

FILM 101 Introduction to Film Studies

Trimester 3 2013

18 November – 23 February 2014

20 Points



Rear Window

TRIMESTER DATES

Teaching dates: 18 November to 20 December 2013

Last piece of assessment due: 19 December 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

Monday 3.10-6.00pm Student Union SUMT228

Tuesday 2.10-5.00pm Student Union SUMT228

Lectures

Tuesday 11.00am-12.50pm COLT122

Wednesday 3.10-5.00pm COLT122

Tutorials

Tutorials begin in WEEK 1. Please register for tutorials via the FILM 101 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 board outside the administration office, 83 Fairlie Terrace.

NAMES AND CONTACT DETAILS

Sally Milner Sally.Milner@vuw.ac.nz 04 463 6824 Room 311, 83FT Office Hours TBA

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

The course is organised into two main areas of study:

Film Form and Style

Weeks 1-3: We will explore how films create meaning through their formal or aesthetic qualities. We will examine elements such as *mise en scène*, cinematography, sound, editing, and narrative to develop your ability to read and interpret films.

Theoretical Approaches in Film Studies

Weeks 3-5: We will examine a number of conceptual and theoretical approaches to Film Studies. This will include issues of genre, authorship, art and documentary cinemas, representation and ideology.

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 successfully complete this course will be able to:

1. Perform close textual analysis of films, critically using the correct terminology for aspects of narrative, *mise-en-scène*, sound and editing.
2. Demonstrate knowledge of Film Studies approaches to concepts and categories including commercial and art cinema, documentary, genre, authorship, and ideology.
3. Analyse some of the social and cultural meanings of film.
4. Display enhanced critical and analytical skills.
5. Communicate their ideas and arguments about cinema effectively in a critical, creative and scholarly manner.

TEACHING FORMAT

The course is delivered over the period of five weeks by two x three hour screenings, two x two hour lectures and one x two hour tutorial each week. Screenings allow students to watch key films that will be discussed in lectures and tutorials. The films have been chosen for analysis and you are encouraged to take notes during the screenings. Even if you have already seen a film you are expected to attend the screenings as you will watch with a different emphasis. Lectures involve the presentation of important terms, concepts and debates. Readings support and extend the materials and ideas covered in the lectures. Tutorials will provide the opportunity for discussing issues raised by lectures, screenings and readings and give students the opportunity to practice using the terminology and analysis models of the course. Students are expected to take an active participation in both the lectures and the tutorials.

MANDATORY COURSE REQUIREMENTS

In addition to achieving an overall pass mark of 50%, students must submit the three assignments, on or by the specified dates, and sit the in-class test (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 course. In addition to attending lectures, screenings and tutorials (60 hours), you should spend about 25 hours per week during the teaching period on reading, preparing for tutorials, working on assignments, reflecting on lectures and screenings.

ASSESSMENT

Assessment items and workload per item		%	CLO(s)	Due date
1	Response paper #1 (600-700 words)	10%	1, 3, 5	25 Nov, 3pm
2	Close textual analysis essay (1500-1800 words approx.)	30%	1, 3, 4, 5	2 Dec, 3pm
3	Response paper #2 (1000-1200 words)	20%	1, 2, 3, 4, 5	9 Dec, 3pm
4	In-class test (2 hours)	40%	1, 2, 3, 4, 5	Thursday, 19 Dec

First Assignment: Viewing response (600-700 words)

Due Date: Monday, 25 November, 3pm

Weighting: 10%

This assignment will involve answering one or more questions about a film viewed in class. Further details will be provided in week 1.

Assessment Criteria:

- _ Fulfillment of the set task in a clear, direct, relevant, and complete manner
- _ Quality and clarity of expression
- _ Statements are supported by evidence from the film
- _ Critical skills and argumentation
- _ Accurate and complete referencing

Relationship to Learning Objectives:

This assignment will develop your understanding of film terminology, encourage you to be a critical viewer, and enhance your ability to communicate in a scholarly way. It addresses CLOs 1, 3 and 5.

Second Assignment: Textual Analysis Essay (1500-1800 words)

Due Date: Monday, 2 December, 3pm

Weighting: 30%

Description:

This essay will involve the close textual analysis of a film segment from a list of nominated films or an approved alternative. The assignment will further develop your understanding of film terminology, encourage you to be a critical viewer, and enhance your ability to communicate in a scholarly way. Further details will be provided in week 2.

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

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, 3, 4 and 5.

Third Assignment: Response paper #2: Viewing and Reading Analysis (1000-1200 words)

Due Date: Monday, 9 December, 3pm

Weighting: 20%

Description:

This assignment will involve answering one or more questions about an assigned reading. Further details will be provided in week 3.

Assessment Criteria:

- _Fulfillment of the set task in a clear, direct, relevant, and complete manner
- _Quality and clarity of expression
- _Critical skills and argumentation
- _Understanding and correct application of terms and concepts used in film analysis
- _Accurate and complete referencing of all sources

Relationship to Learning Objectives:

This assignment will develop your understanding of film narrative and genre, improve your critical skills, and enhance your ability to communicate arguments in a scholarly way. It addresses CLOs 1, 2, 3, 4 and 5.

Fourth Assignment: In-class test

Due Date: Thursday 19 December 2013, 2 hours in class

Weighting: 40%

Description

The test will have two parts. Part 1 will have short answer questions. Part 2 will require an essay answer in relation to the close analysis of a clip screened in the test.

Assessment Criteria:

- _Fulfillment of the set task in a clear, complete, direct, original and relevant manner.
- _Evidence of textual analysis skills, including argumentation
- _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 close analysis skills you have developed in the first 3 weeks of the course and your engagement with the issues discussed in the last 2 weeks of class. The test enables you to develop your close analysis to consider these broader issues and develop your critical argumentation skills. It addresses CLOs 1, 2, 3, 4 and 5.

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 in class. 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 per cent 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

Readings will be made 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 edition) OR Timothy Corrigan and Patricia White, *The Film Experience: An Introduction* (3rd edition). 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.

You may like to write the Class Rep's name and details in this box:

Class Rep name and email address for this course:

STUDENT FEEDBACK

Student feedback on University courses may be found at www.cad.vuw.ac.nz/feedback/feedback_display.php.

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

NOTE: Changes to schedule and additional readings will be announced in class and on Blackboard.

Week 1	Film Form and Style: Textual analysis	<p>Readings: Bordwell, David and Kristin Thompson. <i>Film Art: An Introduction</i>. Tenth edition. New York: McGraw Hill, 2013. 112-158; 160-210.</p> <p>Kolker, Robert. <i>Film, Form and Culture</i>. New York, McGraw Hill. 2006. 51-80.</p> <p>Monday Screening: Introduction and <i>Rear Window</i> (Hitchcock, USA, 1954)</p> <p>Tuesday Lecture: Viewing and <i>Mise en scène</i></p> <p>Tuesday Screening: <i>Goodfellas</i> (Scorsese, USA, 1990)</p> <p>Wednesday Lecture: Cinematography</p> <p>Thursday tutorial will include preparation for assignment #1</p>
Week 2	Film Form and Style: Textual analysis	<p>Monday 25 November 2013 assignment #1 due at 3pm.</p> <p>Readings: Corrigan, Timothy and Patricia White. <i>The Film Experience: An Introduction</i>. Third Edition. New York: Bedford/St Martin's, 2012. 140-175</p> <p>OR Bordwell, David and Kristin Thompson. <i>Film Art: An Introduction</i>. Tenth edition. New York: McGraw Hill, 2013. 218-264</p> <p>Gaggi, Silvio. 'Projecting Genres, Projecting Selves.' In <i>Modern/Postmodern</i>. Philadelphia: University of Pennsylvania Press, 1989. 89-97.</p> <p>Monday Screening: <i>Strangers on a Train</i> (Hitchcock, USA, 1951)</p> <p>Tuesday Lecture: Cinematography and editing</p> <p>Tuesday Screening: <i>La Jetée</i> (Marker, France, 1962) and <i>Breathless</i> (Godard, France, 1960)</p> <p>Wednesday Lecture: Editing</p> <p>Thursday tutorial includes preparation for assignment #2</p>
Week 3	Film Form and Style: Narrative and genre	<p>Monday 2 Dec 2013 assignment #2 close analysis due at 3pm.</p> <p>Readings: Bordwell, David and Kristin Thompson. <i>Film Art: An Introduction</i>. Tenth edition. New York: McGraw Hill, 2013. 266-306.</p> <p>Barry Keith Grant. <i>Film Genre: From Iconography to Ideology</i>. London: Wallflower, 2007. 4-55.</p> <p>Schatz, Thomas. <i>Hollywood Genres: Formulas, Filmmaking and The Studio System</i>. New York: McGraw Hill. 1981. 15-41, 186-220.</p> <p>Monday Screening: <i>The Great Train Robbery</i> (Porter, USA, 1903) and <i>Singin' in the Rain</i> (Kelly and Donen, USA, 1952)</p> <p>Tuesday Lecture: Sound and Narrative</p> <p>Tuesday Screening: <i>Volver</i> (Almodovar, Spain, 2006)</p> <p>Wednesday Lecture: Genre</p> <p>Thursday tutorial includes preparation for assignment #3</p>

Week 4	Theoretical Approaches and Issues in Film Studies	<p>Monday 9 Dec 2013 assignment #3 due at 3pm</p> <p>Readings: Gerstner, David A. and Janet Staiger, eds. <i>Authorship and Film</i>. New York. Routledge, 2003. 7-11, 28-57.</p> <p>Bill Nichols, 'How Can We Define Documentary Film?' in <i>Introduction to Documentary</i>. Second Edition. Bloomington, University of Indiana Press, 2010. 1-41.</p> <p>Lucy Fischer, 'Generic Gleaning: Agnès Varda, Documentary, and the Art of Salvage' in <i>Gender Meets Genre in Postwar Cinemas</i>, ed. Christine Gledhill. Urbana, University of Illinois Press, 2012.</p> <p>Monday Screening: TBA</p> <p>Tuesday Lecture: Authorship and Art Cinema</p> <p>Tuesday Screening: <i>The Gleaners and I</i> (Varda, France, 2000)</p> <p>Wednesday Lecture: Documentary</p> <p>Thursday tutorial includes preparation for test</p>
Week 5	Theoretical Approaches and Issues in Film Studies	<p>Readings: Susannah Radstone, 'Caché, Or What the Past Hides,' in <i>Continuum</i>, 24:1, 17-29.</p> <p>Other Readings TBA</p> <p>Monday Screening: <i>Caché</i> (Haneke, France, 2005)</p> <p>Tuesday Lecture: Representation and Ideology</p> <p>Tuesday Screening: TBA</p> <p>Wednesday Lecture: Representation</p> <p>Thursday test in class.</p>