

FILM 101 Introduction to Film Studies

Trimester 3 2011

14 November to 20 December 2011

20 Points



TRIMESTER DATES

Teaching dates: 14 November to 20 December 2011

Last piece of assessment due: 20 December 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

Room: 206, 81 Fairlie Terrace

Phone: 463 7471

Dr Brady Hammond

Email: brady.hammond@vuw.ac.nz

Room: 308, 83 Fairlie Terrace

Phone: 463 6880

Office Hours: to be announced on Blackboard

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CLASS TIMES AND LOCATIONS

Tuesday and Thursday:	Lecture:	10-11.30am
	Room:	306, 77 Fairlie Terrace
	Screening:	12-2pm
	Room:	LT303, New Kirk

Please note that there will be some exceptions (see Course Programme pages: 9-10).

Tutorials

Friday:	Tutorials	9-10.30am
		11-12.30pm
		1.30-3pm
	Rooms:	108, 85 Fairlie Terrace
		203, 83 Fairlie Terrace

To enrol in a tutorial go to <https://signups.victoria.ac.nz/login.aspx?ReturnUrl=%2findex.aspx>

COURSE DELIVERY

The course is delivered each week by two 90 minute lectures, two 120 minute screenings, and one 90 minute tutorial. 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

If you are not going to use the Victoria email address set up for you, we strongly encourage you to set a forward from the Victoria email system to the email address you do use.

Any additional information concerning the course, including changes, will be announced in classes, 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 1-2: We will explore how films create meaning through their formal or aesthetic qualities. We will examine 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 3-5: In the second part of the course, we will examine a number of different conceptual and theoretical approaches to Film Studies. We will investigate the way Hollywood tells stories as well as alternatives to that model. We will explore the concept of genre and discuss the idea of authorship as it applies to film. Our study will then wrap up by delving into a diverse set of conceptual frameworks including ideology, national cinema, and fandom.

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, 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 (47 hours), you should spend about twenty five hours per week during

the teaching period on reading, preparing for tutorials, working on assignments, and reflecting on lectures and screenings (153 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 1 of the course. Students will receive an individual grade for the presentation (see Assessment Requirements).

READINGS

Essential texts:

The required readings for each tutorial are listed at the end of this guide. The two required texts for the course are Bordwell and Thompson's *Film Art: An Introduction (9th edition- International)*, and a Student Notes reader. All readings in the Student Notes will also be made available on electronic closed reserve and/or Blackboard.

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 or can email an order or enquiry to 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

Due Date: In tutorials of Week 3 (December 2)

Weighting: 20%

Description:

In this group exercise you will design and present an 8-12 shot storyboard sequence using mise-en-scene, music, sound, cinematography, narrative and editing techniques introduced in the first two 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: Mini Essays (700-1000 words)

Due Date: First mini essay – November 25

Second mini essay – December 9

Weighting: 40% (20% for each mini essay)

Description:

Each mini essay will involve a close textual analysis of a 2-3 minute sequence from a film screened during the course. Each analysis should pay attention to the important elements of the mise-en-scene, sound, editing, and other semiotic, perceptual, and affective aspects of the sequence. Each mini 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 each mini essay
- Quality and fluency of your expression

Relationship to Learning Objectives:

This assignment will improve your knowledge of the notions studied in the first two 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.

Third Assignment: In-class Test

Due Date: 20 December 2011

Weighting: 40%

Description

An in-class test which will cover the material from the entire course. The test will have two parts. Part I will have multiple choice and short answer questions. Part II will have a short essay.

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.
- Correct responses to questions
- Argumentation and essay structure
- Quality and fluency of your expression

Relationship to Learning Objectives:

This assignment relates to the learning objectives that ask you to consider the issues explored throughout the course. It will enable you to develop your knowledge of film as well as your 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 trimester)
- 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)

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.

Find out how academic progress is monitored and how enrolment can be restricted at

www.victoria.ac.nz/home/study/academic-progress. Most statutes and policies are available at

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 (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.

COURSE PROGRAMME

<u>Week 1</u>	Film Form & Style
Lectures:	
Tuesday:	Introduction and Film Form (BH)
Thursday:	Cinematography and Mise-en-Scene (AL)
Screenings:	
Tuesday:	<i>Run Lola Run</i> (Lola Rennt, Tykwer, 1998)
Thursday:	<i>Requiem for a Dream</i> (Aronofsky, 2000)
Readings:	Bordwell, David and Thompson, Kristin. <i>Film Art: An Introduction</i> . Ninth Edition. McGraw Hill: New York, 2010: (Monday: 56-77) (Wednesday: 118-218) <i>Student Notes:</i> Roland Barthes "Rhetoric of the Image." ; Paul Coughlin "Sublime Moments."; Bela Balazs "The Close-Up."; William Johnson "Coming to Terms with Colour."

<u>Week 2</u>	Film Form & Style
Lectures:	
Tuesday:	Editing (AL)
Thursday:	Sound & Music (AL)
Screenings:	
Tuesday:	<i>Pretty in Pink</i> (Deutch, 1986)
Thursday:	<i>Tickets</i> (Olm, Loach and Kiarostami, 2000)
Readings:	Bordwell, David and Thompson, Kristin. <i>Film Art: An Introduction</i> . Ninth Edition. McGraw Hill: New York, 2010: (Monday: 223-248) (Wednesday: 270-285). <i>Student Notes:</i> Sergei Eisenstein "A Dialectical Approach to Film Form."; Michel Chion "The Audiovisual Contract: Projections of Sound on Image." ; Rick Altman "The Material Heterogeneity of Recorded Sound".

<u>Week 3</u>	Theoretical Approaches and Issues in Film Studies
Lectures:	
Tuesday:	Narrative vs. Art Cinema (AL)
Thursday:	Genre (BH)
Screenings:	
Tuesday:	<i>Double Indemnity</i> (Wilder, 1944)
Thursday:	<i>Les Mistons</i> (Truffaut, 1957); <i>The 400 Blows</i> (Les Quatre Cents Coups, Truffaut, 1959)

Readings:	Bordwell, David and Thompson, Kristin. <i>Film Art: An Introduction</i> . Ninth Edition. McGraw Hill: New York, 2010: 78-97. Student Notes: David Bordwell "The Art Cinema as a Mode of Film Practice."; Steve Neale "Questions of Genre." ; Rick Altman <i>Film/Genre</i> .
Week 4	Theoretical Approaches and Issues in Film Studies
Lectures:	
Tuesday:	Authorship (AL)
Thursday:	Ideology and Representation (BH)
Screenings:	
Tuesday:	<i>Beauty and the Beast</i> (Trousdale & Wise, 1991)
Thursday:	<i>Hero (Ying xiong)</i> , Yimou 2002)
Readings:	<i>Student Notes</i> : Andrew Sarris "Notes on the Auteur Theory in 1962."; Peter Wollen "The Auteur Theory."; James Naremore "Authorship." Louis Althusser "Ideology and Ideological State Apparatuses."

Week 5	Theoretical Approaches and Issues in Film Studies
Lectures:	
Tuesday:	National Cinema (BH)
Thursday:	Audiences (BH)
Screenings:	
Tuesday:	<i>Trekkies</i> (Nygard, 1997)
Thursday:	<i>The Happiness of the Katakuris (Katakuri-ke no Kôfuku)</i> , Miike, 2001)
Readings:	<i>Student Notes</i> : Susan Hayward "Framing National Cinema."; Benedict Anderson <i>Introduction. Imagined Communities: Reflections on the Origin and Spread of Nationalism</i> ; Graeme Turner <i>Film as Social Practice</i> ; Henry Jenkins "Star Trek Rerun, Reread, Rewritten: Fan Writing as Textual Poaching."; Henry Jenkins "In My Weekend-Only World..." .

Week 6	
Lectures:	
Tuesday:	In class test
Thursday:	N/A
Screenings:	
Tuesday:	N/A
Thursday:	N/A