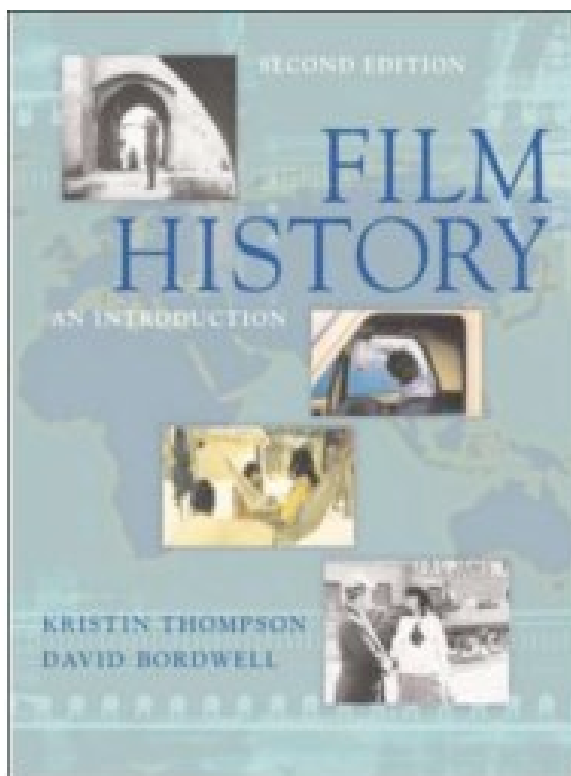


FILM 231 CRN 6661

## HISTORY AND CRITICISM OF FILM



### Staff

Convenor: Harriet Margolis, 305/83 Fairlie Terrace (FT), ext. 6827. Office hours: Tues 12-1.30, Thurs 3-4, and by appointment at our mutual convenience. Harriet.Margolis@vuw.ac.nz gets my prompt attention.

### Tutors:

Brady Hammond, [Brady.Hammond@vuw.ac.nz](mailto:Brady.Hammond@vuw.ac.nz), 101/83 FT, ext. 6829; office hour, Thursday, 2.10 – 3pm  
Violetta Petrova, [forum@paradise.net.nz](mailto:forum@paradise.net.nz), 101/83 FT, ext. 6829; office hour, Friday, 3.10 4pm

Programme Administrator: Richard Nichol, 102/85FT, ext. 5750, available between 10.30 and 2.30 daily.

### **Class times and venue:**

Trimester 1. Exceptions to any of the times or places listed below will be announced in class, on Blackboard, and/or posted on the noticeboard for this course.

**Screenings** Tuesday 2.10–5 Easterfield LT006

**& Lectures** Wednesday 2.10-5 Hunter LT323

**Tutorials:** Thursday or Friday 205/77FT 205 or 108/85FT

**THURS:** 1.10-2, 205/77FT and 3.10-4, 108/85FT (Brady Hammond),  
and 4.10-5, 108/85 FT (Harriet Margolis)

**FRI:** 12-12.50, 205/77FT; 1.10-2, 108/85FT; and 2.10-3, 108/85FT (Violetta Petrova)

Attendance is expected at one tutorial session/week, commencing the second week of classes; we expect you to attend the same tutorial throughout the course.

### Course aims, content, and objectives

FILM 231 surveys the history of cinema, from its origins in the late nineteenth century to the present day, using a framework that emphasizes the medium of film's relation to technology, economics, society, and aesthetics. By semester's end, students should have a better sense of the context within which cinematic images have appeared and do appear; students should also have a greater visual literacy. The narrative feature film is the course's focus, but other types of film will also be studied. While touching on critical theory and methodology, the course will emphasize historical developments. Weekly tutorials will provide an opportunity for some discussion of the films screened as well as the lecture topics and readings; they are also where quizzes and in-class presentations will occur. The larger assessment exercises are designed to give you a chance to practice your analytic and research skills in the area of film studies through detailed consideration of specific films; the quizzes will assess your comprehension of the readings, viewings, and lectures; and, with the rigor of a 3-minute time limit, the in-class presentations on key words are an opportunity to share your knowledge with your classmates through creative expression.

### Texts

*Set text:* Thompson, Kristin, and David Bordwell. *Film History: An Introduction*. 2nd ed. New York: McGraw-Hill, 2003. Available at the Victoria Book Centre for \$94.95.

Reading assignments can be found on the Film and Reading List handout.

Thompson and Bordwell are among the world's elite for the breadth, depth, and exquisite quality of their knowledge of film history. You are expected to rely heavily on their *Film History* for your work in this course, including the assessment exercises.

We all know how to use Google. Trained scholars also know that Google sources can be unreliable. As a basic rule, you should always find at least two different sources—perhaps at least two different types of sources—for any information, to confirm the accuracy of that information, and you should pursue yet more sources if you find any discrepancies among your initial sources. All Google sources must, of course, be acknowledged appropriately, as with any other sources. Your tutors care enough to check your work.

### Communication

Any additional information pertaining to changes to the course will be announced in class, posted on the course notice board at 85FT, and copied onto Blackboard. Please locate the notice board, set yourself up for access to Blackboard, and check both sources regularly (in addition to attending class regularly).

### GENERAL UNIVERSITY STATUTES AND POLICIES

*Students should familiarize themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct, and any statutes relating to the particular qualifications being studied; see the Victoria University Calendar available in hardcopy or under "about Victoria" on the Victoria homepage at*

**[http://www.victoria.ac.nz/home/about\\_victoria/calendar\\_intro.html](http://www.victoria.ac.nz/home/about_victoria/calendar_intro.html)**

*Information on the following topics is available electronically under "Course Outline General Information" at*

**<http://www.victoria.ac.nz/home/about/newspubs/universitypubs.aspx#general>**

- *Academic Grievances*
- *Student and Staff Conduct*
- *Meeting the Needs of Students with Impairments*
- *Student Support*

### Academic integrity and plagiarism

*Academic integrity is about honesty – put simply it means no cheating. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly, and with respect for others at all times.*

*Plagiarism is a form of cheating that undermines academic integrity (see <http://www.victoria.ac.nz/home/study/plagiarism.aspx>). The University defines plagiarism as follows:*

*The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet, and the work of other students or staff.*

*It is still plagiarism even if you re-structure the material or present it in your own style or words.*

*Note: It is, however, perfectly acceptable to include the work of others as long as you acknowledge that work by appropriate referencing.*

*Plagiarism is prohibited at Victoria and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct.*

### **Award**

The Prize for Film Studies, arising from a fund established by the Wai-te-Ata Press, will be awarded to the best student of film history, criticism, or production in all FILM classes for a given year.

### **Workload**

The university anticipates that you should be able to devote about 15 hours per week to a 22-point course at 200 level.

### **Mandatory requirements**

You must turn in the Viewing Analysis, the Discourse Analysis, the Final Essay, 1 Key Word in-class presentation, and 3 quizzes. See below.

### **Assessment**

--All assessment will be internal. Details will be provided in class, posted on the course notice board, and copied into Blackboard.

--The assignments are designed to help fulfill the aims of the course by requiring students to read the set texts and view the films, to come to class prepared to participate in class discussions in an intelligent and informed fashion, and to carry away from the course specific information and general skills pertaining to the analysis of film and film history that may be applicable outside the course. You are expected to attend all screenings, lectures, and tutorials. The purpose of the tutorials is to explore issues arising from class activities, the readings, and the assignments; they are also where unannounced quizzes and in-class presentations will occur.

<b>Type</b>	<b>Due Date</b>	<b>Weighting</b>
Viewing Analysis (approx. 2,000 words)	14 March	20%
Discourse Analysis (approx. 2,000 words)	2 May	20%
Final Essay (approx. 4,000 words)	31 May	20%
Quizzes	(see below)	20%
In-class presentations (see below; approx. 3 minutes)(see below)		20%

### **Turning in your work!!**

*--The written assignments should be handed in to the Programme Administrator directly or via the blue drop box located on the wall just past the entrance to 85FT.*

*--Provide an appropriate cover sheet identifying your work (see sample on notice board; if you don't collect a copy in class, you can download one from Blackboard, or hope to find one by the drop box).*

*--Please do not submit work for assessment via email unless you have the convenor's prior approval.*

***You should retain a copy of your work before turning it in; this responsibility rests with you.***

## Analysis exercises

### Viewing Analysis

--There is a separate set of directions specific to this assignment available to you in class, on the course notice board, and on Blackboard.

--This exercise assumes that

- you are used to getting some sort of primary impression of a film from watching it,
- you would like to increase your ability to recognize and describe what you have seen,
  - in part for the pleasure of being able to do so,
  - in part for the pleasure of being better able to share your experience with someone else,
  - and in part for an increased ability to see and analyze a film as a professional working within the industry might see it.

--It requires expository writing primarily, rather than an essay that argues a thesis. You are describing what you see, selecting from among what you might say on the basis of what characteristics seem to you to form patterns that illustrate how the film is put together in the service of its narrative.

--There is a creative element to this exercise in that you're allowed to use storyboarding to help make your points.

### Discourse Analysis

--There is a separate set of directions specific to this assignment available to you in class, on the course notice board, and on Blackboard.

-- Building on the previous exercise, the point of this exercise is to work on comparative analysis, in the process of constructing a developed, well-supported argument.

--You will consider 3 films in relation to each other, with reference primarily to how their discursive elements work in relation to their narratives. The comparative aspect asks you to explain why, relative to your primary film, the other two seem like extremes of similarity or difference.

--There is a creative element to this exercise in that you're allowed to use storyboarding to help make your points.

## Final essay

--There will be a separate set of directions specific to this assignment available to you in class, on the course notice board, and on Blackboard, listing the topic(s) for you along with stylistic and other guidelines.

## Quizzes

- There will be 5 quizzes; the top 4 marks will each count 5% (for a combined total of 20%) of your final mark. So you can miss one quiz without affecting your final mark. You can miss two quizzes without affecting mandatory requirements.
- Quizzes, which will occur during tutorials, will be unannounced. They will usually consist of 10 multiple choice, T/F, and fill-in-the-blank questions.
- They will cover material discussed and viewed in class as well as in the assigned readings.
- The quizzes provide opportunities to highlight key points, to debate confusing points, and to share perspectives. They will be discussed in class immediately after completion, when you will have the chance to argue your point of view.

Because quizzes also serve to some extent to encourage timely attendance at all class sessions as well as keeping up-to-date with readings and viewings, there will be no opportunities to make up missed quizzes, especially including any missed because of tardiness. If you miss more than one quiz for excusable reasons and are concerned about the impact on your grade, you may bring supporting evidence to the course convenor's consideration for a possible accommodation.

## **In-class presentations on Key Words**

There will be a separate set of directions specific to this assignment available to you in class, on the course notice board, and on Blackboard.

On the Film and Reading List you will find various “key words” associated with each date. These words and phrases are associated with the lecture topics, screenings, and readings for that date.

Your mission is to provide your classmates with enough information about a key word for them to understand the key word’s significance and why it might be associated with the other material connected with a given class date.

You may choose any medium for these presentations, so long as the room you meet in can support your technical requirements. You will need to turn into your tutor a paper copy of your Works Cited list at a minimum.

We would like you to present two key words, one during the first 5 tuts, and one during the second 5 tuts.

--Each key word presentation is meant to be worth 10% of your total mark for the course.

--However, only one presentation is required for mandatory requirements.

--If you find yourself happy with your mark for the first presentation and/or find yourself unable to cope with preparing a second presentation, we can count your first presentation for 20% of your total mark.

## **DUE DATES AND PENALTIES FOR ASSIGNMENTS:**

- The written assignments are due on the specified dates. After that, unless there are exceptional circumstances (e.g., medical reasons with certificate), penalties will apply to work handed in late.
- Extensions are at the discretion of the convenor; please do not ask your tutors or anyone else. This is School policy.
- Penalties apply from 10am on 17 March for the Viewing Analysis: 5% until 5pm, 19 March; 10% until 10am, 26 March; and at the convenor’s discretion after that, along with whether the work is to be accepted at all.
- Penalties apply from 10am on 5 May for the Discourse Analysis: 5% until 5pm, 7 May; 10% until 10am, 12 May; and at the convenor’s discretion after that, along with whether the work is to be accepted at all.
- Once you commit to delivering an in-class presentation for a given date, you must deliver your materials on that date. The late penalty for failing to deliver your presentation on your agreed date in your tut is 20% off your mark for the assignment; in such a case, hard copy material connected with your presentation will be accepted for purposes of mandatory requirements until 10am on the Monday following the tut in which you were scheduled to make your presentation.
- Plagiarism is unacceptable and will harm your grade if not your career prospects. Improperly acknowledging sources may lead to a request to revise work before a mark is assessed.

If you do not turn your work in on time, for whatever reason, please contact an appropriate staff member (your tutor, the administrator, or the course convenor) so that your status with regard to terms will be clear.

Please note that there is no provision for students to be awarded an aegrotat pass in internally assessed courses. There is a university policy on reasonable accommodation with respect to assessment procedures for students with disabilities.

**FILM 231 History and Criticism of Film – TIMETABLE 2008**

Words in italics are indicative only.

This calendar is subject to change, for example, should our pace and progress call for it.

**NOTE: WE MEET IN DIFFERENT LECTURE THEATRES EACH DAY!!**

**TURN OFF CELL PHONES & ALARMS DURING CLASS.**

Tues 2.10pm – 5pm; EA LT006		Weds 2.10pm – 5pm; HU LT323	
Feb 26	<i>112 years of history at least</i> <b><i>The 101 Nights of Simon Cinema</i></b>	27	<i>Cogs</i> *
Mar 4	<i>Cannibalizing film history</i> <b><i>Shadow of the Vampire</i></b>	5	<i>Technology</i> *
	11 <i>Recreating film history</i> <b><i>Singin' in the Rain; Forgotten Silver</i></b>	12	<i>Society, economics, industry</i> *; <b>VIEWING ANALYSIS DUE MARCH 14</b>
	18 <i>Society, economics, industry: the '50s</i> <b><i>The Bigamist</i></b>	19	<i>Society, economics, industry: the '70s</i> <b><i>Sweet Sweetback's BadAsssss Song</i></b>
<b>NO TUTS THIS WEEK</b>			
	25 NO CLASS TUESDAY	26	<i>Society, history, ideology</i> <b><i>The Making of an American Citizen; October</i></b>
Apr 1	<i>Society, history, ideology: Mainstream</i> <b><i>Mr. Smith Goes to Washington; Triumph of the Will</i></b>	2	<i>Society, history, ideology: Mainstream</i> <b><i>Seven Days in May</i></b>
	8 <i>Society, ideology, cultural context</i> <b><i>Election</i></b>	9	<i>Society, ideology, cultural context</i> <b><i>Election</i></b>
<i>Trimester break</i>			
Apr 29	<i>Genre (formulaic and conventional): . . .</i> <b><i>The Overlanders</i></b>	30	<i>. . . western and comedy</i> <b><i>The Lavender Hill Mob</i></b> <b>DISCOURSE ANALYSIS DUE MAY 2</b>
May 6	<i>Style: realism (necessity &amp; invention)</i> <b><i>The Bicycle Thief</i></b> (Russell Campbell, guest lecturer)	7	<i>Aesthetics, influence, and morality</i> *
	13 <i>Historical and epic . . .</i> <b><i>The Birth of a Nation</i></b>	14	<i>. . . costume dramas</i> <b><i>The Piano</i></b>
	20 <i>Perspective.</i> <b><i>Citizen Kane</i></b>	21	<i>Déjà vu</i> <b><i>Rashomon</i></b>
	27 <i>The modern . . .</i> <b><i>Psycho</i></b>	28	<i>. . . watersheds</i> <b><i>Breathless</i></b> <b>FINAL ESSAY DUE 31 MAY</b>

\* See Film and Reading List for details.