

FILM 101: INTRODUCTION TO FILM STUDIES

CRN 9914

Trimester 2 2009

18 Points



Course Coordinator: Sean Redmond

Film is Truth: 24fps

TRIMESTER DATES

Teaching dates: 13 July to 16 October 2009
Study week: 19 to 23 October 2009
Last piece of assessment due: Tuesday 27th October 2009

CLASS TIMES AND LOCATIONS

Lectures

Tuesday and Thursday Time 4-7pm Room Number New Kirk LT 303

Tutorials

Will run on a Monday: Film 101 will use S-Cubed to allocate students to tutorials. Details will be placed on Blackboard, and advised of during the first lecture.

NAMES AND CONTACT DETAILS

Course Coordinator:	Sean Redmond
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COURSE DELIVERY

Welcome to *Film 101: Introduction to Film*. As the title of this course suggests, over the next 12 weeks we will be focusing our energies on learning, developing, debating and applying the techniques of *reading* and *sensing* the screen — that is, critically analysing and appreciating the construction of the moving image in film. This unit will provide you with the vital ‘building blocks’ you need for studying film here at Victoria. The course will also equip you with a range of transferable skills that you can draw on throughout your entire degree. The course is delivered by two three hour combined lecture and screening sessions per week, and a 50 minute weekly tutorial. Lectures involve the analysis of clips, creative exercises, and the presentation of arguments and debates. There will be lots of opportunity for student interaction, and some performance elements. 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

Any additional information concerning the course, including changes, will be announced in classes, posted on the Film 101 course notice board in 85 Fairlie terrace, and on on Blackboard.

COURSE CONTENT

Film 101 opens with an exploration of the formal and stylistic approaches to screen analysis. We will explore the *senses of cinema* through the metaphors of sight, touch, smell and taste, looking at the way mise-en-scene, lighting and colour, cinematography, performance, sound design, narrative, and editing create meaning, touching the spectator in the process. We will then go onto study different conceptual and theoretical approaches to film studies such as the nature of realism, the codes and conventions of the body genre, the director as author, representation, historical and cultural context, stardom as an industry of desire, and the role of the audience. This will enable us to examine specific types of cinema, including the documentary, horror, the experimental film, and the art film. We will also consider the analysis of ideology within films, the representation of gender and the body, the construction of a star like Tom Cruise, and active and passive notions of the audience in film studies.

LEARNING OBJECTIVES

The aim of this course is to introduce you to the textual analysis of films and to the critical approaches applied to the study of film. At the end of the course you should be able to undertake close textual analysis of films based on your comprehension of the “language” of film. You should also be able to apply that understanding and comprehension to creative scenarios. Thus you should understand, be able to use, and apply to creative situations, terms such as narrative structure, mise-en-scene, sound design and editing with confidence. You should have knowledge of the conventions of documentary and art film. You should also have acquired a critical awareness of how cinema generates social and cultural meanings, affects viewers emotionally, and can become a site of ideological power in society. You should have gained specific knowledge of film aesthetics and style, adaptation theory, authorship, genre theory, body genre, performance and stardom, and film audiences in relation to media effects and fandom. The central conceit that film is an embodied art form, involved in pleasurable, carnal negotiations, is one of the structuring drivers of the course. 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

The university anticipates that you should be able to devote about 12 hours per week to an 18-point course at 100 level. Therefore you should expect to spend, on average, about 6 hours per week (apart from class time) in reading, viewing films, preparing for classes and writing assignments.

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 3 of the course. Details of all assessments can be found in the ***Assessment and Study Guidelines hand-out***.

READINGS

The required readings for each tutorial are listed at the end of this guide. They are contained in Bordwell and Thompson’s *Film Art: An Introduction* and the *Student Notes*, available from the University bookshop. You should purchase a copy of both for your own use. You should also have a copy of the Guidelines for SEFT Students. This is available online in PDF at: www.victoria.ac.nz/seft/film/about/resources.aspx

For the first two weeks of trimester all undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer, 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 all undergraduate textbooks will be sold from VicBooks and student notes from the Student Notes Distribution Centre on the ground floor 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

There will be three assessment items for this subject. All assessment will be internal. Full details of the assignments are given in the ***Assessment and Study Guidelines hand-out***, which will be distributed in week 1 of the course, and placed on Blackboard.

First Assignment (30%)

Group Creative Exercise:

10 minute Presentation of a 12 shot storyboard sequence: to be presented in the tutorials during week 6 (Monday 17th August)

In this group exercise you will design and present a storyboard sequence using mise-en-scene, lighting and colour, sound, cinematography, narrative and editing techniques introduced in the first six weeks of the course. The assignment requires you to creatively apply your understanding of aesthetic, formal and structural terms and concepts introduced on the course.

Second Assignment (30%) 2500 word Textual Analysis Essay

Due Date: Week 8, Monday 14th September 10am

This essay will involve the close textual analysis of a 3-4 minute sequence (of your own choice) from a film screened during the course, or from a film of your choosing. This assignment is connected to the learning objective that requires you to read films, utilising the key terms and concepts of the course.

Final Assignment: Critical Analysis Essay 3000 words

Due Date: Tuesday 27th October

Weighting: 40%

This will be a research/critical analysis essay that deals with one of the topics discussed in the course. This assignment relates to the learning objectives that ask you to consider the ideological and cultural implications of film and cinema.

Assessment and Study Guidelines

Full assessment guidelines can be found in the **Assessment and Study Guidelines handout**, which will be distributed in week 1 of the course, and placed on Blackboard.

Handing in Assignments:

Assignments should be placed in the drop box at the Film and Theatre administration office at 85, Fairlie Terrace. *Do not submit your essay to your tutor.* You must keep a copy of your assignment before submitting it.

An aegrotat pass will normally be approved only when a candidate has completed at least 30% of the course assessment.

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.

PENALTIES AND EXTENSIONS

Work submitted late without an extension will be penalised two percent per working day. Except under exceptional circumstances, no work will be accepted more than two weeks after the due date unless specific prior arrangements have been made.

Extensions

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. Extension requests must be submitted to the Course Co-ordinator. Tutors cannot grant extensions.

MANDATORY COURSE REQUIREMENTS

In order to pass this course, you must complete the assignments by the due dates unless you have mitigating circumstances. You must also attend at least eight (8) tutorials.

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. Work submitted in the final examination will obviously be handwritten. You are expected to write clearly. Where work 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>

GENERAL UNIVERSITY POLICIES AND STATUTES

You should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the Victoria University Calendar or go to the Academic Policy and Student Policy sections on: <http://www.victoria.ac.nz/home/about/policy>

The AVC (Academic) website also provides information in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates. This website can be accessed at:

<http://www.victoria.ac.nz/home/about/avcacademic/Publications.aspx>

COURSE PROGRAMME: LECTURES & SCREENINGS TUES & THURS 4-7 NEW KIRK LT 303

Week 1:	Reading and Sensing the Moving Image
Lectures:	
Tuesday:	<i>Course Introduction; Reading the Moving Image (SR)</i>
Thursday:	<i>Sensing the Moving Image: the Sublime in Cinema (SR)</i>
Screenings:	
Tuesday:	<i>The Wizard of Oz (Fleming, USA 1939)</i>
Thursday:	<i>Donnie Darko (Kelly, USA 2001)</i>
Reading:	Bordwell, David and Kristin Thompson. <i>Film Art: An Introduction</i> . Eighth Edition. McGraw Hill: New York, 2006. 54-73; 112-161 (Tuesday and Thursday) <i>Student notes:</i> Roland Barthes, 'Rhetoric of the Image' (Tuesday); Paul Coughlin, 'Sublime Moments' (Thursday)
Week 2:	Reading and Sensing the Moving Image
Lectures:	
Tuesday:	<i>Tasting with Light and Colour (SR)</i>
Thursday:	<i>Touching with the Camera (SR)</i>
Screenings:	
Tuesday:	<i>Hero (Yimou Zhang, Hong Kong, 2001)</i>
Thursday:	<i>City of God (Meirelles, Brazil, 2002)</i>
Readings:	Bordwell, David and Kristin Thompson. <i>Film Art: An Introduction</i> . Eighth Edition. McGraw Hill: New York, 2006. 112-161; 162-217 (Tuesday and Thursday) <i>Student notes:</i> William Johnson, 'Coming to Terms with Colour' (Tuesday); Bela Balazs, 'The close-up', and Jean- Pierre Geuens, 'Visuality and Power...' (Thursday)
Week 3:	Reading and Sensing the Moving Image
Lectures:	
Tuesday:	<i>Sound Design: Sound Affects (SR)</i>
Thursday:	<i>Sounding Science Fiction (SR)</i>
Screenings:	
Tuesday:	<i>Delicatessen (Jeunet, France, 1991)</i>
Thursday:	<i>Alien (Scott, USA 1979)</i>
Readings:	Bordwell, David and Kristin Thompson. <i>Film Art: An Introduction</i> . Eighth Edition. McGraw Hill: New York, 2006. 264-303 (Tuesday and Thursday) <i>Student notes:</i> Michel Chion, 'Projections of Sound on Image' (Tuesday); William Whittington, William Whittington 'Alien: Audio Biomechanics' (Thursday)
Week 4:	Reading and Sensing the Moving Image
Lectures:	
Tuesday:	<i>The Violence of Editing (SR)</i>
Thursday:	<i>Experimental Psychosis (SR) (FILM ARCHIVE VISIT)</i>
Screenings:	
Tuesday:	<i>Psycho (Hitchcock, USA, 1960)</i>
Thursday:	<i>Un chien andalou (Bunuel, 1929); Meshes of the Afternoon (Deren, 1943); Monkey Drummer, Flex (Cunningham, 2003)</i>
Readings:	Bordwell, David and Kristin Thompson. <i>Film Art: An Introduction</i> . Eighth Edition. McGraw Hill: New York, 2006. 264-265; 355-370 (Tuesday and Thursday) <i>Student notes:</i> Sergei Eisenstein, 'A Dialectical Approach to Film form' (Tuesday); William H. Phillips, 'Experimental Films' (Thursday)

Week 5: Lectures: Tuesday: Thursday:	Reading and Sensing the Moving Image The Method of Performance (SR) Scripting Cinema (GM) Note: close textual analysis essay due in Wednesday
Screenings: Tuesday: Thursday:	<i>The Piano Teacher</i> (Haneke, Germany, 2001) <i>The Big Lebowski</i> (USA, 1998)
Readings:	<i>Student notes:</i> Maltby, Richard, 'Entertainment 2' Andrew Higson, 'Film Acting and Independent Cinema' (Tuesday) Chris Huntley 'How and Why Dramatica is Different' located at http://www.dramatica.com/theory/articles/Dram-differences.htm (Thursday)

Week 6: Lectures: Tuesday: Thursday:	The Art of Narrative Storytelling Big Fish: Narrative Storytelling (SR) <i>The Time Image and the Art Film</i> (SR) Note: Group creative Exercise to be presented in tutorials this week
Screenings: Tuesday: Thursday:	<i>Jaws</i> (Spielberg, USA, 1976) <i>Chungking Express</i> (Kar-Wai, Hong Kong, 1994)
Readings:	Bordwell, David and Kristin Thompson. <i>Film Art: An Introduction</i> . Eighth Edition. McGraw Hill: New York, 2006. 74-109;397-410 <i>Student notes:</i> David Bordwell, 'The Art Cinema as a Mode of Film Practice'; Temenuga Trifonova, 'A Nonhuman Eye: Deleuze on Cinema' (both Thursday)

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Week 7: Lectures: Tuesday: Thursday:	Film Realism <i>The Voices of the Documentary</i> (RC) <i>Dogma Truth</i> (SR)
Screenings: Tuesday: Thursday:	<i>The King of Kong</i> (Gordon, USA, 2007) <i>Festen</i> (Vinterberg, Denmark, 1998)
Readings:	Bordwell, David and Kristin Thompson. <i>Film Art: An Introduction</i> . Eighth Edition. McGraw Hill: New York, 2006. 338-355 <i>Student notes:</i> , Kevin Beatie, 'Chapter 1', Kevin MacDonald, 'The Grain of Truth' (both Tuesday) Richard Maltby, 'Technology'; Dogma, 'Vow of Chastity'; Jean-Luc Comolli 'Cinema/Ideology/Criticism' (Thursday)

Week 8: Lectures: Tuesday: Thursday:	Film Ideology: Making up Girls <i>The Make-Over Film</i> (KM) <i>Disney Dreaming</i> (AM) Note: Textual analysis essay due in Wednesday
Screenings: Tuesday: Thursday:	<i>She's All That</i> (Iscove, USA, 1999) <i>Beauty and the Beast</i> (Trousedale, USA, 1991)
Readings:	<i>Student Notes:</i> Louis Althusser 'Ideology', Suzanne Ferris 'Fashioning Femininity in the Makeover...' (Tuesday); Susan Jeffords, 'The Curse of masculinity', Matt Roth, 'A Short History of Disney Fascism' (Thursday)

Week 9:	Body Genre
Lectures:	
Tuesday:	<i>Body Genres (BH)</i>
Thursday:	<i>Insides out: Pubescent Terror (SR)</i>
Screenings:	
Tuesday:	<i>Braindead</i> (Jackson, NZ, 1992)
Thursday:	<i>Ginger Snaps</i> (Fawcett, USA, 2000)
Readings:	Bordwell, David and Kristin Thompson. <i>Film Art: An Introduction</i> . Eighth Edition. McGraw Hill: New York, 2006. 318-337 <i>Student Notes:</i> Steve Neale, 'Questions of Genre', Linda Williams, 'Film Bodies...', Aviva Briefel, 'Monster Pains' (all for Tuesday and Thursday)
Week 10:	Film Authorship
Lectures:	
Tuesday:	<i>Romancing the Director (VP)</i>
Thursday:	<i>The Spirit of Miyazaki (SR)</i>
Screenings:	
Tuesday:	<i>Princess Mononoke</i> (Miyazaki, Japan 1997)
Thursday:	<i>Spirited Away</i> (Miyazaki, Japan, 2001)
Readings:	<i>Student Notes:</i> David A. Gerstner, 'The Practices of Authorship', Andrew Sarris, 'Notes on...', Peter Wollen, 'The Auteur Theory' (Tuesday and Thursday) Susan J. Napier, 'Matter out of Place...' (Thursday)
Week 11:	Stardom and Desire
Lectures:	
Tuesday:	<i>Heavenly Bodies (SR)</i>
Thursday:	<i>Queering Tom Cruise (SR)</i>
Screenings:	
Tuesday:	<i>Risky Business</i> (Brickman, USA, 1983)
Thursday:	<i>Collateral</i> (Mann, USA, 2004)
Readings:	<i>Student Notes:</i> Richard Dyer, 'Stars', 'Heavenly Bodies', Chris Rojek, 'Celebrity and Religion', Manhola Dargis, 'Ghost in the Machine'
Week 12:	Film Audiences
Lectures:	
Tuesday:	Tuesday: Manipulating the Viewer? (SR)
Thursday:	Friday: Everybody Needs Somebody: Fandom Forever (SR)
Screenings:	
Tuesday:	<i>Oldboy</i> (Park, Korea, 2003)
Thursday:	<i>This is Spinal Tap</i> (Reiner, USA, 1984)
Readings:	<i>Student Notes:</i> Graeme Turner, 'The audience' Henry Jenkins, 'In my weekend-only world'

Study Period: Monday 19 to Friday 23 October 2009

Examination Period: Tuesday 27 October – Sunday 15 November 2009

Guinness and Potato Productions 2009