

FILM 101 Introduction to Film Studies

Trimester 2 2013

15 July to 17 November 2013

20 Points



TRIMESTER DATES

Teaching dates:	15 July to 18 October 2013
Mid-trimester break:	26 August to 8 September 2013
Last piece of assessment due:	28 October 2013

WITHDRAWAL DATES

Refer to www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds

If you cannot complete an assignment or sit a test or examination (aegrotats), refer to www.victoria.ac.nz/home/study/exams-and-assessments/aegrotat

CLASS TIMES AND LOCATIONS

Screenings: Tuesday 3.10pm – 6pm Maclaurin Lecture Theatre 103 (MCLT 103)

Lectures: Wednesday 3.10pm – 5pm New Kirk Lecture Theatre 303 (KK 303)

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 administration office, 83 Fairlie Terrace.

NAMES AND CONTACT DETAILS

Course Co-ordinator: Dr Tim Groves

Email: tim.groves@vuw.ac.nz

Room: 83 Fairlie Terrace, room 303

Phone: 4635410

Office Hours: These will be posted

Details of other tutorial staff will be posted

SEFTMS Maori and Pacific Island Tutor:

Sarah Hudson mpitutor@vuw.ac.nz 463 9599 or 027 563 7038 vZ 908

COMMUNICATION OF ADDITIONAL INFORMATION

Additional information will be provided in lectures 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.

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, documentary cinema, representation and film audiences.

COURSE LEARNING OBJECTIVES (CLOS)

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:

1. Perform close textual analysis of films, including the use of terms such as narrative, *mise-en-scene*, sound and editing in a knowledgeable and critical manner.
2. Demonstrate knowledge of Film Studies approaches to concepts and categories such as narrative, documentary, genre, authorship, and audiences.
3. Analyse some of the social and cultural meanings of film.
4. Display enhanced critical, analytical and argumentative skills.
5. Communicate their ideas and arguments about cinema effectively in a critical, creative and scholarly manner.

TEACHING FORMAT

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.

MANDATORY COURSE REQUIREMENTS

To gain a pass in this course you must:

Submit all four assignments specified for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work)

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, 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.

ASSESSMENT

All assessments for this course will be internal. There will be four assessment items for this subject. Further information about the assignments will be placed on Blackboard.

Assessment items and workload per item		%	CLO(s)	Due date
1	Reading Analysis (650-700 words)	10%	2, 4, 5	12 August, 4pm
2	Group Creative Exercise (10 minute presentation)	20%	1, 2, 4, 5	week 6 during tutorials
3	Textual Analysis Essay (2000 words)	30%	1, 4, 5	13 September, 4pm
4	Critical Essay (2500-2750 words)	40%	1, 2, 3, 4, 5	28 October, 4pm

First Assignment: Reading Analysis (650-700 words)

Due Date: Monday, August 12, 4pm

Weighting: 10%

Description:

This assignment will involve answering one or more questions about an assigned reading on film narrative. Further details will be provided in week 1.

Assessment Criteria:

- Fulfilment of the set task in a clear, direct, relevant, and complete manner
- Critical skills and argumentation
- Quality of expression
- Accurate and complete referencing

Relationship to Learning Objectives:

This assignment will develop your understanding of film narrative, improve your critical skills, and enhance your ability to communicate arguments in a scholarly way. It addresses CLOs 2, 4 and 5.

Second 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
- 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 ability to communicate your ideas and arguments in a critical and creative fashion. It addresses CLOs 1, 2, 4 and 5.

Third Assignment: Textual Analysis Essay (2000 words)

Due Date: Friday, 13 September at 4pm

Weighting: 30%

Description:

This essay will involve the close textual analysis of a film segment from a list of nominated films 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. It addresses CLOs 1, 4 and 5.

Fourth Assignment: Critical Essay (2500-2750 words)

Due Date: Tuesday, 29 October at 4pm

Weighting: 40%

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 7-11).

Assessment criteria:

- Fulfilment of the set task in a clear, complete, direct, original and relevant manner
- Engagement with, and comprehension, of course issues in a critical fashion
- Critical evaluation of research and film materials
- Essay structure and argumentation
- 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, argumentation, and written expression skills. It addresses CLOs 1-5.

GROUP WORK REQUIREMENTS

Students will work in teams for the second assignment, but will receive an individual grade for their respective contributions. There will also be informal group work in lectures and tutorials, but this will not be assessed.

SUBMISSION AND RETURN OF WORK

Work provided for assessment in this course will be checked for academic integrity by Turnitin. Follow the instructions provided in the "Assignments and Turnitin" section of Blackboard.

Hard-copy assignments are submitted in the drop slot outside the administration office: 83 Fairlie Terrace. Attach an assignment cover sheet or extension form, found on Blackboard or outside the administration office. Remember to fill in your tutor's name.

Your marked assignment will be handed back by your tutor in tutorials or during their office hours. Any uncollected assignments can be picked up from the Programme Administrator after the last day of teaching. Assignments will be held in the Administration office until the end of the following trimester. You need to show your student identification to collect marked assignment from the Administration office.

PENALTIES

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.

In exceptional and unforeseen circumstances an extension may be granted. 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.

SET TEXTS

Weekly readings will be available electronically through Blackboard.

If you are a FILM major, you might consider buying either David Bordwell and Kristin Thompson, *Film Art: An Introduction* (9th ed) OR Timothy Corrigan and Patricia White, *The Film Experience: An Introduction*. (3rd Ed.) While these textbooks are useful, they are not compulsory.

CLASS REPRESENTATIVE

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. The class representative's details will be posted.

STUDENT FEEDBACK

Student feedback on University courses may be found at

www.cad.vuw.ac.nz/feedback/feedback_display.php.

In week six or seven of the trimester your class representative will be invited to a meeting with the Programme staff. In week five your class representative will ask the class for any feedback on this course to discuss at this meeting.

OTHER IMPORTANT INFORMATION

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

Academic Integrity and Plagiarism: www.victoria.ac.nz/home/study/plagiarism

Aegrotats: www.victoria.ac.nz/home/study/exams-and-assessments/aegrotat

Academic Progress: www.victoria.ac.nz/home/study/academic-progress (including restrictions and non-engagement)

Dates and deadlines: www.victoria.ac.nz/home/study/dates

FHSS Student and Academic Services Office: www.victoria.ac.nz/fhss/student-admin

Grades: www.victoria.ac.nz/home/study/exams-and-assessments/grades

Resolving academic issues: www.victoria.ac.nz/home/about/avcacademic/publications2#grievances

Special passes: www.victoria.ac.nz/home/about/avcacademic/publications2#specialpass

Statutes and policies including the Student Conduct Statute: www.victoria.ac.nz/home/about/policy

Student support: www.victoria.ac.nz/home/viclife/student-service

Students with disabilities: www.victoria.ac.nz/st_services/disability

Student Charter: www.victoria.ac.nz/home/viclife/student-charter

Student Contract: www.victoria.ac.nz/home/admisenrol/enrol/studentcontract

Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin

University structure: www.victoria.ac.nz/home/about

VUWSA: www.vuwsa.org.nz

School website: www.victoria.ac.nz/seftms

COURSE PROGRAMME

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

Week 1:	Introduction to the Course; Exploring Film Form
Screenings:	<i>Lola Rennt/Run Lola Run</i> (Tom Tykwer, Germany, 1998); <i>La Jetee</i> (Chris Marker, France, 1962); <i>Duck Amuck</i> (Chuck Jones, USA, 1953)
Reading:	Bordwell, David and Kristin Thompson. <i>Film Art: An Introduction</i> . Seventh Edition. New York: McGraw Hill, 2004. 47-67. (Recommended)

Week 2:	Introduction to Narrative
Screening:	<i>The Silence of the Lambs</i> (Jonathan Demme, USA, 1991)
Reading:	Bordwell, David and Kristin Thompson. <i>Film Art: An Introduction</i> . Fifth Edition. New York: McGraw Hill, 1997. 89-110.

Week 3:	Classical Narrative; Art Cinema Narration
Screenings:	<i>Casablanca</i> (Michael Curtiz, USA, 1942) <i>Chung Hing lam sam/Chungking Express</i> (Wong Kar Wai, Hong Kong, 1994)
Reading:	Bordwell, David. "Classical Hollywood Cinema: Narrational Principles and Procedures." <i>Narrative, Apparatus, Ideology: A Film Theory Reader</i> . Ed. Philip Rosen. New York: Columbia University Press, 1986. 17-34. Bordwell, David. "The Art Cinema as a Mode of Film Practice." <i>Film Criticism</i> 4.1 (September 1979): 56-64.

Week 4:	Mise-en-Scene and Cinematography (Reading Assignment Due)
Screenings:	<i>Edward Scissorhands</i> (Tim Burton, USA, 1990) <i>Elephant</i> (Gus van Sant, USA, 2003)
Reading:	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]

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

Week 6:	Sound (Group Presentations in Tutorials)
Screening:	<i>Singin' in the Rain</i> (Stanley Donen, USA, 1952)
Readings:	Bordwell, David and Kristen Thompson. <i>Film Art: An Introduction</i> . Eighth Edition. New York: McGraw Hill, 2008. 264-279; 284-292. [Extracts] www.filmsound.org (look around!) Reay, Pauline. <i>Music in Film: Soundtracks and Synergy</i> . London: Wallflower, 2004. 31-55.

TRIMESTER BREAK TRIMESTER BREAK TRIMESTER BREAK

Week 7:	Documentary (Textual Analysis Essays Due Friday, September 13)
Screenings:	TBA
Readings:	Nichols, Bill. <i>Representing Reality: Issues and Concepts in Documentary</i> . Bloomington and Indianapolis. University of Indiana Press, 1991. 32-56.
Week 8:	Film and Genre
Screening:	<i>Brick</i> (Rian Johnson, USA, 2005)
Readings:	Altman, Rick. <i>Film/Genre</i> . London: British Film Institute, 1999. 13-29. TBA
Week 9:	Authorship: Wes Anderson
Screenings:	<i>Rushmore</i> (Wes Anderson, USA, 1998); <i>Moonrise Kingdom</i> (Wes Anderson, USA, 2012)
Readings:	Abrams, Nathan, Ian Bell and Jan Udris. "Authorship." <i>Studying Film</i> . London: Arnold, 2001. 155-173. Buckland, Warren. "Wes Anderson: A 'Smart' Director of the New Sincerity?" <i>New Review of Film and Television Studies</i> 10.1 (March 2012): 1-5. 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. Orgeron, Devin. "Le Camera-Crayola: Authorship Comes of Age in the Cinema of Wes Anderson." <i>Cinema Journal</i> 46.2 (Winter 2007): 40-65.
Week 10:	Representation: He Said (Tim); She Said (Allison Maplesden)
Screenings:	<i>Bring it On</i> (Peyton Reed, USA, 2000); <i>Superbad</i> (Greg Mottola, USA, 2007)
Readings:	TBA
Week 11:	Film Audiences
Screenings:	<i>Rear Window</i> (Alfred Hitchcock, 1954)
Readings:	Prince, Stephen. <i>Movies and Meaning: An Introduction to Film</i> . Second Edition. Boston: Allyn and Bacon, 2001. 413-417. Phillips, Patrick. "The Film Spectator." <i>An Introduction to Film Studies</i> . Ed. Jill Nelmes. London: Routledge, 1999. 131-147. 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.
Week 12:	Closing Credits
Screening:	<i>Sunrise: A Song of Two Humans</i> (F.W. Murnau, USA, 1927); <i>Les Glaneurs et la glaneuse/The Gleaners and I</i> (Agnes Varda, France, 2000)
Reading:	TBA

Final assignment due on Tuesday, October 29th at 4pm