

# FILM 101 Introduction to Film Studies

**Trimester 2 2012**

16 July to 17 November 2012

**20 Points**



## TRIMESTER DATES

|                               |                               |
|-------------------------------|-------------------------------|
| Teaching dates:               | 16 July to 19 October 2012    |
| Mid-trimester break:          | 27 August to 9 September 2012 |
| Last piece of assessment due: | 29 October 2012               |

## 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 Co-ordinator: Dr Tim Groves

Email: [tim.groves@vuw.ac.nz](mailto:tim.groves@vuw.ac.nz)

Room: 83 Fairlie Terrace, room 303

Office Hours: These will be posted

Tutors: Details will be posted

Administrative Tutor: Grace Russell

Email: [grace.russell@vuw.ac.nz](mailto:grace.russell@vuw.ac.nz)

Details of other tutors will be posted.

**CLASS TIMES AND LOCATIONS****Lectures (All students)**

|           |       |         |
|-----------|-------|---------|
| Wednesday | 2-4pm | KKLT303 |
|-----------|-------|---------|

**Screenings**

Students with surnames A-M:

|        |       |         |
|--------|-------|---------|
| Monday | 2-5pm | KKLT301 |
|--------|-------|---------|

Students with surnames N-Z:

|         |       |         |
|---------|-------|---------|
| Tuesday | 2-5pm | HULT323 |
|---------|-------|---------|

**Tutorials**

Tutorials begin in WEEK 2. Please register for tutorials via the FILM 101 site on Blackboard: go to “Tutorials” and then follow the instructions under the “SCubed - Tutorial Enrolment Instructions” link. Please read the instructions carefully. Tutorial rooms will be listed on S-Cubed, Blackboard and on the bulletin board outside the SEFTMS Reception, 83 Fairlie Terrace.

**TEACHING LEARNING SUMMARY**

The course is delivered by one three-hour screening, one two-hour lecture, and a 50 minute tutorial each week (unless otherwise stated in the course programme). Screenings will enable students to watch key films that will be discussed in lectures and tutorials. Lectures involve the presentation of important concepts, arguments and debates. Tutorials will provide the opportunity for the discussion of issues raised by lectures, screenings and readings. 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 and posted on Blackboard. 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.

**COURSE PRESCRIPTION**

This course introduces students to the ways in which cinema creates meaning through its narrative and audio-visual techniques, and aims to develop their textual analysis skills. It also examines key concepts and important debates in Film Studies, and situates cinema within a social and cultural context.

**COURSE CONTENT**

This course is organized into two main areas of study:

Film Form and Style

Weeks 1-6: We will explore how films create meaning through their formal or aesthetic qualities. We will examine elements such as narrative, cinematography, 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. This will include genre, authorship, animation, documentary cinema, representation and film audiences.

**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. Students who complete this course successfully should be able to undertake close textual analysis of films, and use terms such as narrative, *mise-en-scene*, sound and editing in a knowledgeable and critical manner. They should have acquired knowledge of specific types of cinema, such as animation and documentary, as well as Film Studies approaches to genre, authorship, and audiences. They should have also developed a critical awareness of the ways in which categories such as gender can be

used to analyse the social and cultural meanings of film. The course will improve students' analytical and critical skills. It will develop their ability to independent research. It will also enhance their ability to write essays, make oral presentations, and work creatively in small groups.

### EXPECTED WORKLOAD

The expected workload for a 20 point course is 200 hours spread evenly over the 12 week trimester and breaks. In addition to attending lectures, screenings and tutorials (71 hours), you should spend about twelve hours per week during the teaching period on reading, preparing for tutorials, working on assignments, and reflecting on lectures and screenings (129 hours).

### GROUP WORK

The first assignment for FILM 101 is a group creative exercise and presentation in week six. Your tutor will place you in a group of four people early in the course. Students will receive an individual grade for the presentation.

### READINGS

The required readings for each tutorial will be posted on Blackboard.

### 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 narrative, *mise en scene*, cinematography, sound, and editing techniques introduced in the first six weeks of the course. You will be marked individually for this assignment.

##### Assessment Criteria:

- Fulfilment of the set task in a clear, direct, relevant, complete and timely manner
- Critical understanding of how the sequence creates meaning for a potential audience
- Understanding and application of film terms and concepts (such as *mise-en-scene* elements, diegetic sound, long shot, low angle framing, etc.)
- Originality and creativity in the design of the 12 shot audio-visual sequence
- Effective communication and team work
- Technological/creative proficiency and time management

##### Relationship to Learning Objectives:

The assignment will develop your understanding of terms and concepts introduced in the first half of the course. It will also improve your oral expression and your ability to work in small groups.

#### **Second Assignment: Textual Analysis Essay (2250 words)**

**Due Date: week 8, Monday 10 September at 4pm**

**Weighting: 35%**

##### Description:

This essay will involve the close textual analysis of a film segment from a film screened during the course or an approved alternative.

##### Assessment Criteria:

- Completion of the set task in a clear, direct, relevant, and complete manner.
- Evidence of textual analysis skills, including argumentation
- Quality and originality of the essay

- Quality and fluency of your expression
- Understanding and correct application of terms and concepts used in film analysis
- Accurate and complete referencing of all sources, including a bibliography and filmography

Relationship to Learning Objectives:

This assignment will improve your knowledge of the concepts studied in the first six weeks of the course. It will develop your skills at textual analysis and argumentation. It will also enhance your written expression.

**Third Assignment: Critical Essay (3000 words)**

**Due Date: Monday 29 October at 4pm**

**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 (weeks 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
- Understanding and correct application of terms and concepts used in film analysis
- Accurate and complete referencing of all sources, including a bibliography and filmography

Relationship to Learning Objectives:

This assignment will develop your knowledge of the topics studied in weeks 7-12 of the course, such as genre, authorship, representation and audiences. It will improve your independent research, textual analysis, critical, and argumentation skills. It will also enhance your written expression.

## **SUBMITTING ASSIGNMENT & COVER SHEETS**

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 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 eight (8) tutorials

## CLASS REPRESENTATIVES

A class representative will be elected early in the trimester, 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

Please note that this program depends on the availability of staff and resources and is subject to change.

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| <b>Week 1:</b>     | <b>Introduction to the Course; Exploring Film Form</b>  |
| <b>Screenings:</b> | <i>Lola Rennt/Run Lola Run</i> (Tom Tykwer, Germany, 1998)<br><i>Duck Amuck</i> (Chuck Jones, USA, 1953)                                    |
| <b>Reading:</b>    | Bordwell, David and Kristin Thompson. <i>Film Art: An Introduction</i> . Seventh Edition. New York: McGraw Hill, 2004. 47-67. (Recommended) |

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| <b>Week 2:</b>    | <b>Narrative</b>  |
| <b>Screening:</b> | <i>The Silence of the Lambs</i> (Jonathan Demme, USA, 1991)<br><i>Visions of Light</i> (Arnold Glassman, Todd McCarthy and Stuart Samuels, USA, 1992) [part]  |
| <b>Reading:</b>   | Bordwell, David and Kristin Thompson. <i>Film Art: An Introduction</i> . Fifth Edition. New York: McGraw Hill, 1997. 89-110.<br>Turner, Graeme. <i>Film as Social Practice</i> . Second Edition. London and New York: Routledge, 1993. 67-77. (Recommended) |

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| <b>Week 3:</b>     | <b>Mise-en-Scene and Cinematography</b>   |
| <b>Screenings:</b> | <i>Edward Scissorhands</i> (Tim Burton, USA, 1990)<br><i>Visions of Light</i> (Arnold Glassman, Todd McCarthy and Stuart Samuels, USA, 1992) (part)                       |
| <b>Reading:</b>    | Corrigan, Timothy and Patricia White. <i>The Film Experience: An Introduction</i> . Third Edition. New York: Bedford/St Martin's, 2012. 70-89; 92-93; 105-123. [Extracts] |

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| <b>Week 4:</b>     | <b>Sound (Tim); Music (Geoff Stahl)</b>  |
| <b>Screenings:</b> | <i>Elephant</i> (Gus van Sant, USA, 2003)<br><i>Pretty in Pink</i> (Howard Deutsch, USA, 1986)   |
| <b>Readings:</b>   | Bordwell, David and Kristen Thompson. <i>Film Art: An Introduction</i> . New York: McGraw Hill, 2008. 264-279; 284-292. [Extracts]<br><a href="http://www.filmsound.org">www.filmsound.org</a> (look around!)<br>Reay, Pauline. <i>Music in Film: Soundtracks and Synergy</i> . London: Wallflower, 2004. 31-55. |

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| <b>Week 5:</b>    | <b>Editing</b>  |
| <b>Screening:</b> | <i>Requiem for a Dream</i> (Darren Aronofsky, USA, 2000)  |
| <b>Reading:</b>   | Bordwell, David and Kristen Thompson. <i>Film Art: An Introduction</i> . Ninth Edition. New York: McGraw Hill, 2010. 223-248. |

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| <b>Week 6:</b>    | <b>Textual Analysis (Group Presentations in Tutorials)</b>   |
| <b>Screening:</b> | <i>Manhunter</i> (Michael Mann, USA, 1986)   |
| <b>Readings:</b>  | Gibbs, John. <i>Mise-en-Scene: Film Style and Interpretation</i> . London: Wallflower, 2002. 39-54.<br>Elsaesser, Thomas and Warren Buckland. <i>Studying Contemporary American Film: A Guide to Movie Analysis</i> . London: Arnold, 2002. 80-90. |

**TRIMESTER BREAK TRIMESTER BREAK TRIMESTER BREAK**

**Textual Analysis Essays Due on Monday, September 10**

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| <b>Week 7:</b>     | <b>Animation</b> (Kirsten Thompson); <b>Documentary</b> (Tim)   |
| <b>Screenings:</b> | <i>Nuit et Brouillard/Night and Fog</i> (Alain Renais, France, 1955)<br><i>The Life and Times of Rosie the Riveter</i> (Connie Field, USA, 1980)<br><i>Lektionen in Finsternis/Lessons of Darkness</i> (Werner Herzog, Germany, 1992) |
| <b>Readings:</b>   | Nichols, Bill. <i>Representing Reality: Issues and Concepts in Documentary</i> .<br>Bloomington and Indianapolis. University of Indiana Press, 1991. 32-56.<br><b>TBA</b>   |

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| <b>Week 8:</b>     | <b>Film and Genre; What Is a Horror Film?</b>  |
| <b>Screenings:</b> | <i>Lat den ratte komma in/Let the Right One in</i> (Thomas Alfredson, Sweden, 2008)<br><i>Kitchen Sink</i> (Alison Maclean, New Zealand, 1989)   |
| <b>Readings:</b>   | Altman, Rick. <i>Film/Genre</i> . London: British Film Institute, 1999. 13-29.<br>Cherry, Brigid. <i>Horror</i> . London: Routledge, 2009. 1-19.<br>Carroll, Noel. "The Nature of Horror." <i>The Journal of Aesthetics and Art Criticism</i> 46.1 (Autumn 1987): 51-59. |

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| <b>Week 9:</b>    | <b>Authorship: Tim Burton</b>   |
| <b>Screening:</b> | <i>Sleepy Hollow</i> (Tim Burton, USA, 1999)  |
| <b>Readings:</b>  | Abrams, Nathan, Ian Bell and Jan Udris. "Authorship." <i>Studying Film</i> . London: Arnold, 2001. 155-173.<br>Buscombe, Edward. "Ideas of Authorship." <i>Theories of Authorship: A Reader</i> . Ed. John Caughie. London, Boston and Henley: Routledge and Kegan Paul, 1981. 22-34. |

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| <b>Week 10:</b>    | <b>Representation: He Said</b> (Tim); <b>She Said</b> (Kendra Marston)  |
| <b>Screenings:</b> | <i>I Love You, Man</i> (John Hamburg, USA, 2009); <b>TBA</b>  |
| <b>Readings:</b>   | McDonald, Tamar Jeffers. "Homme-com: Engendering Change in Contemporary Romantic Comedy." <i>Falling in Love Again: Romantic Comedy in Contemporary Cinema</i> . Eds. Stacey Abbott and Deborah Jermyn. London: I.B. Tauris, 2009. 146-159.<br><b>TBA</b> |

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| <b>Week 11:</b>    | <b>Film Audiences</b>   |
| <b>Screenings:</b> | <i>Sherlock, Jr.</i> (Buster Keaton, USA, 1924)<br><i>Galaxy Quest</i> (David Parisot, USA, 1999)   |
| <b>Readings:</b>   | Prince, Stephen. <i>Movies and Meaning: An Introduction to Film</i> . Second Edition. Boston: Allyn and Bacon, 2001. 413-417.<br>Phillips, Patrick. "The Film Spectator." <i>An Introduction to Film Studies</i> . Ed. Jill Nelmes. London: Routledge, 1999. 131-147.<br>Jenkins, Henry. "'In My Weekend-Only World . . .': Reconsidering Fandom." <i>Film and Theory: An Anthology</i> . Eds. Toby Miller and Robert Stam. Oxford: Blackwell, 2000. 791-799. |

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| <b>Week 12:</b>   | <b>Closing Credits</b>                                |
| <b>Screening:</b> | <i>Singin' in the Rain</i> (Stanley Donen, USA, 1952) |
| <b>Reading:</b>   | TBA   |

**Final assignment due on Monday, October 29<sup>th</sup> at 4pm**