

FILM 101: Introduction to Film Studies

Trimester 2 2010

Monday 12 July to Saturday 13 November 2010

20 Points



TRIMESTER DATES

Teaching dates: Monday 12 July 2010 to Friday 15 October 2010
Mid-trimester break: Monday 23 August to Sunday 5 September 2010
Study week: Monday 18 October to Friday 22 October 2010

Last piece of assessment due: Tuesday 26 October 2010

WITHDRAWAL DATES

Information on withdrawals and refunds may be found at
<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

NAMES AND CONTACT DETAILS**Course Coordinator** **Nina Seja**

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 Phone 04 463 6728
 Room 103, 85 Fairlie Terrace
 Office Hours Will be posted on Blackboard

Tutors

Allison Mapelsden allison.mapelsden@vuw.ac.nz (office hours will be posted on Blackboard)
 Kerry Glamsch kerry.glamsch@vuw.ac.nz (office hours will be posted on Blackboard)
 Brady Hammond brady.hammond@vuw.ac.nz (office hours will be posted on Blackboard)
 Kelly Burt kelly.burt@vuw.ac.nz (office hours will be posted on Blackboard)
 Gavin McGibbon gavmcgibbon@gmail.com (office hours will be posted on Blackboard)

CLASS TIMES AND LOCATIONS**Lectures**

Tuesday and Friday 10-1pm Memorial Theatre 228

Tutorials

Will run on a Monday: Film 101 will use S-Cubed to allocate students to tutorials. Details will be placed on Blackboard, and advised of during the first lecture.

COURSE DELIVERY

Welcome to Film 101: Introduction to Film. As the title of this course suggests, over the next 12 weeks we will be focusing our energies on learning, developing, debating and applying the techniques of reading the screen — that is, critically analysing and appreciating the construction of the moving image in film. This unit will provide you with the vital ‘building blocks’ you need for studying film here at Victoria. The course will also equip you with a range of transferable skills that you can draw on throughout your entire degree. The course is delivered by two three hour combined lecture and screening sessions per week, and a 50 minute weekly tutorial. Lectures involve the analysis of clips, creative exercises, and the presentation of arguments and debates. There will be lots of opportunity for student interaction, and some performance elements. Tutorials will provide the opportunity for further discussion and debate, textual analysis, and the raising of questions in relation to the reading, the screening and the lecture. Students will be encouraged to take active participation in both the lectures and the tutorials.

COMMUNICATION OF ADDITIONAL INFORMATION

Additional information or information on changes will be conveyed to students via class noticeboards, Blackboard, email to all class members, etc.

Any additional information concerning the course, including changes, will be announced in classes, posted on the Film 101 course notice board in 85 Fairlie Terrace, and on Blackboard.

COURSE CONTENT

Film 101 opens with an exploration of the formal and stylistic approaches to screen analysis. We will be mastering the language of “film grammar” and learning the core elements of cinematic narrative and style. We will explore cinematic meaning through mise-en-scene, cinematography, narrative, editing, and sound. You will be encouraged to become fluent in the specific terminology used to critically analyze film texts. We will also explore the social dimensions of film in an effort to understand the power and significance of cinema as technology, global business and cultural art form. We will see and discuss a wide variety of films including black & white, and foreign, subtitled films. Through these building blocks, we will examine specific types of cinema, including the documentary, the art film, the musical, and national cinemas.

LEARNING OBJECTIVES

The aim of this course is to introduce you to the textual analysis of films and to the critical approaches applied to the study of film. At the end of the course you should be able to undertake close textual analysis of films based on your comprehension of the “language” of film. You should also be able to apply that understanding and comprehension to creative scenarios. Thus you should understand, be able to use, and apply to creative situations, terms such as narrative structure, mise-en-scene, sound design and editing with confidence. You should have knowledge of the conventions of documentary and art film. You should also have acquired a critical awareness of how cinema generates social and cultural meanings, affects viewers emotionally, and can become a site of ideological power in society. You should have gained specific knowledge of film aesthetics and style, authorship, genre theory, stardom, and film audiences in relation to media effects and fandom. The course will improve your analytical and critical skills. It will develop your ability to conduct film analysis and independent research. It will also enhance your ability to write essays, make oral presentations, and work creatively in small groups.

EXPECTED WORKLOAD

This is a 20 point course, so the University expects you to devote 200 hours to it. In addition to attending lectures, screenings and tutorials, you should spend about eight hours per week during the teaching period on reading, preparing for tutorials, working on assignments, and reflecting on lectures and screenings.

GROUP WORK

The first assignment for Film 101 is a group creative exercise and presentation. Your tutor will place you in a group of 4-5 people during week 3 of the course. Details of all assessments can be found in the **Assessment and Study Guidelines hand-out**.

READINGS

Essential texts:

The required readings for each tutorial are listed at the end of this guide. They are contained in Bordwell and Thompson’s *Film Art: An Introduction* and the Student Notes, available from the University bookshop. You should purchase a copy of both for your own use.

For the first two weeks of trimester all undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer, while postgraduate textbooks and student notes will be available from the top floor of vicbooks in the Student Union Building, Kelburn Campus. After week two all undergraduate textbooks will be sold from vicbooks and student notes from the Student Notes Distribution Centre on the ground floor of the Student Union Building.

Customers can order textbooks and student notes online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz. Books can be couriered to customers or they can be picked up from nominated collection points at each campus. Customers will be contacted when they are available. Opening hours are 8.00 am – 6.00 pm, Monday – Friday during term time (closing at 5.00 pm in the holidays). Phone: 463 5515.

Recommended Reading: Marked with a * on student notes. There is also a bibliography with additional sources, should you be interested in furthering your research.

ASSESSMENT REQUIREMENTS

There will be three assessment items for this subject. All assessment will be internal. Full details of the assignments are given in the ***Assessment and Study Guidelines hand-out***, which will be distributed in week 1 of the course, and placed on Blackboard.

First Assignment (30%)

Group Creative Exercise:

10 minute Presentation of an 8-10 song soundtrack for an imaginary film: to be presented in the tutorials during week 6 (Monday 16th August)

In this group exercise you will design a soundtrack for an imaginary film using narrative, sound, and genre techniques and concepts of ideology introduced in the first five weeks of the course. The assignment requires you to creatively apply your understanding of aesthetic, formal and structural terms and concepts introduced on the course. You will be required to turn in supporting notes and materials at the end of your presentation. Please note that you will be graded individually for this assignment.

Second Assignment (30%) 2500 word Textual Analysis Essay

Due Date: Week 9, Monday 20 September 10am

This essay will involve the close textual analysis of a 3-4 minute sequence (of your own choice) from a film in the acceptable movie list. This assignment is connected to the learning objective that requires you to read films, utilising the key terms and concepts of the course.

Final Assignment: Critical Analysis Essay 3000 words

Due Date: Tuesday 26 October 10am Weighting: 40%

This will be a research/critical analysis essay that deals with one of the topics discussed in the course. This assignment relates to the learning objectives that ask you to consider the ideological and cultural implications of film and cinema.

Assessment and Study Guidelines

Full assessment guidelines can be found in the Assessment and Study Guidelines handout, which will be distributed in week 1 of the course, and placed on Blackboard.

Handing in Assignments:

Assignments should be placed in the drop slot at the Film, Theatre and Media Studies administration reception area in 83 Fairlie Terrace. Do not submit your essay to your tutor. You must keep a copy of your assignment before submitting it.

An aegrotat pass will normally be approved only when a candidate has completed at least 30% of the course assessment.

ASSIGNMENT COVER SHEETS

Assignment cover sheets and extension forms can be found on Blackboard or outside the Programme office. Remember to fill in your tutor's name.

EXTENSIONS AND PENALTIES

Extensions will be granted only in exceptional and unforeseen circumstances. Issues of workload do not constitute exceptional and unforeseen circumstances. If you require an extension, you must complete an extension request form (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate. Tutors cannot grant extensions. Work that is submitted late without an extension is subject to penalties:

Work submitted after the deadline will be penalised by a 2.5 percent deduction from your total mark per work day. Late work also receives only minimal comments from your marker. Except under exceptional circumstances, no work will be accepted more than two weeks after the due date unless specific prior arrangements have been made.

MANDATORY COURSE REQUIREMENTS

To gain a pass in this course you must:

- Submit the written work specified for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work)
- Attend at least 8 tutorials

CLASS REPRESENTATIVES

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

STATEMENT ON LEGIBILITY

You are expected to present work that meets appropriate standards. Work submitted during the course (i. e. work that is internally assessed) should be typed or prepared on a computer, using formatting specified in the student handbook.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

GENERAL UNIVERSITY POLICIES AND STATUTES

You should familiarise 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 or go to the Academic Policy and Student Policy sections on: <http://www.victoria.ac.nz/home/about/policy>

The AVC (Academic) website also provides information in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates. This website can be accessed at:

http://www.victoria.ac.nz/home/about_victoria/avcademic/Publications.aspx

COURSE PROGRAMME:**LECTURES & SCREENINGS TUES AND FRI 10-1PM MEMORIAL THEATRE 228**

Week 1:	
Lectures:	
Tuesday:	1. Course Introduction: Why Do We Study Film?
Friday:	2. Film Form: Narrative as Formal System
Screenings:	
Tuesday:	<i>Living in Oblivion</i> (DiCillo, USA, 1996)
Friday:	<i>Sunset Boulevard</i> (Wilder, USA, 1950)
Reading:	Bordwell, David and Kristin Thompson (BT). <i>Film Art: An Introduction</i> . Ninth Edition. McGraw Hill: New York, 2010. Chapter 1, 2 and 3 (Tuesday and Friday) <i>Student notes:</i> Sontag, Susan. "Notes On 'Camp.'" <i>Against Interpretation: and Other Essays</i> (New York: Farrar, Straus & Giroux 1966) 275-292 (Friday)

Week 2:	
Lectures:	
Tuesday:	3. Mise-en-scene
Friday:	4. Cinematography
Screenings:	
Tuesday:	<i>The Royal Tenenbaums</i> (Anderson, USA, 2001)
Friday:	<i>The Constant Gardener</i> (Meirelles, Germany/UK, 2005)
Readings:	BT Chapter 4 (Tues); BT Chapter 5 (Fri) <i>Student notes:</i> Orgeron, Devin, "La Camera-Crayola: Authorship Comes of Age in the Cinema of Wes Anderson," <i>Cinema Journal</i> 46, Number 2, Winter 2007, pp. 40-65 (Tues)

Week 3:	
Lectures:	
Tuesday:	5. Classical Editing & Non-Classical Editing
Friday:	6. Sound
Screenings:	
Tuesday:	<i>The Limey</i> (Soderbergh, USA, 1999)
Friday:	<i>Babel</i> (Iñárritu, France, USA, Mexico, 2006)
Readings:	BT Chapter 6 & Chapter 12 pp. 475-477 ("The French New Wave") (Tues); BT Chapter 7 (Fri) <i>Student notes:</i> Jones, Scott Kelton. "Straight Man: Joking Around, or Not, with <i>Limey</i> Director Steven Soderbergh." <i>Steven Soderbergh: Interviews</i> Kaufman, Anthony, Ed. (Jackson: University Press of Mississippi, 2002) 120-124 (Tues); Lechner, Ernesto. "Gustavo Santaolalla." <i>Rock en Español: The Latin Alternative Rock Explosion</i> (Chicago: Chicago Review Press, 2006) 189-199; Reay, Pauline. Section 1: "Film Music, A Historical Overview." <i>Music in Film: Soundtracks and Synergy</i> (London & New York: Wallpaper, 2004) (Fri)

Week 4:	
Lectures:	
Tuesday:	7. Genre
Friday:	8. Genre Case Study: The Musical
Screenings:	
Tuesday:	<i>The Breakfast Club</i> (Hughes, 1985)
Friday:	<i>Everyone Says I Love You</i> (Allen, USA, 1996)

Readings:	BT Chapter 9 (Tues) <i>Student notes:</i> Langford, Barry. "Who Needs Genres?" <i>Film Genre: Hollywood and Beyond</i> (Edinburgh: Edinburgh University Press, 2005) 1-19 (Tues); Altman, Rick. "The American Film Musical as Dual Focus Narrative," and selections from "The Structure of the American Film Musical." <i>The American Film Musical</i> (Bloomington: Indiana University Press, 1987) 16-32 (Fri)
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Week 5:	
Lectures:	
Tuesday:	9. Ideology
Friday:	10. Ideology- Race
Screenings:	
Tuesday:	<i>Reign Over Me</i> (Binder, USA, 2007)
Friday:	<i>Harold and Kumar Escape from Guantánamo Bay</i> (Hurwitz & Schlossberg, USA, 2008)
Readings:	<i>Student notes:</i> Strinati, Dominic. "Popular Cinema: Hollywood Narratives and Film Genres." <i>An Introduction to Studying Popular Culture</i> (London & New York: Routledge, 2000) 26-52 (Tues); Dyer, Richard. "The Matter of Whiteness." <i>White</i> (London & New York: Routledge, 1997) 1-40; Stam, Robert. "Multiculturalism, Race, and Representation." <i>Film Theory, An Introduction</i> (Malden & Oxford: Blackwell, 2000) 267-280 (Fri)

Week 6:	
Lectures:	
Tuesday:	11. Ideology- Gender: Women, Feminism, and Post-Feminism
Friday:	12. Ideology- Gender: Men, Masculinity, and New Masculinities
	Note: Group Creative Exercise to be presented in tutorials this week
Screenings:	
Tuesday:	<i>Charlie's Angel's-Full Throttle</i> (Nichol, USA, 2003)
Friday:	<i>Knocked Up</i> (Apatow, USA, 2007)
Readings:	Brown, Jeffrey A. (2004) "Gender, Sexuality and Toughness: The Bad Girls of Action Film and Comic Books." In S. A. Inness, Ed. <i>Action Chicks: New Images of Tough Women in Popular Culture</i> (New York: Palgrave MacMillan, 2004) 75-94 (Tues); Goodwin, Christopher. "The Sorry State of Masculinity in American Movies." <i>Sunday Times Online</i> , April 27, 2008; Negra, Diane. "Where the Boys Are: Postfeminism and the New Single Man." <i>FlowTV</i> 4.03 April 14th, 2006; Benschoff Harry M. and Sean Griffin. "Masculinity and Classical Hollywood Filmmaking." <i>America on Film: Representing Race, Class, Gender, and Sexuality at the Movies</i> (Malden, Oxford & Carlton: Blackwell, 2004) 249-270 (all Fri)

TRIMESTER BREAK MONDAY 23 AUGUST to SUNDAY 5 SEPTEMBER 2010

Week 7:	
Lectures:	
Tuesday:	13. Audiences
Friday:	14. Art Cinema
Screenings:	
Tuesday:	<i>Trekkies</i> (Nygard, USA, 1999)
Friday:	<i>Chungking Express</i> (Wong, Hong Kong, 1994, 102 mins.)
Readings:	<i>Student notes:</i> McKee, Alan. "A Beginner's Guide to Textual Analysis." <i>Metro</i> 127/128, 2001: 138-149 (Tues); Bordwell, David. "The Art Cinema as a Mode of Film Practice." In Cathy Fowler, Ed. <i>The European Cinema Reader</i> (London & New York: Routledge, 2002) 94-102 (Fri)

Week 8:	
Lectures:	
Tuesday:	15. Documentary Film
Friday:	16. Documentary Film Case Study
Screenings:	
Tuesday:	<i>Forgotten Silver</i> (Botes & Jackson, 1995)
Friday:	<i>Rize</i> (LaChapelle, USA/UK, 2005)
Readings:	BT 349-365 <i>Student Notes:</i> Nichols, Bill. "Why Are Ethical Issues Central to Documentary Filmmaking." <i>Introduction to Documentary</i> (Bloomington: Indiana University Press, 2001) 1-41 (Tues & Fri)

Week 9:	
Lectures:	
Tuesday:	17. The Blockbuster
Friday:	18. Celebrity
	Note: Textual analysis essay due in Monday
Screenings:	
Tuesday:	<i>Sex and the City, The Movie</i> (King, USA, 2008)
Friday:	<i>Mr. and Mrs. Smith</i> (Liman, USA, 2005)
Readings:	<i>Student Notes:</i> Stringer, Julian. Introduction. <i>Movie Blockbusters</i> (London & New York: Routledge, 2003) 1-14 (Tues); Turner, Graeme. <i>Understanding Celebrity</i> (London: Sage, 2004) 3-27; Knight, Kim. "Lights, Camera, Attention." <i>Sunday Star Times NZ</i> May 2, 2010, C12

Week 10:	
Lectures:	
Tuesday:	19. Independent Cinema
Friday:	20. Independent Cinema Case Study: Queer Cinema
Screenings:	
Tuesday:	<i>2 Days in Paris</i> (Julie Delpy, France/Germany, 2007)
Friday:	<i>Saving Face</i> (Wu, USA, 2005)
Readings:	<i>Student Notes:</i> Lim, Dennis. "Mumblecore—The New Talkies: Generation DIY." <i>New York Times</i> August 19, 2007; Scott, AO. "It's Suddenly So Last Year, That Once Bold New Guard." <i>New York Times</i> September 7, 2008; Vachon, Christine and David Edelstein. "A Day in the Life." <i>Shooting to Kill: How an Independent Producer Blasts Through the Barriers to Make Movies That Matter</i> (New York: Avon Books, 1998) 1-17 (Tues); Doty, Alexander. Introduction: "What Makes Queerness Most." <i>Making Things Perfectly Queer: Interpreting Mass Culture</i> (Minneapolis: University of Minnesota Press, 1993) ix-16 (Fri)

Week 11:	
Lectures:	
Tuesday:	21. National Cinema
Friday:	22. Indigenous Film/ Fourth Cinema
Screenings:	
Tuesday:	<i>Rain</i> (Jeffs, NZ, 2001)
Friday:	<i>Smoke Signals</i> , (Eyre, US/Canada, 1998)
Readings:	<i>Student Notes:</i> Anderson, Benedict. Introduction. <i>Imagined Communities: Reflections on the Origin and Spread of Nationalism</i> (London & New York: Verso, 1983) 1-8; Murphy, Geoff. "The End of the Beginning." In J. Dennis and J. Bieringa, Eds. <i>Film in Aotearoa New Zealand</i> (Wellington: Victoria University Press, 1996) 130-149 (Tues); Shohat, Ella and Robert Stam, <i>Unthinking Eurocentrism: Multiculturalism and the Media</i> (London & New York: Routledge, 1994) 32-49; Cobb, Amanda. "This is What it Means to Say Smoke Signals." <i>Hollywood's Indian: The Portrayal of the Native American in Film</i> (Lexington: Uni of Kentucky Press, 2003) 206-228 (Fri)

Week 12:	
Lectures:	
Tuesday:	23. International movements: Dogme
Friday:	24. Conclusion
Screenings:	
Tuesday:	<i>The Celebration/Festen</i> (Vinterberg, Denmark, 1999)
Friday:	<i>The Lives of Others</i> (Henckel von Donnersmarck, Germany, 2006)
Readings:	<p>von Trier, Lars and Thomas Vinterberg, "Dogme 95 Manifesto and Vow of Chastity." Available at http://www.martweiss.com/film/dogma95-thevow.shtml and http://www.martweiss.com/film/dogma95.shtml</p> <p><i>Student Notes:</i> Hjort, Mette and Scott MacKenzie, Eds. Introduction. <i>Purity and Provocation: Dogme '95</i> (London: British Film Institute, 2003) 1-28. In M. Hjort and S. MacKenzie, Eds. <i>Purity and Provocation: Dogme '95</i> (London: British Film Institute, 2003) 199-200 (all Tues); Riding, Alan. "Behind the Berlin Wall, Listening to Life." January 7, 2007, <i>New York Times</i>. Available at http://www.nytimes.com/2007/01/07/movies/awardsseason/07ridi.html?_r=1 (Fri)</p>

Note: Critical Analysis Essay due in Tuesday 26 October 10am