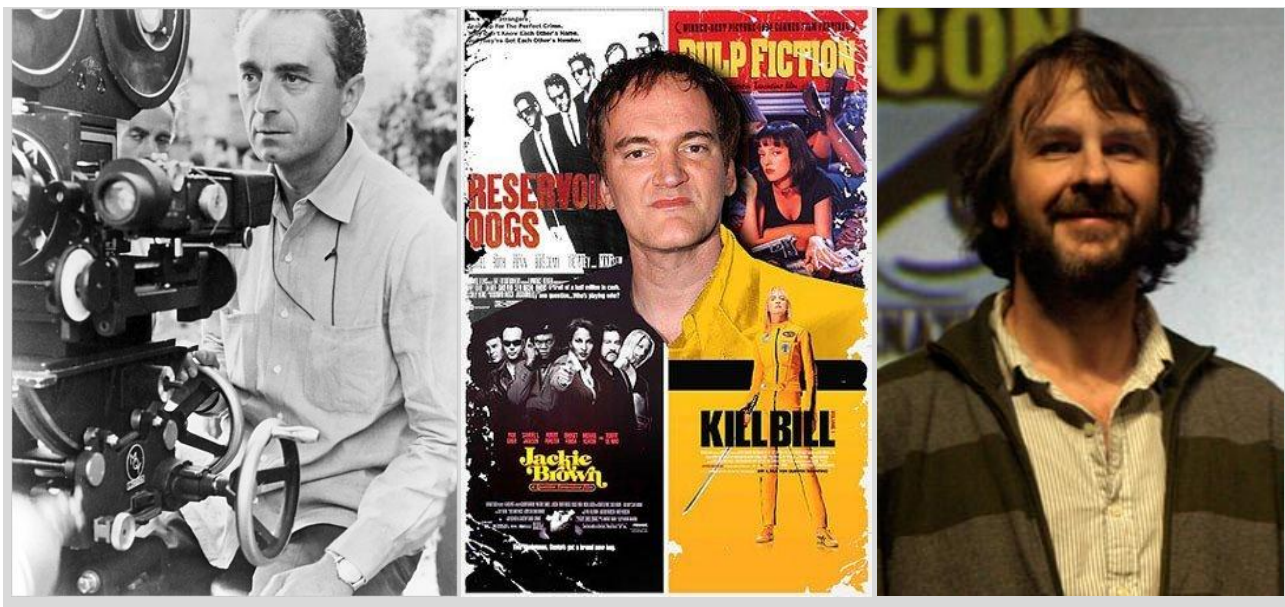


FILM 238 Auteur Study Antonioni, Tarantino and Jackson

Trimester 1 2012

5 March to 4 July 2012

20 Points



WITHDRAWAL DATES

Teaching dates: 5 March to 8 June 2012

Mid-trimester break: 6 to 22 April 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 Coordinator	Email	Phone	Room	Office Hours
Dr Alfio Leotta	alfio.leotta@vuw.ac.nz	04 463 7471	81 Fairlie Terrace Rm 206	TBA

CLASS TIMES AND LOCATIONS

Screenings

Tuesday 2:10pm – 5:00pm HMLT105

Lectures

Thursday 2:10pm – 4:00pm HMLT105

Tutorials

Tutorials begin in WEEK 2. Please register for tutorials via the FILM 238 site on Blackboard: go to “Tutorials” and then follow the instructions under the “S-Cubed - 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 Admin Office, 83 Fairlie Terrace.

COURSE DELIVERY

The course is taught through lectures, screenings, tutorials, and set reading. You are expected to attend all lectures, screenings and tutorials. Lectures involve presentation of the critical arguments and debates on the three directors’ work, interactive moments, and creative exercises. Tutorials will provide the opportunity for further discussion and debate, close reading, creative exercises, and raising of questions in relation to the reading, the screening and the lectures. 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 238 course notice board in 85 Fairlie Terrace, and 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

Within film studies, the concept of auteurism has been used to study signs of a dominant creative presence within a medium produced through collective contributions. This course uses the film studies concept of auteurism to focus on a film artist or artists in order to study their role in producing a body of work that demonstrates such a presence.

COURSE CONTENT

Film 238 opens with an introduction to the notion of film authorship; the rest of the course is articulated into three areas of study which provide the opportunity for the comparative analysis of three approaches to authorship:

Auteur as artist: Antonioni

Week 2-4: In the first part of the course we will closely discuss the work of a European auteur:

Michelangelo Antonioni. The analysis of the themes and style of Antonioni's films will be the starting point for a discussion of both traditional conceptions of film authorship and the relationship between Auteur cinema and the Art Film tradition.

Auteur as cinephile: Tarantino

Week 5-7: In the second part of film 238 we will examine the body of work of American director Quentin Tarantino. Tarantino's films intersect with the trajectories of Postmodern Cinema and popular culture. The analysis of Tarantino's style and themes will be complemented by the examination of intertextuality and genre blending/bending in contemporary Auteur cinema.

Auteur as entrepreneur: Jackson

Week 8-11: The last part of the course will provide an overview of the evolution of Peter Jackson's career from director of cult genre movies to entrepreneur responsible for the foundation and management of major production facilities. We will discuss Jackson's status as both 'antipodean' auteur and flagship of New Zealand national identity, and we will examine the problematic relation between authorial vision and industrial modes of film production.

The exploration of the three directors' creative universe involves close reading of the narrative, formal and stylistic approaches unique to their films. During the course we will explore different aspects of each director's work: narrative, mise-en-scene, lighting and colour, cinematography, performance, sound design, and editing as well as their methods of touching the spectator in the process. Each topic will proceed from the close analysis of selected auteur films to more general conceptual and theoretical approaches to film authorship illuminated by these directors' work. The discussion involves key concepts in contemporary film culture, such as the shifting nature of authorship, the politics of cinematic representation, the invention/re-invention of artist's persona, and the historical and cultural context of Antonioni's, Tarantino's and Jackson's authorship. The wide scope of the discussion will enable us to examine the evolution of the notion of film authorship during the last five decades and across different cultural and geographical contexts.

LEARNING OBJECTIVES

After completing this course, you should have acquired an understanding of contemporary and historically significant approaches to film authorship. You should have gained specific knowledge

of the films of Michelangelo Antonioni, Quentin Tarantino and Peter Jackson. You should have developed the ability to recognize the stylistic traits and thematic preoccupations of a film author as well as situating the work of a film author within other contexts such as genre or film history. By the end of the course you will also be able to observe critically the shifting landscape of international authorship and discuss authorship in the context of national culture and transnational filmmaking practice. The course will also enhance your analytical and critical skills. It will improve your proficiency at film analysis and independent research extending both your critical vocabulary and your familiarity with methods of comparative and cross-cultural analysis. It will develop your ability to write essays, make oral presentations, and work in pairs and small groups.

EXPECTED WORKLOAD

The university anticipates that you should be able to devote approximately 200 hours to a 20 point course. Therefore you should probably expect to spend, on average, about 10 hours per week (apart from class time) in reading, preparation, viewing films and essay writing. You are expected to attend all lectures, screenings and tutorials.

GROUP WORK

The first assignment for FILM 238 is a group work creative presentation. Your tutor will place you in a group of 3-4 people during week 2 or 3 of the course. Students will receive an individual grade for the presentation (see Assessment Requirements).

READINGS

Essential texts:

FILM 238 Student Notes

A list of additional bibliographic resources will be made available on Blackboard.

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 13 February to 16 March 2012, 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 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 the shop. You will be contacted when they are available.

ASSESSMENT REQUIREMENTS

Assignment 1: Groupwork Creative Exercise - Film Pitch Presentation (10 minutes)

Weighting: 20% - Due Date: Week 5 (in tutorial)

You will work in groups of 3 or 4 to put together a pre-production “pitch” for a new film directed by one of the following directors:

- Jane Campion
- David Lynch
- Louis Bunuel

Your aim is to convince your peers /tutor that this film should be funded. The film must be designed for a contemporary audience using contemporary cast and crew.

Your pitch should include the following:

- Film Title
- Cast List (main roles only)
- Key Creative Personnel (such as writer, producer, DOP, editor)
- Story outline
- Key settings, props and costumes
- A short explanation of the director’s vision for this film, and where it fits into his/her body of work
- Any marketing and merchandising ideas you might have for the film

You are welcome to use any relevant images and sounds to support your presentation. Each member of the group must speak during the presentation and you should divide the time equally.

Assessment Criteria:

- Fulfilment of the set task in a clear, direct, complete, relevant and timely manner.
- Originality and creativity
- Understanding and application of relevant film terms and concepts
- Understanding and appreciation of the work of the selected director
- Effective communication and team work
- Technological/creative proficiency
- Time management

Relationship to learning objectives. This assignment will build on your skills in the following areas:

- Ability to recognize the stylistic traits and thematic preoccupations of a film author
- Critical thinking
- Ability to make presentations
- Ability to work in small groups

Assignment 2: Research/Critical Essay (Antonioni or Tarantino 2000 words)

Weighting: 30% - Due Date: Week 8, Thursday 10th May 4pm

This assignment is connected to the learning objective that requires you to identify the concepts constituting film authorship, to read the auteur within the film text, and to utilise the key terms and concepts of the course.

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.
- Interpretation of question
- Argumentation and essay structure
- Standard of expression
- Accurate and complete referencing and bibliographical details.

Handing in Essays:

The critical/research essay 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 3: Tutorial tasks

Weighting: 10% - Due Date: Weeks 6-10 (in tutorial)

The aim of these very short assignments (about 100-200 words) is to encourage and reward regular and active participation in discussion class which, as mentioned, is an essential component of the course. The tutorial assignments will consist of one discussion point you would like to make relating to the week's feature film and/or readings. Assignments must be typed and brought to tutorial. They will be used as the basis for group and class discussion and must be handed in to the tutor at tutorial. Assignments will only be accepted at the tutorial and will not be accepted at any other time.

5 assignments worth 2% each will form the basis of the tutorial task component of your grade: 10%.

Assessment criteria. The tutorial task should:

- Demonstrate a critical engagement with the films and auteurs covered on FILM238.
- Demonstrate a good understanding of the films and/or requested readings.

Relationship to learning objectives. This assignment will build on your skills in the following areas:

- Critical thinking.
- Formulating coherent interpretations of films and directors discussed in FILM238.

Assignment 4: In-class Test

Weighting: 40% - Due Date: Week 12, Thursday 7th June

An in-class test which will cover the material from the entire course. The test will have two parts. Part I will have 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 theory as well as your critical argumentation skills. It will also improve your written expression.

ASSIGNMENT COVER SHEETS

Assignment cover sheets and extension forms can be found on Blackboard or outside the Programme office, 83 Fairlie Terrace. 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 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 7 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.

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

Week 1	05/03 – 09/03	Film Authorship Screening: <i>Sleepy Hollow</i> (Burton, 1999) Readings: Astruc, Alexandre. "The Birth of a New Avant-garde: La camera-stylo.", in Graham, P. <i>The New Wave</i> , London: Secker and Warburg, 1968: 17-23. Truffaut, François. "A Certain Tendency of the French Cinema.", in Nichols, B. <i>Movies and Methods: An Anthology</i> , Berkeley: University of California Press, 1976: 224-37. Bazin, Andre. "La Politique des auteurs", in Graham, P. <i>The New Wave</i> , London: Secker and Warburg, 1968: 137-55. Sarris, Andrew. "Notes on the Auteur Theory in 1962.", in G. Mast and Cohen M. <i>Film Theory and Criticism</i> , Oxford: Oxford University Press, 1979: 515-18
Week 2	12/03 – 16/03	<u>Part I – Antonioni Auteur as Artist</u> Antonioni and Art Cinema Screening: <i>L'Avventura</i> (Antonioni, 1960) Readings: Houston, Penelope. "Michelangelo Antonioni.", in Roud R. <i>Cinema: A Critical Dictionary</i> , New York: Viking, 1980: 83, 86-95. Thomson, David. <i>A Biographical Dictionary of Film</i> , London, Andre Deutsch, 1994: 18-21. Antonioni, Michelangelo. "The Event and the Image" and "L'Avventura.", in di Carlo, C., Tinazzi, G. and Cottino-Jones, M. <i>The Architecture of Vision: Writings and Interviews on Cinema</i> , New York: Marsilio, 1994: 51-3; 269-73. Kaufmann, Stanley. "L'Avventura.", in Lopate, P. <i>American Movie Critics</i> , New York: The Library of America, 2006: 289-91.
Week 3	19/03 – 23/03	Antonioni and Alienation Screening: <i>L'Eclisse</i> (Antonioni, 1962) Readings: Moore, Kevin Z. "Eclipsing the Commonplace: the Logic of Alienation in Antonioni's Cinema.", <i>Film Quarterly</i> , v. 48, no. 4, 1995: 22-34. Nunez-Fernandez, Lupe. "Antonioni's Gaze.", <i>Flash Art</i> (International Edition), v. 40, October 2007: 65, 74.

Perez, Gilberto. "The Point of View of a Stranger: An Essay on Antonioni's 'Eclipse.'", *Hudson Review*, v. 44, no.12, 1991: 234 -62.

Recommended:

Bordwell, David, "Authorship and Narration.", in Wexman, V. *Film and Authorship*, New Brunswick, N.J. : Rutgers University Press, 2003: 42-9.

Week 4 26/03 – **Antonioni and Representation (Dr. Sally Hill)**

30/03

Screening: *Blow Up* (Antonioni, 1966)

Readings:

Grønstad, Absjörn. "Anatomy of a Murder: Bazin, Barthes, Blow-Up.", *Film Journal*, v. 1, no. 9, 2004 (no pagination).

Mellor, David Alan. "'Fragments of an Unknowable Whole': Michelangelo Antonioni's Incorporation of Contemporary Visualities in London, 1966.", *Visual Culture in Britain*, v. 8, no. 2, 2007: 45-61.

Francis, Richard Lee. "Transcending Metaphor: Antonioni's Blow-Up.", *Literature/ Film Quarterly*, v. 13, no. 1. 1985: 42-9.

Week 5 02/04 – **Part II Tarantino – Auteur as Cinephile**

05/04

Tarantino Fan-turned-Auteur

Screening: *Reservoir Dogs* (Tarantino, 1992)

Readings:

Weinberger, Stephen. "It's Not Easy Being Pink: Tarantino's Ultimate Professional.", *Literature/Film Quarterly*, v. 32, no.1, 2004: (no pagination)

Gormley, Paul. "Miming Blackness: *Reservoir Dogs* and 'American Africanism.'", in *The New-Brutality Film: Race and Affect in Contemporary Hollywood Cinema*, Bristol, UK: Intellect, 2005: 137-58.

Ulatowski, Joseph. "Stuck in the Middle with You: Mr. Blonde and Retributive Justice.", in: Green, R, and Mohammad K. *Quentin Tarantino and Philosophy: How to Philosophise with a Pair of Pliers and a Blowtorch*, Chicago & La Salle, Illinois: Open Court, 2007: 97-107.

"Quentin Tarantino's Best Films of All Time", in Woods, P. *Quentin Tarantino: The Film Geek Files*, London: Plexus, 2005: 25.

Mid Trimester Break: Friday 6 April to Sunday 22 April 2012

Week 6 23/04 – **Tarantino and Violence**

27/04

Screening: *Pulp Fiction* (Tarantino, 1994)

Readings:

Willis, Sharon. "The Fathers Watch the Boys' Room.", *Camera Obscura*, June, 1995: 41-73.

Conard, Mark T. "Symbolism, Meaning and Nihilism in Quentin Tarantino's *Pulp Fiction*.", in Conard, M. *The Philosophy of Film Noir*, The University Press of Kentucky, 2006: 125-35.

Nelmes, Jill. "Case Study 1: *Pulp Fiction*.", in Nelmer, J. *An Introduction to Film Studies*, 2nd edition, London & N.Y.: Routledge, 1999: 148-57.

Garner, Ken. "'Would You Like to Hear Some Music?' Music in-and-out-of-control in the Films of Quentin Tarantino.", in Donnelly, K. *Film Music: Critical Approaches*, New York: Continuum, 2001: 188-205.

Week 7 30/04 –
04/05

Tarantino, Genre and Transnational Appeal

Screening: *Kill Bill vol. I* (Tarantino, 2003)

Readings:

Le Cain, Maximilian. "Tarantino and the Vengeful Ghosts of Cinema.", *Senses of Cinema*, v. 32, Summer 2004: (no pagination).

Hunt, Leon. "Asiaphilia, Asianisation and the Gatekeeper Auteur: Quentin Tarantino and Luc Besson.", in Hunt, L. and Wing-Fai, L. *East Asian Cinemas: Exploring Transnational Connections on Film*, London & New York: I. B. Tauris, 2008: 220-25.

O'Brien, Geoffrey and Norris, Chris. "Battle Royale: Devotional Furies./ Mixed blood.", *Film Comment*, v. XXXIX, no. 6, 2003: 22-3,25-8.

Rich, Ruby B. "Day of the Woman.", *Sight & Sound*, June, 2004: 24-7.

Olsen, Mark. "Turning on a Dime.", *Sight & Sound*, v. XIII, no. 10, October, 2003: 12-5.

Mottram, James. "Middle Age Malaise: *Kill Bill* and *Ocean's Twelve*.", in Mottram, J. *The Sundance Kids: How the Mavericks Took Back Hollywood*, London: Faber & Faber, 2006: 399-405.

Carradine, David. *The Kill Bill Diary: The Making of a Tarantino Classic as Seen Through the Eyes of a Screen Legend*, New York: Harper, 2006: 7-25.

Week 8 07/05 –
11/05

Part III Peter Jackson – Auteur as Entrepreneur

Peter Jackson and cult film-making

Screening: *Badtaste* (Jackson, 1987)

Readings:

Leotta, Alfio. "From Comic-Gothic to 'Splatstick': Black Humour in New

Zealand Cinema.", in Lealand G. and Goldsmith, B. *The World Directory of Cinema: Australia and New Zealand*, Bristol: Intellect Books, 2010: 296-302.

Creed, Barbara. "Bad Taste and antipodal inversion: Peter Jackson's colonial suburbs.", *Postcolonial Studies*, v. 3, no. 1, 2000: 61-8.

McDonald, Lawrence, "A Critique of the Judgement of Bad Taste or Beyond Braindead Criticism: The Films of Peter Jackson.", *Illusions*, v. 21-22, Winter 1995: 10-5.

Week 9 14/05 –
18/05

Peter Jackson as Auteur

Screening: *Heavenly Creatures* (Jackson, 1994)

Readings:

Morris, Jo. "Peter Jackson as Auteur.", in Mayer, G. and Beattie, K. *The Cinema of Australia and New Zealand*, London: Wallflower, 2007: 45-51.

Wu, Harmony H. "Trading in horror, cult and matricide: Peter Jackson's phenomenal bad taste and New Zealand fantasies of inter/national cinematic success.", in Janchovich M. et al. *Defining Cult Movies*, Manchester: Manchester University Press, 2003: 84-108.

Week 10 21/05 –
25/05

Peter Jackson and Creative Collaborations (Mr Costa Botes)

Screening: *Forgotten Silver* (Botes and Jackson, 1995)

Readings:

Jutel, Thierry. "The Cinema of Peter Jackson.", in Margolis, H. et al. *Studying the Film-Event: The Lord of the Rings*. Manchester UK: Manchester University Press, 2008: 100–7.

Conrich, Ian and Smith, Roy. "Fool's Gold: New Zealand's *Forgotten Silver*, Myth and National Identity.", in *Studies in New Zealand Cinema*, Nottingham: Kakapo Books, 2009: 137-49.

Week 11 28/05 –
01/06

Peter Jackson Entrepreneur and National Hero

Screening: *King Kong* (Jackson, 2005)

Readings:

Grant, Barry. "Bringing It All Back Home – The Films of Peter Jackson.", in Conrich I. and Murray, S. *New Zealand Film-makers*, Detroit: Wayne State University Press, 2007: 320-35.

Jones, Deborah. "'Ring Leader': Peter Jackson as 'Creative Industries' Hero," in Margolis, H., Cubitt, S., King, B and Jutel, T. *Studying the Film-Event: The Lord of the Rings*. Manchester UK: Manchester University Press, 2008: 93-99.

Week 12	05/06 –	Conclusions
	08/06	Screening: N/A
		In-Class Test