictionary of Films & Filmmakers* (above, under
“Core”) includes all kinds of film people—production designers, costume designers, etc. (The interface is also better.)

4. Special Topics
Cover a specific aspect of film—a genre, a country, a topic, a group of people. There’s something for everyone here. Here are some of my favorites:

- **Wiley-Blackwell History of American Film**
  Trial only live the day of the workshop; contact Wiley to set up an institutional trial.
- **Encyclopedia of Early Cinema**
- **Encyclopedia of the Documentary Film**
- **Encyclopedia of Ethnic Groups in Hollywood**
- **Women Filmmakers & Their Films**

**Books**

**Finding Books In A Catalog:**

TIP: to find books on cinema, use this search string:
  - film* or movie* or "motion picture" or cinema*

1. Analysis & Theory
Many of the notable books come from the major academic publishers such as Cambridge, Oxford, Peter Lang, and Routledge. Among university presses, Columbia University Press (and their Wallflower imprint), University of California Press, University of Minnesota Press, MIT Press, University Press of Mississippi, University of Texas Press, University of Toronto Press, and McGill-Queens University Press are stand-outs.

Watch out for books from McFarland. This publisher puts out a lot of niche-subject books, which seem great because they address highly specialized topics, but turn out to merely be filmographies with minimal analysis or bibliography provided.

**Routledge Media & Cultural Studies Online (eBook Package)**
Trial URL:
Username: 
Password: 
Trial will be live for 30 days

2. Screenplays
Lots of publishers here too. My favorite is Newmarket Press’s *Shooting Script* series. Faber & Faber also publishes a good number of screenplays. There are also tons of (illegal? quasi-legal?) script sites out there; one (legal) source for scripts online is the *American Film Scripts Online* (Alexander Street Press).

Trial URL: http://afso.alexanderstreet.com
username: reviewer
Having a screenplay is very useful for the scholar, as it allows them to deeply interrogate the narrative and dialogue in the film. A shooting script is preferable, because it is the version used during a film’s production.

3. “Making of”
Generally, these types of books are marketed toward fans of a particular movie (e.g., Tim Burton’s The Nightmare Before Christmas: The Film – The Art) and contain lots of photographs from the making of the film. Not terribly scholarly, but might be of interest to students wanting to know more about a particular technique.

4. Interviews
There are many books that are comprised of series of interviews with one or multiple filmmakers—directors, generally. These can be highly useful, as primary source material can be hard-to-find.
2 Good Series:
   o University of Mississippi: Conversations with Filmmakers
     http://www.upress.state.ms.us/search/series/6
   o Faber & Faber: Directors on Directors
     http://www.faber.co.uk/tags/theme/Directors%20on%20Directors/

5. Bibliographies
Range from the general to the specific. Here are a couple of my favorite broad-spectrum bibliographies which are indispensable for researching older films:
   o The Film Anthologies Index
     Scarecrow, 1994
   o The MacMillan Film Bibliography
     MacMillan, 1982

PERIODICALS
Core Scholarly Journals
- Cinema Journal (SCMS journal)
- Film Quarterly
- Journal of Film & Video
- Literature/Film Quarterly
- Quarterly Review of Film & Video
- Screen
- Television & New Media

Specialty Scholarly Journals (a taste)
- Black Camera (“black cinematic experience”)
- Camera Obscura (feminist film theory/analysis)
- Canadian Journal of Film Studies
• Cineaction
• Film & History
• Film History
• Velvet Light Trap (American film)
• New journals from Intellect:
  http://www.intellectbooks.co.uk/journals/view-Category,id=6/

Magazines/Trade Publications
• Cineaste
• Creative Screenwriting (ceased)
• Entertainment Weekly
• Film Comment (Film Society of Lincoln Center)
• New Yorker
• Sight & Sound (British Film Institute)
• NOTE: ProQuest is coming out with a new product, Entertainment Industry Magazine Archive, which will offer online access to the early years of 25 critical trade publications such as Variety

Newspapers
• L.A. Times
• New York Times
• Variety

DATABASES & INDEXES

Article Databases
• Film & Television Literature Index (EBSCO)
  Trial URL:  http://trial.ebscohost.com
  Username:  s1195637trial
  Password:  trial
  Trial will be live until 4/13/2012
• FIAF International Index to Film Periodicals (ProQuest)
  NOTE: ProQuest offers all their film databases (AFI, BFI, FIAF) together, as Film Indexes Online
  Trial URL:  https://www.proquest.com/trials/trialSummary.action?view=subject&trialBean.token=LJJSOGLJ66FEOTCEYQDJ
  Trial will be live for 2 weeks.

Print Indexes
• Film Review Index
  Oryx Press, 1986
• The New Film Index: A Bibliography of Magazine Articles in English, 1930-1970
  Dutton, 1975
• International Index to Film Periodicals
  St. James Press, 1972- [NOTE: IIFP is the same as the FIAF database, above]
• The Critical Index: A Bibliography of Articles on Film in English, 1946-1973
  Teachers College Press, 1974

Related Relevant Databases
• MLA International Bibliography
• JSTOR
• Project Muse
• Communication & Mass Media Complete

VIDEO

Streaming Documentary Collections
• VAST: Academic Video Online (Alexander Street Press)
  http://alexanderstreet.com/products/vast-academic-video-online
  Trial URL: http://videotrial.alexanderstreet.com
  username: academictrial2011
  password: 79happenstance3
  Trial will be live through April
• Films on Demand (Films Media Group—a/k/a Films for the Humanities & Sciences)
  A lot of smaller documentary companies are now streaming their films online.

DocuSeek
http://www.docuseek.com/startsearch.php
A search site for independent documentary, social issue, and educational videos available in
the U.S. and Canada.
Allows you to simultaneously search eight leading film distributors’ complete collections.
• Bullfrog Films
• California Newsreel
• Direct Cinema
• Fanlight Productions
• Frameline
• Icarus Films
• New Day Films
• Women Make Movies

Streaming Feature Films
• Digital Campus (Swank)
  A new service which allows campuses to stream licensed feature films via Learning
  Management Systems. Probably the first service of its kind, until something like “Netflix
  U” comes along...
• BREAKING NEWS!
  Midwest Tape is getting into the streaming market too, with a product called Hoopla!

Film Archives

"Network Awesome mines the resources of YouTube to bring you treasures vast and plentiful, packaged and gift-wrapped in an easier-to-watch format. Unlike regular TV, this will not melt your brain. Instead, it causes you to re-think what TV can and should offer you."

• American Memory: Motion Pictures
  http://memory.loc.gov/ammem/browse/ListSome.php?format=Motion+Picture
• Berkeley Online Media Database
  http://www.lib.berkeley.edu/MRC/onlinemedia.html
• European Film Gateway
  http://www.europeanfilmgateway.eu/
• Internet Archive: Moving Image Archive
  http://www.archive.org/details/movies
• Paley Center Screening Room
• Pinewood Dialogues
  http://movingimage.us/pinewood/
• Prelinger Archives
  http://archive.org/details/prelinger
• Sloan Science and Film: Short Films
  http://scienceandfilm.org/films.php
• Texas Archive of the Moving Image
  http://www.texasarchive.org/library/index.php/Browse_the_Library
• UbuWeb | Film & Video
  http://www.ubu.com/film/

HISTORICAL MATERIALS
  Pressbooks
  Promotional materials created and distributed by film producers in order to market their films. Prior to 1980, most film companies did their own promotion, and the pressbooks would be given to exhibitors. (Source: Wikipedia)
• Cinema Pressbooks from the Original Studio Collections (Gale | Primary Source Media)
  o 38-reel microfilm set of press/publicity materials from 3 studios: United Artists Corporation, Warner Bros., & Monogram Pictures Corporation
  o Collection Guide: http://gouldguides.carleton.edu/pressbooks (by Matt Bailey, Film Librarian at Carleton College)

• Cinema Pressbooks 1920-1940 (BFI) (ProQuest)
  o 774 pressbooks promoting the films of the eight major studios - MGM, Twentieth Century Fox, Warner Brothers, Paramount, RKO, Columbia, Universal and United Artists
  o Collection Guide: http://gouldguides.carleton.edu/bfipressbooks (by Matt Bailey, Film Librarian at Carleton College)

**Trade Magazine Collections**

• Film Daily & Film Daily Yearbook: The Complete Collection, 1915-1970 (Gale | Primary Source Media)
  o Collection Guide: http://gouldguides.carleton.edu/filmdaily (by Matt Bailey, Film Librarian at Carleton College)

• Media History Digital Library
  http://mediahistoryproject.org/collections/
  Extensive digitized holdings for several key early film industry publications including:
  o Business Screen (1938-1973)
  o The Film Daily (1918-1936)
  o International Photographer (1929-1941)
  o Journal of the Society of Motion Picture Engineers (1930-1949)
  o Journal of the Society of Motion Picture and Television Engineers (1950-1954)
  o The Educational Screen (1922-1962)
  o Moving Picture World (1912-1918)
  o Photoplay (1914-1940)

**History of Cinema, Series I: Hollywood and the Production Code Administration**
(Gale | Primary Source Media)
  • 33 reels of files from the Motion Picture Association of America Production Code Administration collection, spanning the years 1927 to 1968
  • Collection Guide: http://gouldguides.carleton.edu/historyofcinema (by Matt Bailey, Film Librarian at Carleton College)
PART 4: COPYRIGHT STUFF:

- Society for Cinema & Media Studies | Positions & Policies:
  http://www.cmstudies.org/?page=positions_policies
- Critical Commons
  http://criticalcommons.org/
  Fair Use Resources: http://criticalcommons.org/blog

COMMON CITATION STYLES: