

# FILM 101: Introduction to Film Studies

**Trimester 2 2011**

11 July to 12 November 2011

**20 Points**



## TRIMESTER DATES

Teaching dates:	11 July to 14 October 2011
Mid-trimester break:	22 August to 4 September 2011
Study week:	17 to 21 October 2011
Last piece of assessment due:	27 October 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

Dr Alfio Leotta

Email: [Alfio.leotta@vuw.ac.nz](mailto:Alfio.leotta@vuw.ac.nz)

Room: 81 Fairlie Terrace, room 206

Office Hours: to be announced on Blackboard

Tutors: to be announced on Blackboard

## CLASS TIMES AND LOCATIONS

### Lectures and Screenings\*

Monday: Screening 10-11.50am – Lecture 12.00 – 12.50am New Kirk Lecture Theatre 303

Wednesday: Screening 10-11.50am – Lecture 12.00 – 12.50am New Kirk Lecture Theatre 303

### Tutorials

All tutorials will take place on Wednesdays, Thursdays and Fridays. Details of times and locations will be posted on S-Cubed.

\*Please note that there will be some exceptions (see Course Programme pages: 9-13).

## COURSE DELIVERY

The course is delivered by two three-hour combined lecture and screening sessions per week, and a 50 minute weekly tutorial (unless otherwise stated in the course programme). Lectures involve the analysis of clips, creative exercises, and the presentation of arguments and debates. 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

Any additional information concerning the course, including changes, will be announced in classes, posted on the Film 101 course notice board in 83 Fairlie Terrace, and on Blackboard.

## COURSE PRESCRIPTION

An introduction to cinema as an art form, within a social and cultural context. The course will explain film terminology, survey motion-picture technology, and deal with concepts such as narrative structure, realism, mise-en-scene, stardom, authorship, genre, and audience. Films shown will illustrate the subjects discussed in the lectures, and there will be a small practical component. Students should gain an understanding of the basic elements of film studies and greater visual literacy, and will become familiar with forms of critical practice in relation to the cinema.

## COURSE CONTENT

This course is organized into two main areas of study:

### **Film Style and Form**

**Weeks 1-6:** We will explore how films create meaning through their formal or aesthetic qualities. We will employ the different elements of cinema, such as mise-en-scene, narrative, sound, and editing, to develop your ability to “read” or interpret a film.

### **Theoretical Approaches and Issues in Film Studies**

**Weeks 7-12:** In the second part of the course, we will examine a number of different conceptual and theoretical approaches to Film Studies. We will use science fiction to investigate the concept of genre, and discuss the work of European directors such as Truffaut and Loach as examples of film authorship. We will examine the conventions of genre and art cinema as well as discussing concepts such as fandom, film production, national cinema and representation.

### **LEARNING OBJECTIVES**

The aim of this course is to introduce you to the textual analysis of films, and to some of the critical approaches employed in Film Studies. After completing this course you should be able to undertake close textual analysis of films, and critically use terms such as narrative, mise-en-scene, sound and editing. You will possess knowledge of the conventions of commercial and art cinema, and approaches to cinema such as genre and authorship. You should also have developed a critical awareness of the ways in which categories such as gender and audience can be used to analyse the social and cultural meanings of film. You will acquire a critical awareness of how cinema generates social and cultural meanings and you will gain specific knowledge of film aesthetics, film production, national cinema, post-colonial cinema 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 (83 hours), you should spend about ten hours per week during the teaching period on reading, preparing for tutorials, working on assignments, and reflecting on lectures and screenings (117 hours).

## 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. Students will receive an individual grade for the presentation (see Assessment Requirements).

## READINGS

The required readings for each tutorial are listed at the end of this guide. Most of them are contained in Bordwell and Thompson's *Film Art: An Introduction (9<sup>th</sup> edition- International)*, additional readings will be made available on electronic closed reserve and/or Blackboard.

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 4 to 22 July 2011, 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 of the trimester all undergraduate textbooks and student notes will be sold from Vicbooks on Level 4 of the Student Union Building.

You can order textbooks and student notes online at [www.vicbooks.co.nz](http://www.vicbooks.co.nz) or can email an order or enquiry to [enquiries@vicbooks.co.nz](mailto:enquiries@vicbooks.co.nz). Books can be couriered to you or they can be picked up from nominated collection points at each campus. You will be contacted when they are available.

## ASSESSMENT REQUIREMENTS

All assessments for this course will be internal. There will be three assessment items for this subject.

Further information about the assignments will be placed on Blackboard.

### First Assignment

**Group Creative Exercise: 10 minute presentation of a 12 shot storyboard sequence**

**Due Date: week 6 during tutorials**

**Weighting: 20%**

#### Description:

In this group exercise you will design and present a 12 shot storyboard sequence using mise-en-scene, music, sound, cinematography, narrative and editing techniques introduced in the first six weeks of the course.

#### Assessment Criteria:

- Understanding and application of film terms and concepts (such as *mise-en-scene* elements, diegetic sound, long shot, low angle framing, match-on-action, etc.)
- Critical understanding of how the sequence creates meaning for a potential audience

- Originality and creativity in the design of the 12 shot audio-visual sequence
- Effective communication and team work
- Technological/creative proficiency
- Time management

Relationship to Learning Objectives:

The assignment requires you to creatively apply your understanding of aesthetic, formal and structural terms and concepts introduced in the course. It will also improve your oral expression and your ability to work in small groups.

**Second Assignment: Textual Analysis Essay (2000 words)**

**Due Date: week 8, Monday 12 September**

**Weighting: 35%**

Description:

This essay will involve the close textual analysis of a 2-3 minute sequence from a film screened during the course. Your analysis should pay attention to the important mise-en-scene, sound, editing, and other semiotic, perceptual, and affective elements in the sequence. Your essay should indicate what you see as the implications and function of the elements you identify. You can refer briefly to the wider narrative/plot, but your emphasis should be on offering a detailed analysis of your chosen sequence.

Assessment Criteria:

- Completion of the set task in a clear, direct, legible, relevant, complete and timely manner.
- Evidence of critical and analytical skills
- Understanding and correct application of terms and concepts used in film analysis
- Quality and originality of the essay
- Quality and fluency of your expression

Relationship to Learning Objectives:

This assignment will improve your knowledge of the notions studied in the first six weeks of the course. It will enable you to develop your independent research, critical argumentation and referencing skills. It will also improve your written expression.

**Final Assignment: Critical Analysis Essay (3000 words)**

**Due Date: Thursday 27 October**

**Weighting: 45%**

### Description

This will be a research/critical analysis essay that deals with one of the topics discussed in the second part of the course (week 7-12).

### Assessment criteria:

- Fulfilment of the set task in a clear, complete, direct, original and relevant manner.
- Understanding and articulation of course issues in a critical fashion.
- Critical evaluation of research and film materials.
- Argumentation and essay structure
- Quality and fluency of your expression
- Accurate and complete referencing and bibliographical details.

### Relationship to Learning Objectives:

This assignment relates to the learning objectives that ask you to consider the economic, social and cultural implications of film and cinema. It will enable you to develop your textual analysis, independent research, and critical argumentation skills. It will also improve your written expression.

### ***Handing in Assignments:***

Coursework assignments must be submitted by the deadline in both of the following ways:

- Upload electronic file to turnitin.com (login and password will be provided during the semester)
- Hand in hard copy with signed coversheet to the drop box at the SEFTMS administration office at 83 Fairlie Terrace.

*Do not submit your essay to your tutor. You must keep a copy of your assignment before submitting it.*

## **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 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.

### **MANDATORY COURSE REQUIREMENTS**

To gain a pass in this course you must:

- Submit all three assignments 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. Where handwritten work is required you are expected to write clearly. If this 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>

## TURNITIN

Work provided for assessment in this course may be checked for academic integrity by the electronic search engine <http://www.turnitin.com>. Turnitin is an online plagiarism prevention tool which compares submitted work with a very large database of existing material. Turnitin will retain a copy of submitted material on behalf of the University for detection of future plagiarism, but access to the full text of submissions is not made available to any other party.

## 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

<b>Week 1:</b>	<b>Film Style and Form</b>
<b>Lectures:</b>	
<b>Monday:</b>	<b>Course Introduction; Why Does Film Matter?</b>
<b>Wednesday:</b>	<b>Reading the Moving Image</b>
<b>Screenings:</b>	
<b>Monday:</b>	<i>Back to the Future</i> (Zemeckis, 1985)
<b>Wednesday:</b>	<i>Pan's Labyrinth</i> (El Laberinto del Fauno, 2006)
<b>Reading:</b>	Bordwell, D. and Thompson, K. <i>Film Art: An Introduction</i> . Ninth Edition. McGraw Hill: New York, 2010: 56-77.

<b>Week 2:</b>	<b>Film Style and Form</b>
<b>Lectures:</b>	
<b>Monday:</b>	<b>Cinematography</b>
<b>Wednesday:</b>	<b>Mise-en-scene</b>
<b>Screenings:</b>	
<b>Monday:</b>	<i>Run Lola Run</i> (Lola Rennt, Tykwer, 1998)
<b>Wednesday:</b>	<i>The Consequences of Love</i> (Le Conseguenze dell'Amore, Sorrentino, 2004)
<b>Readings:</b>	Bordwell, D. and Thompson, K. <i>Film Art: An Introduction</i> . Ninth Edition. McGraw Hill: New York, 2010: (Monday: 186-211) (Wednesday: 118-141).

<b>Week 3:</b>	<b>Film Style and Form</b>
<b>Lectures:</b>	
<b>Monday:</b>	<b>Music (Dr. Geoff Stahl)</b>
<b>Wednesday:</b>	<b>Sound Design (Dr. Miriam Ross – note this lecture will start at 10am)</b>
<b>Screenings:</b>	
<b>Monday:</b>	<i>Pretty in Pink</i> (Deutch, 1986)
<b>Wednesday:</b>	<i>Touch of Evil</i> (Wells, 1958 – note this screening will start at 11am)
<b>Readings:</b>	Bordwell, D. and Thompson, K. <i>Film Art: An Introduction</i> . Ninth Edition. McGraw Hill: New York, 2010: (Wednesday: 270-285).  Altman, R. "The Material Heterogeneity of Recorded Sound". Rick Altman, ed. <i>Sound Theory, Sound Practice</i> . New York: Routledge, 1992: 15-34.  Chion, M. "The Audiovisual Contract: Projections of Sound on Image." In <i>Audio-Vision: Sound on Screen</i> . Columbia UP: New York, 1994: 3-24.

<b>Week 4:</b>	<b>Film Style and Form</b>
<b>Lectures:</b>	
<b>Monday:</b>	<b>Editing 1</b>
<b>Wednesday:</b>	<b>Editing 2</b>
<b>Screenings:</b>	
<b>Monday:</b>	<i>Requiem for a Dream</i> (Aronofsky, 2000)
<b>Wednesday:</b>	<i>Psycho</i> (Hitchcock, 1960)
<b>Readings:</b>	Bordwell, D. and Thompson, K. <i>Film Art: An Introduction</i> . Ninth Edition. McGraw Hill: New York, 2010: (Monday and Wednesday: 223-265).

<b>Week 5:</b>	<b>Film Style and Form</b>
<b>Lectures:</b>	
<b>Monday:</b>	<b>N/A</b>
<b>Wednesday:</b>	<b>Classical Narrative Storytelling (2 hour lecture)</b>
<b>Screenings:</b>	
<b>Monday:</b>	<i>Gladiator</i> (Scott, 2000)
<b>Wednesday:</b>	N/A
<b>Readings:</b>	Bordwell, D. and Thompson, K. <i>Film Art: An Introduction</i> . Ninth Edition. McGraw Hill: New York, 2010: (Wednesday: 78-103).

<b>Week 6:</b>	<b>Film Style and Form</b>
<b>Lectures:</b>	
<b>Monday:</b>	<b>N/A</b>
<b>Wednesday:</b>	<b>Art Cinema and Alternatives to Classical Storytelling (2 hour lecture)</b>
	<b>Note: Group Creative Exercise: 10 minute presentation in tutorial</b>
<b>Screenings:</b>	
<b>Monday:</b>	<i>Un chien andalou</i> (Bunuel, 1929); <i>The Exterminating Angel</i> (El Angelo Exterminador, Bunuel, 1962)
<b>Wednesday:</b>	N/A
<b>Readings:</b>	Bordwell, D. and Thompson, K. <i>Film Art: An Introduction</i> . Ninth Edition. McGraw Hill: New York, 2010: (Wednesday 408-421)  Bordwell, D. "The Art Cinema as a Mode of Film Practice." In Cathy Fowler, Ed. <i>The European Cinema Reader</i> . Routledge: London & New York, 2002: 94-102.

**Mid Trimester Break: Monday 22 August to Sunday 4 September 2011**

<b>Week 7:</b>	<b>Issues in Film Studies</b>
<b>Lectures:</b>	
<b>Monday:</b>	<b>Genre 1: Science Fiction</b>
<b>Wednesday:</b>	<b>Genre 2: Science Fiction and Audiences</b>
<b>Screenings:</b>	
<b>Monday:</b>	<i>The Day the Earth Stood Still</i> (Wise, 1951)
<b>Wednesday:</b>	<i>Trekkies</i> (Nygard, 1997)
<b>Readings:</b>	<p>Bordwell, D. and Thompson, K. <i>Film Art: An Introduction</i>. Ninth Edition. McGraw Hill: New York, 2010: (Monday and Wednesday 328-348).</p> <p>Altman, R. <i>Film/Genre</i>. British Film Institute: London, 1999: 13-29.</p> <p>Sobchack, V. "Science Fiction," in Wes D. Gehring (ed.), <i>Handbook of American Film Genres</i>. Greenwood Press: Westport, CN, 1988: 229-238.</p> <p>Jenkins, H. "Star Trek Rerun, Reread, Rewritten: Fan Writing as Textual Poaching," rpt. in Sean Redmond (ed.), <i>Liquid Metal: The Science Fiction Film Reader</i>. Wallflower Press: London, 2004: 264-280.</p>

<b>Week 8:</b>	<b>Issues in Film Studies</b>
<b>Lectures:</b>	
<b>Monday:</b>	<b>Film Authorship 1</b>
<b>Wednesday:</b>	<b>Film Authorship 2</b>
	<b>Note: Textual analysis essay due on Monday</b>
<b>Screenings:</b>	
<b>Monday:</b>	<i>The 400 Blows</i> (Les quatre cent coups, Truffaut, 1959)
<b>Wednesday:</b>	<i>Tickets</i> (Olm, Loach and Kiarostami, 2000)
<b>Readings:</b>	<p>Sarris, A. "Notes on the Auteur Theory in 1962", in Mast G. &amp; Cohen M. (eds.), <i>Film Theory and Criticism: Introductory Readings</i>, 2nd Edition, Oxford University Press: Oxford, 1979: 650-665.</p> <p>Naremore, J. "Authorship" <i>A Companion to Film Theory</i>. Eds. Miller T. &amp; Stam R. Blackwell: Oxford, 2004: 9-24.</p>

	<p>Allen, D. <i>Finally Truffaut</i>. Secker &amp; Warburg: London, 1985: 35-46.</p> <p>Clarke, R. 2005, "Tickets – Review", <i>Sight and Sound</i>, Dec 2005. Vol. 15, Issue 12: 44:  <a href="http://www.bfi.org.uk/sightandsound/review/2645">http://www.bfi.org.uk/sightandsound/review/2645</a></p>
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<b><u>Week 9:</u></b>	<b>Issues in Film Studies</b>
<b>Lectures:</b>	
<b>Monday:</b>	<b>National Cinema (France)</b>
<b>Wednesday:</b>	<b>National Cinema (New Zealand)</b>
<b>Screenings:</b>	
<b>Monday:</b>	<i>Three Colours Trilogy - Film White</i> (Film Blanc, Kieslowski, 1994)
<b>Wednesday:</b>	<i>The Piano</i> (Campion, 1993)
<b>Readings:</b>	<p>Anderson, B. <i>Introduction. Imagined Communities: Reflections on the Origin and Spread of Nationalism</i>. Verso: London &amp; New York, 1983: 1-8.</p> <p>O'Regan, T. <i>Australian National Cinema</i>. Routledge: London and New York, 1996: 41-71.</p> <p>Insdorf, A. <i>Double Lives, Second Chances. The Cinema of Krzysztof Kieslowski</i>. Miramax Book: New York, 1999: 153-164.</p> <p>Babington, B." Introduction: The New Zealand Fiction Feature Film: History, Theory, Practice." <i>A History of the New Zealand Fiction Feature Film</i>. Manchester University Press: Manchester, 2009: 1-27.</p>

<b><u>Week 10:</u></b>	<b>Issues in Film Studies</b>
<b>Lectures:</b>	
<b>Monday:</b>	<b>Representation – Film and Tourism</b>
<b>Wednesday:</b>	<b>Representation – Post-Colonial cinema</b>
<b>Screenings:</b>	
<b>Monday:</b>	<i>Whale Rider</i> (Caro, 2003)
<b>Wednesday:</b>	<i>Days of Glory</i> (Indigenes, Bouchareb, 2006)
<b>Readings:</b>	<p>Beeton, S. <i>Film-Induced Tourism</i>. Channel View Publications: Buffalo, 2005: 1-17.</p> <p>Leotta, A. "Early New Zealand Films and Western Voy(ag)eurs". <i>Illusions</i> 42, 2010: 8- 13.</p> <p>Message, K. "Whale Rider and the Politics of Location". <i>Metro Magazine</i>, 136, Spring</p>

	<p>2003: 86.</p> <p>Shohat, E. and Stam, R. <i>Unthinking Eurocentrism: Multiculturalism and the Media</i> Routledge: London &amp; New York, 1994: 32-49.</p> <p>Panivong, N. 'Incorporating Indigenous Soldiers in the Space of the French Nation: Rachid Bouchareb's <i>Indigenes</i>', <i>Yale French Studies</i>, no. 115, 2009: 126-140.</p>
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<b><u>Week 11:</u></b>	<b>Issues in Film Studies</b>
<b>Lectures:</b>	
<b>Monday:</b>	<b>N/A</b>
<b>Wednesday:</b>	<b>Big Scale versus Small Scale Film Production</b>
<b>Screenings:</b>	
<b>Monday:</b>	<i>Titanic</i> (Cameron, 1997); <i>Clean Linen</i> (Kothari, 2006)
<b>Wednesday:</b>	N/A
<b>Readings:</b>	<p>Keller, A. "Size Does Matter, Notes on <i>Titanic</i> and James Cameron as Blockbuster auteur, in Sandler K. &amp; Studlar G. (eds.), <i>Titanic: Anatomy of a Blockbuster</i>, New Rutgers University Press: Brunswick, NJ, 1999: 132-154.</p> <p>Kothari, S. and Pearson, S. "Producing media: The project, the vision and the budget", in Zuberi, N. &amp; Goode, L. (eds.) <i>Media Studies in Aotearoa 2</i>. Pearson: Auckland, 2010: 1-11.</p> <p>Stringer, J. Introduction. <i>Movie Blockbusters</i>. Routledge: London &amp; New York, 2003: 1-14.</p>

<b><u>Week 12:</u></b>	<b>Issues in Film Studies</b>
<b>Lectures:</b>	
<b>Monday:</b>	<b>Film History: An Overview</b>
<b>Wednesday:</b>	<b>Revision</b>
<b>Screenings:</b>	
<b>Monday:</b>	<i>Citizen Kane</i> (Welles, 1941)
<b>Wednesday:</b>	N/A
<b>Readings:</b>	<p>Bordwell, D. and Thompson, K. "Film History", in <i>Film Art: An Introduction</i>. Ninth Edition. McGraw Hill: New York, 2010: 453-485</p>

**Study Week:** Monday 17 October to Friday 21 October 2011