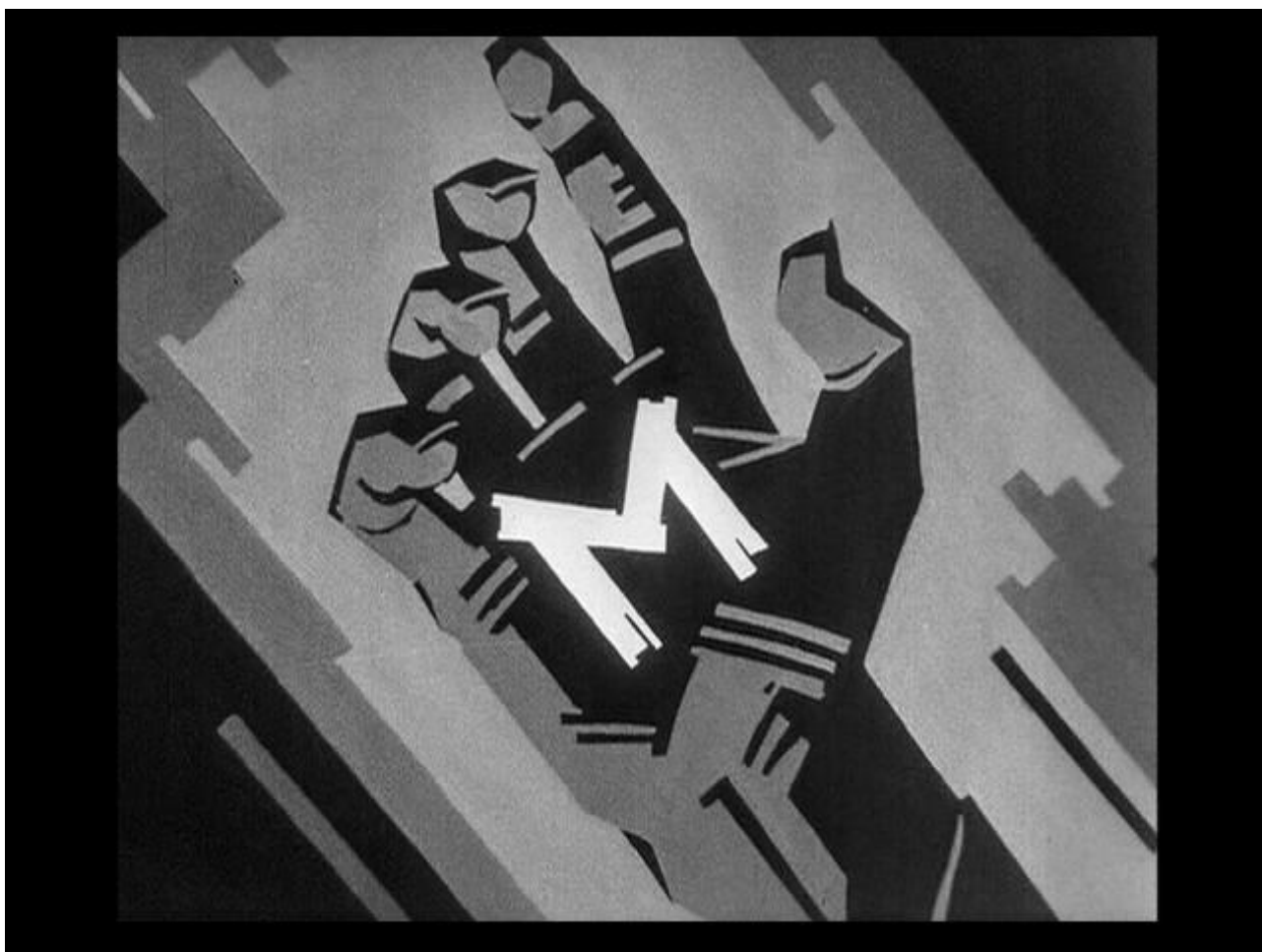


## FILM/MDIA 402 Film, Culture and Society

**Trimester 1 2011**

**28 February to 2 July 2011**

**30 Points**



### TRIMESTER DATES

Teaching dates:	28 February 2011 to 3 June 2011
Mid-trimester break:	18 April to 1 May 2011
Study week:	6 June to 10 June 2011
Last piece of assessment due:	Monday, June 13, 2011

### 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 and Lecturer

Dr Geoff Stahl      [geoff.stahl@vuw.ac.nz](mailto:geoff.stahl@vuw.ac.nz)      (04) 463 7472      Room 102, 81 Fairlie Terrace  
*Office hours:* Monday 11:00 a.m. – 12:00 noon; Tuesday 2:00 p.m. – 3:00 p.m.; and by appointment.

## CLASS TIMES AND LOCATIONS

### Lectures

Monday 2.10pm – 4pm  
83 Fairlie Terrace, Room 203

### Screenings

Wednesday 2pm – 6pm  
83 Fairlie Terrace, Room 203

## COURSE DELIVERY

The course will be given in seminar form, with students expected to participate in, and at times lead, class discussion. There will be small group work in class, with size ranging from pairs to larger groups. There will also be in-class textual analysis of select clips.

## COMMUNICATION OF ADDITIONAL INFORMATION

Blackboard will be used throughout this course. Any PowerPoint presentations will be posted there, AFTER the lecture. Questions regarding the course, readings, assignments, etc., should be posted on Blackboard.

## COURSE CONTENT

The relationship between media and urban space is a complex one, deeply rooted in, and often defining, the history of modernity and, lately, postmodernity. Film in particular has an intimate relationship to the city, which this course will deal with in detail. Using the themes of modernity/postmodernity, gender, race, crime, subcultures and the virtual city, among others, this course will cover a range of issues related to representing, imagining and experiencing the city through various visual media, with a focus mainly on, but not necessarily restricted to, film and television.

## LEARNING OBJECTIVES

At the end of the course, students will be expected to have attained the following:

- An understanding of relationship between film, media and urban space.
- An introduction to different methodologies used to approach media texts.
- An analytical and critical approach to textual analysis of a selection of media texts.
- An overview of some of the different critical approaches and perspectives taken on media and urban space, particularly around race, gender and difference.
- A specific understanding of select cinematic and media figures, as well as urban types, including the flâneur/flâneuse, the gangster, and the detective.
- An ability to work in pairs and larger groups.
- An improvement in written, researching and oral presentation skills.

## EXPECTED WORKLOAD

Students should expect to devote 15 hours per week to this course.

## READINGS

### Essential texts:

All texts are available through Electronic Course Reserve, at the Library.

### Recommended Reading:

A number of books relating to the course have been placed at Closed Reserve, on three-day loan. Please check the Library listing for this course for more details.

## ASSESSMENT REQUIREMENTS

### **FIRST ASSIGNMENT: Seminar Presentation 1000 words (20%)**

This assignment will be done in pairs. Both students will be expected to lead the first half of the seminar. The presentation will develop the theme of the week by making reference to secondary material and drawing on examples from other media sources (film, television, etc.). A list of secondary readings to choose from will be supplied, organized around each week's theme. The students will pose questions to the other students in order to facilitate discussion. Each presenter will provide a brief write-up of the seminar presentation (1000 words), due the Monday following the presentation. This can be in point-form with the main points of presentation highlighted, as well as any references used. This written portion will represent the work of each student. The ability to work together and collaborate in an effective manner is an important component of this piece of assessment. Seminars will begin in Week Three and occur each week throughout the trimester. Students will be evaluated separately.

### **SECOND ASSIGNMENT: Close Analysis 2500 words (35%)**

*Due Date: Friday, April 8, 2 PM @ Media Studies Office*

Students will choose ONE reading taken from a scholarly journal or academic text and consider its critical/analytical value. The chosen material must relate to ONE theme discussed in Weeks 1-6. It is expected that the student will briefly outline the author's argument, respond to its internal coherence, develop their own argument and support their thesis with evidence drawn from other media texts (films, television, etc.). As this is a close reading, references to other scholarly texts must be kept to a minimum. The analysis must be based on original research and cannot draw upon seminar presentations. Analytical, critical, and writing skills will be evaluated in this assignment.

### **THIRD ASSIGNMENT: Final Paper 3500 words (45%)**

*Due Date: Monday, June 13, 2 PM @ Media Studies Office*

The final paper is a research essay in which the student will explore issues relating to ONE of the following issues:

- Spatiality
- Subjectivity
- Mobility
- Otherness

The student will ensure that this is original research, and is not to draw upon material used in either Assignment 2 or 3. References to readings from the course are encouraged, but as this is a research essay extensive use of secondary material is required. Films and/or other media texts are to be used as evidence supporting the thesis. Developing an ability to research broadly, synthesize and present analysis in an economical and coherent fashion are the primary goals of this assignment.

N.B.: Students must discuss their final assignment with the lecturer during office hours or by making an appointment.

Details on all points of assessment will be dealt with in the seminar.

## 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.

## **PENALTIES AND EXTENSIONS**

Work submitted after the deadline will be penalised by a 2.5 percent deduction from your total mark per work day or part work day, starting from the hour the work is due. This means late work will drop one 'grade-step' every second day—i.e. from C+ to C, or A- to B+. Late work also receives only minimal comments from your marker.

**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.

## **MANDATORY COURSE REQUIREMENTS**

The course is internally assessed. In order to pass, students are required to complete all four assignments. Many of the films screened are not available in New Zealand, so it is strongly encouraged that students attend each screening.

## **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. Work submitted in the final examination will obviously be handwritten. You are expected to write clearly. Where work is deemed 'illegible', you will be given a photocopy of the work and asked to transcribe it to an acceptable standard (preferably typed) within a specified time frame.

## **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>

#### WHERE TO FIND MORE DETAILED INFORMATION

Find key dates, explanations of grades and other useful information at [www.victoria.ac.nz/home/study](http://www.victoria.ac.nz/home/study).

Find out how academic progress is monitored and how enrolment can be restricted at [www.victoria.ac.nz/home/study/academic-progress](http://www.victoria.ac.nz/home/study/academic-progress). Most statutes and policies are available at [www.victoria.ac.nz/home/about/policy](http://www.victoria.ac.nz/home/about/policy), except qualification statutes, which are available via the *Calendar* webpage at [www.victoria.ac.nz/home/study/calendar.aspx](http://www.victoria.ac.nz/home/study/calendar.aspx) (See Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at [www.victoria.ac.nz/home/about\\_victoria/avcacademic](http://www.victoria.ac.nz/home/about_victoria/avcacademic).

## **COURSE PROGRAMME**

Week 1	28 FEB	<p><b><u>Introduction</u></b></p> <ul style="list-style-type: none"> <li>Donald, James. "Fog Everywhere." <i>Imagining the Modern City</i>. Minnesota: University of Minnesota Press, 1999. 1-24. Print.</li> <li>Clarke, David B. "Introduction: Previewing the Cinematic City." <i>The Cinematic City</i>. Ed. David B. Clarke. New York: Routledge, 1997. 1-18. Print.</li> </ul> <p><b>Screening:</b> <i>Slacker</i> (Richard Linklater, US, 1991)</p>
Week 2	7 MAR	<p><b><u>The Flâneur</u></b></p> <ul style="list-style-type: none"> <li>Friedberg, Anne. "The Mobilized Gaze and the Virtual Gaze in Modernity: Flâneur/Flâneuse." <i>Window Shopping: Cinema and the Postmodern</i>. Berkeley: University of California Press, 1993. 15-46. Print.</li> </ul> <p><b>Screening:</b> <i>Berlin: Symphony of a Great City</i> (Walter Ruttmann, DE, 1929)  <i>Rhapsody in Two Languages</i> (Gordon Sparling, CA, 1934)  <i>Rien que les heures</i> (Alberto Cavalcanti, FR, 1926)  <i>The City</i> (Ralph Steiner and Willard van Dyke, US, 1939)</p>
Week 3	14 MAR	<p><b><u>Documenting the City</u></b></p> <ul style="list-style-type: none"> <li>Webber, Andrew. "Symphony of a City: Motion Pictures and Still Lives in Weimar Berlin." <i>Cities in Transition: The Moving Image and the Modern Metropolis</i>. Eds. Andrew Webber and Emma Wilson. London and New York: Wallflower Press, 2008. 56-71. Print.</li> <li>Beattie, Keith. "From City Symphony to Global City Film: Documentary Display and the Corporeal." <i>Screening the Past</i>. 20 (December 2006) <a href="http://www.latrobe.edu.au/screeningthepast/20/city-symphony-global-city-film.html">http://www.latrobe.edu.au/screeningthepast/20/city-symphony-global-city-film.html</a>. Web.</li> </ul> <p><b>Screening:</b> <i>Du rififi chez les hommes</i> (Jules Dassin, FR, 1955)  <i>Tokyo Drifter</i> (Seijun Suzuki, JP, 1966)</p>
Week 4	21 MAR	<p><b><u>Gangsters &amp; Detectives</u></b></p> <ul style="list-style-type: none"> <li>Warshow, Robert. "The Gangster as Tragic Hero." <i>The Immediate Experience: Movies, Comics, Theatre and other Aspects of Popular Culture</i>. Cambridge, Mass.: Harvard University Press, 2001. 97-104. Print.</li> <li>Salzani, Carlo. "The City as Crime Scene: Walter Benjamin and the Traces of the Detective." <i>New German Critique</i>. 34.1 (Winter 2007): 165-187. Print.</li> </ul> <p><b>Screening:</b> <i>Night and the City</i> (Jules Dassin, US, 1950)  <i>M</i> (Fritz Lang, DE, 1931)</p>
Week 5	28 MAR	<p><b><u>Film Noir: The Nocturnal City</u></b></p> <ul style="list-style-type: none"> <li>Dimendberg, Ed. <i>Film Noir and the Spaces of Modernity</i>. Cambridge, MA: Harvard University Press, 2004. 1-20. Print.</li> <li>Erickson, Glenn. "Expressionist Doom in Night and the City." <i>Film Noir Reader</i>. Eds. Alain Silver and James Ursini. New York: Limelight, 2000. 203-207. Print.</li> <li>Schlör, Joachim. "Contradictory Reports from Night in the Big City." <i>Nights in the Big City: Paris, Berlin, London 1840-1930</i>. London: Reaktion Books, 1998. 9-30. Print.</li> </ul> <p><b>Screening:</b> <i>Cleo de 5 à 7</i> (Agnes Varda, FR, 1962)  <i>Le fableux destin d'Amélie Poulain</i> (Jean-Pierre Jeunet, FR, 2001)</p> <p><b>N.B.: Close Reading Due:</b> Friday April 8<sup>th</sup> @ 2 PM</p>

Week 6 4 APR

**The Gendered City**

- Wilson, Elizabeth. "Into the Labyrinth." *The Sphinx in the City: Urban Life, the Control of Disorder, and Women*. Berkeley: University of California Press, 1991. 1-11. Print.
- Wolff, Janet. "The Invisible Flâneuse: Women and the Literature of Modernity." *Theory, Culture and Society*. 2.3 (1985): 37-46. Print.
- Morrissey, Jim. "Paris and Voyages of Self-discovery in *Cléo de 5 à 7* and *Le Fabuleux destin d'Amélie Poulain*." *Studies in French Cinema*. 8.2 (2008): 99-110. Print.

**Screening:** *La haine* (Matthieu Kassovitz, FR, 1995)

*The Cool World* (Shirley Clarke, US, 1964)

**CLOSE READING DUE Friday April 8<sup>th</sup> @ 2 PM**

Week 7 11 APR

**Race and the City**

- Haymes, Stephen Nathan. "Race, Culture, and the City: An Introduction." *Race, Culture, and the City: A Pedagogy for Black Urban Struggle*. New York: SUNY Press, 1995. 1-25. Print.
- Stanfield, Peter. "Black Gangsters and the 'Abandoned City' in the 1970s Blaxploitation Cycle." *Mob Culture: Hidden Histories of the American Gangster Film*. Eds. Lee Grievson, Esther Sonnet and Peter Stanfield. New Brunswick, NJ: Rutgers University Press, 2005. 281-300. Print.
- Wacquant, Loïc. "Ghettos and Anti-Ghettos: An Anatomy of the New Urban Poverty." *Thesis Eleven*. 94 (2008): 113-118. Print.

**Screening:** *City of God* (Fernando Meirelles & Kátia Lund, BR/FR, 2002)

**Mid Trimester Break:** Monday 18 April– Sunday 1 May 2011

Week 8 2 MAY

**Cinema and the Global City**

- Amin, Ash and Stephen Graham. "The Ordinary City." *Transactions of the Institute of British Geographers*. 22.4 (2004): 411-429. Print.
- Diken, Bülent. "City of God." *City: Analysis of Urban Trends, Culture, Theory, Policy, Action*. 9.3 (2005): 307-320. Print.

**Screening:** *Cowboys and Communists* (Jess Feast, NZ, 2007)

*Downtown 81* (Edo Bertoglio, US, 2000)

Week 9 9 MAY

**Urban Scenes and Subcultures**

- Lindner, Rolf. "The Cultural Texture of the City." *Cities and Media: Cultural Perspectives on Urban Identities in a Mediatized World*, Conference Proceedings, 2005. <http://www.ep.liu.se/ecp/020/005/ecp072005.pdf>. Web.
- Stahl, Geoff. "Ping Pong Country in the New Berlin." *Space and Culture*. 11.4 (2008): 300-324. Print.

**Screening:** *Blade Runner* (Ridley Scott, US, 1982)

*Falling Down* (Joel Schumacher, US, 1993)

Week 10 16 MAY

**Dystopia**

- Baeten, Guy. "Western Utopianism/Dystopianism and the Political Mediocrity of Critical Urban Research." *Geografiska Annaler: Series B Human Geography*. 84.1 (October 2002): 143-152. Print.
- Zeilinger, Martin. "'Quit stalling...!': Destiny and Destination on L.A.'s Inner City Roads." *Culture Unbound: Journal of Current Cultural Research*. 1.2 (2009): 367-384. Print.

**Screening:** *Ghost in the Shell* (Mamoru Oshii, JP, 1995)

Week 11    23 MAY

**The Virtual City**

- San Juan, Rose Marie and Geraldine Pratt. "Virtual Cities and the Urban Mapping of Virtual Space." *Screen*. 43.3 (Autumn 2002): 250-270. Print.
- Yuen, Wong Kin. "On the Edge of Spaces: 'Blade Runner,' 'Ghost in the Shell,' and Hong Kong's Cityscape." *Science Fiction Studies*. 27.1 (Mar., 2000): 1-21. Print.

**NO SCREENING: DISCUSSION OF FINAL ESSAY**

Week 12    30 MAY

**Everyday Urban Rhythms**

- Lefebvre, Henri and Catherine Régulier. "Attempt at the Rhythmanalysis of Mediterrean Cities." *Rhythmanalysis: Space, Time and Everyday Life*. London: Continuum. 2004. 87-100. Print.
- Moran, Joe. "Introduction: Waiting, Cultural Studies and the Quotidian." *Reading the Everyday*. Routledge: London, 2005. 1-28. Print.

**NO SCREENING: Field Trip (Details TBA)**

**N.B.: Final Assignment Due:** Monday June 13<sup>th</sup> @ 2 PM

**Study Week:**                    Monday 6 June to Friday 10 June 2011

**Examination Period:**        Friday 10 June – Saturday 2 July 2011