

FILM 407 Studies in Film Genre

Trimester 2 2014

14 July to 16 November 2014

30 Points



Photo taken by Thierry Jutel

IMPORTANT DATES

Teaching dates: 14 July to 17 October 2014

Mid-Trimester break: 25 August to 7 September 2014

Last assessment item due: Tuesday 28 October 2014

Withdrawal dates:

Refer to www.victoria.ac.nz/students/study/withdrawals-refunds. If you cannot complete an assignment or sit a test or examination, refer to www.victoria.ac.nz/students/study/exams/aegrotats.

CLASS TIMES AND LOCATIONS

Screenings

Mondays	10.00-11.50	85 Fairlie Terrace	FT85108
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Seminars

Tuesdays 10.00-11.50 85 Fairlie Terrace FT85108

NAMES AND CONTACT DETAILS

Dr Thierry Jutel

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Room: 107, 85 Fairlie Terrace

Office hours: Tuesdays 12-1 or by appointment

COMMUNICATION OF ADDITIONAL INFORMATION

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

An advanced study of a particular film genre or genres. In 2014, the course will focus on cinematic badlands. Badlands are landscapes and mediascapes associated with foreboding or desolate spaces which bear the mark of real or imaginary historical or future disasters. They work as locations and backdrops for stories about lost souls and haunted lands whose respective histories converge. We will discuss the ways in which badlands function as terminal, liminal, and/or transitional spaces in the context of narratives of settler colonisation. This course will draw on diverse examples from genres such as the Western, the road movie, and the war film, and from different periods and production contexts.

COURSE CONTENT

Badlands work as locations and backdrops for stories about lost souls and haunted lands whose respective histories converge. Recurring images include the scorched desert and the empty road; the chase and the hideout; the stylised treatment of death and suicide sometimes shown as sacrifice; and moments of contemplation, reflection and hallucination. The visual tropes have been extended to other spaces such as post-industrial, urban and environmental wastelands. We will discuss the ways in which badlands function as terminal, liminal, and/or transitional spaces in the context of narratives of settler colonisation.

COURSE LEARNING OBJECTIVES (CLOS)

Students who pass this course should be able to:

1. Relate the use of landscape in a variety of films and contexts to broader socio-historical issues;

2. Consider aesthetic, stylistic, narrative, and generic conventions and usage in relation to the role of landscape in cinema;
3. Demonstrate an understanding of the visual and narrative tropes associated with cinematic badlands;
4. Devise projects which creatively engage with the visual and narrative tropes associated with cinematic badlands;
5. Demonstrate an ability to analyse the relation between the scholarship in the field of cinema studies, specifically relating to landscape, critical theory, and film examples;
6. Develop research questions and research projects;
7. Present research outcomes in written and oral forms.

TEACHING FORMAT

The course will be organised around weekly screenings and weekly seminars where student participation will be essential.

MANDATORY COURSE REQUIREMENTS

In addition to achieving an overall pass mark of 50%, students must:

- Submit the essays and assignments, on or by the specified dates (subject to such provisions as are stated for late submission of work)

WORKLOAD

The expected workload for a 30-point course is 300 hours over the trimester or 20 hours per teaching week.

ASSESSMENT

Assessment items and workload per item		%	CLO(s)	Due date
1	Critical essay 2000-2500 words	25%	1, 2,3, 5, 7	21 August
2	Creative/critical analysis of a badland: project and presentation (20 minutes)	20%	1, 2, 3, 4, 5, 7	16 September
3	Research proposal 750-1000 words	10%	1, 2, 3, 5, 6, 7	8 October
4	Research essay 3500-4000 words	45%	1, 2, 3, 5, 6, 7	28 October

Assessment is 100% internal.

1. **Critical Essay.** This assignment will cover material from weeks 1 to 6. Students will organise their essay around a comparative analysis of at least 2 films drawn from the list of compulsory or recommended

screenings and with reference to the critical literature introduced in the course. All essays will be due on 21 August, no later than 2pm.

2. **Creative/Critical analysis of a badland.** In this reflexive exercise, students are to produce a creative/essayistic text featuring a cinematic badland and present it in class on 16 September. 19 August. The form of the presentation is open.

Students **must** discuss their plans with the course coordinator. They must consider the availability and access to visual and technical resources required to complete the project.

The purpose of the exercise will be to develop an understanding of badlands through an engagement with their iconography and aesthetics. Students are invited to draw material from existing work (film, photography, aural and visual media, visual arts, literature...). The outcomes of this exercise will be in 2 distinct parts:

- a. a created "text" in the form of edited clips, slide shows, web-based montage or any other form agreed upon with the course coordinator.
 - b. a presentation in class with discussion on Tuesday 16th September.
3. **Research proposal.** In the last part of the course, students will devise a research project for which they will perform a literature search and formulate a research question. Research proposals are due on 8 October, no later than 2pm. Proposals will be assessed and returned no later than 10 October. Detailed instructions are available on Blackboard.
 4. **Research essay.** After receiving feedback on their research proposal, students will then complete the research essay. Due 28 October, no later than 2pm.

Marking Criteria for Assignment 2

- Fulfilling the set task in a clear, direct, relevant and complete manner
- Clear evidence of engagement with the ideas and materials discussed in class
- Originality and quality of your critical/creative analysis. This will include your ability to conduct independent research from a range of visual, aural, cinematic, and media sources
- An ability to choose examples which illustrate, foreground and reveal some of the characteristics of cinematic badlands
- A form of creative work which suits the purpose of the presentation
- Accurate and complete referencing of all sources, including a bibliography and filmography

Marking Criteria for Assignments 1, 3, 4

- Fulfilling the set task in a clear, direct, relevant and complete manner
- Clear evidence of engagement with the ideas and materials discussed in class
- The originality and quality of your findings. This will include your ability to conduct independent research from reputable academic sources

- Coherency, structure and argumentation of your work
- Quality and fluency of your expression
- Understanding and correct application of terms and concepts
- Accurate and complete referencing of all sources, including a bibliography and filmography

Please note: Marks for Honours level assignments and final course grades are not finalised until feedback from the external examiner has been considered. Honours grades gained in individual courses remain provisional until the overall final classification made by the Honours programme examination committee.

SUBMISSION AND RETURN OF WORK

Work provided for assessment in this course may be checked for academic integrity by Turnitin the online plagiarism prevention tool.

Each assignment is submitted in the following ways:

- Send a word document version of your essay to thierry.jutel@vuw.ac.nz with a cover sheet (as available on Blackboard) in the front and in the same document.
- Email a copy your assignment as a MS Word file to film@vuw.ac.nz

Your marked assignment will be handed back by your course coordinator. 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.

EXTENSIONS AND PENALTIES

Extensions

In exceptional and unforeseen circumstances an extension may be granted. 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. **No assignment with or without an extension will be accepted after Friday 14 November 2014.**

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.

SET TEXTS

A list of compulsory readings and screenings will be available on Blackboard. Material will be available on line or on closed reserve in the library.

RECOMMENDED READING

A list of recommended readings as well as additional resources are available on Blackboard.

CLASS REPRESENTATIVE

The class representative provides a useful way to communicate feedback to the teaching staff during the course. A class representative will be selected at the first lecture of the course. Students may like to write the Class Rep's name and details in this box:

Class Rep name and contact details:

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/students/study/exams/integrity-plagiarism
- Aegrotats: www.victoria.ac.nz/students/study/exams/aegrotats
- Academic Progress: www.victoria.ac.nz/students/study/progress/academic-progress (including restrictions and non-engagement)
- Dates and deadlines: www.victoria.ac.nz/students/study/dates
- FHSS Student and Academic Services Office: www.victoria.ac.nz/fhss/student-admin
- Grades: www.victoria.ac.nz/students/study/progress/grades
- Resolving academic issues: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Special passes: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Statutes and policies including the Student Conduct Statute:
www.victoria.ac.nz/about/governance/strategy
- Student support: www.victoria.ac.nz/students/support
- Students with disabilities: www.victoria.ac.nz/st_services/disability
- Student Charter: www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter

- Student Contract: www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract
- Subject Librarians: <http://library.victoria.ac.nz/library-v2/find-your-subject-librarian>
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/about/governance/structure
- Victoria graduate profile: www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile
- VUWSA: www.vuwsa.org.nz
- School website: www.victoria.ac.nz/seftms

COURSE PROGRAMME

Week 1

Week of 14 July

Landscape and Cinema 1

Screening: *Gerry*, Gus Van Sant 2002 (103 min)

Readings:

Sitney, P. Adams. "Landscape in the Cinema". *Landscape, natural beauty and the arts*. Salim Kemal and Ivan Gaskell (eds). Cambridge, New York, Melbourne: Cambridge University Press, 1993: 103-126.

Lefebvre, Martin. "On Landscape in Narrative Cinema". *Canadian Journal of Film Studies* 20.1 (Spring 2011): 61-78.

Recommended Readings

Andrews, Malcolm. "Land into Landscape." *Landscape and Western Art*. Oxford, New York: Oxford University Press, 1999: 1-24.

McKinney, David. "Gerry". *Film Quarterly*. 57. 2 (Winter 2003-2004): 43-47.

Recommended Screening:

Paris, Texas. Wim Wenders (1984)

Week 2

Date Week of 21 July

Landscape and Cinema 2

Screening: *Badlands*, Terrence Malick 1973 (93 min)

<http://victoria.lconz.ac.nz/vwebv/holdingsInfo?bibId=1056935>

Readings:

Foucault, Michel. "Of Other Spaces" *Diacritics* 16:1 (1986): 22-27.

Also: <http://foucault.info/documents/heterotopia/foucault.heterotopia.en.html>

Lefebvre, Martin. "Between Setting and Landscape in the Cinema" in *Landscape and Film*. Martin Lefebvre, ed. New York: Routledge, 2006: 19-59.

Week 3

Date Week of 28 July

Wilderness, desert, badlands and terminal spaces of cinema

Screening: *Camera Natura*, Ross Gibson, 1984 (32 min); and *Walkabout*, Nicolas Roeg 1971 (95 min)

<http://victoria.lconz.ac.nz/vwebv/holdingsInfo?bibId=1496595>

Reading:

Gibson, Ross. *Seven Versions of an Australian Badland* (excerpts). St Lucia: Queensland University Press, 2002

Recommended Readings:

Rekhari, Suneeti (2008). 'The "Other" in Film: Exclusions of Aboriginal Identity from Australian Cinema'. *Visual Anthropology* 21:2: 125-135.

Lambert, Anthony and Catherine Simpson. "Jindabyne's Haunted Alpine Country: Producing (an) Australian Badland". *M/C Journal*

11.5 (2008) <http://journal.media-culture.org.au/index.php/mcjournal/article/viewArticle/81/0>

Simpson, Catherine. "Antipodean Automobility and Crash: Treachery, Trespass and Transformation of the Open Road". *Australian Humanities Review* September 2006: 39-40.

<http://www.australianhumanitiesreview.org/archive/Issue-September-2006/simpson.html>

Recommended screenings:

Jindabyne. Ray Lawrence (2007)

<http://victoria.lconz.ac.nz/vwebv/holdingsInfo?bibld=1096742>

The Proposition. John Hillcoat (2005)

Week 4 Date Week of 4 August

Landscape, Badlands and Settler Colonialism 1

Screening: *Dead Man*, Jim Jarmusch, 1995 (115 min)

Reading:

Moliterno, Gino. "Dead Man". *Senses of Cinema* (2001) 14.

http://sensesofcinema.com/2001/cteq/dead_man/

Week 5 Date Week of 11 August

Landscape, Badlands and Settler Colonialism 2

Screening: *Beau Travail*, Claire Denis 1999 (90 min)

<http://victoria.lconz.ac.nz/vwebv/holdingsInfo?bibld=1287496>

Compulsory Readings:

Hayward, Susan. "Filming the (Post-)Colonial Landscape: Claire Denis' *Chocolat* (1988) and *Beau Travail* (1998)." *Cinema and Landscape*. Eds. Graeme Harper and Jonathan Rayner. Bristol: Intellect, 2010: 163-175.

Hayward, Susan. "Claire Denis's 'Post-colonial' Films and Desiring Bodies". *L'Esprit Createur* (Fall 2002) 42.3: 39-49.

Veracini, Loirenzio. "Introducing Settler Colonial Studies". *Settler Colonial Studies* (2011) 1: 1-12.

Recommended Readings:

Vicari, Justin. "Colonial fictions: *Le Petit Soldat* and its revisionist sequel, *Beau Travail*" *Jump Cut* (2008) 50.

<http://www.ejumpcut.org/archive/jc50.2008/PetitSoldatDenis/index.html>

<http://sensesofcinema.com/2009/great-directors/claire-denis/>

<http://sensesofcinema.com/2007/cteq/beau-travail/>

Week 6 Date Week of 18 August

Landscape, Badlands and Settler Colonialism 3

Screening: *Breaking Bad* (TBA)

Reading: TBA

Assignment 1 Due Thursday 21 August

Mid Trimester Break: Monday 25 August to Sunday 7 September

Week 7 Date Week of 8 September

Badlands and Film Tourism (Guest lecturer: Alfio Leotta)

Screening: *Australia*, Baz Luhrmann 2008 (165 min)

Readings

Stadler, Jane & Mitchell, Peta. 'Never-Never Land: Affective landscapes, the touristic gaze and Heterotopic space in Australia'. *Studies in Australasian Cinema*, Vol.4, No.2, 2010: 173-186.

Beeton, Sue. "Popular Media and Tourism". *Film-Induced Tourism*. Clevedon: Channel View Publications, 2005: 3-19.

Brégent-Heald, Dominique. "Primitive Encounters: Film and Tourism in the North American West". *The Western Historical Quarterly*, Vol. 38, No. 1 (Spring, 2007): 47-67.

Week 8 Date Week of 15 September

(Re)Producing a Cinematic Badland: Presentation and discussion of students' badlands

Assignment 2 Due Tuesday 16 September

Week 9 Date Week of 22 September

Are there Badlands in Aotearoa-New Zealand?

Screening: TBD

Readings

Rayner, Jonathan. "Battlefields of Vision: New Zealand Filmscapes." *Cinema and Landscape*. Eds. Graeme Harper and Jonathan Rayner. Bristol: Intellect, 2010: 255-267.

Wallis, Jillian. "Transformative Landscapes: Postcolonial Representations of Uluru-Kata Tjuta and Tongariro National Parks". *Space and Culture* (2013)

Week 10 Date Week of 29 September

Badlands, the environment, and ecological disaster

Screening: *Lessons of Darkness*, Werner Herzog 1992 (50 min); <http://victoria.lconz.ac.nz/vwebv/holdingsInfo?bibld=86127>

Reading:

Ames, Eric. "Herzog, Landscape and Documentary". *Cinema Journal* 48.2 (Winter 2009): 49-69.

Murray, Robin L. and Joseph K. Heumann. "The First Eco-Disaster Film?". *Film Quarterly* 59.3 (Spring 2006): 44-51.

Recommended Screening:

Petropolis: Aerial Perspectives on the Alberta Tar Sands, Peter Mettler 2009 (43 min)

Week 11 Date Week of 6 October

Urban Badlands

Screening: *Manurewa*, Sam Peacocke 2011 (18 min)

Reading

Rayner, Jonathan. "Battlefields of Vision: New Zealand Filmscapes." *Cinema and Landscape*. Eds. Graeme Harper and Jonathan Rayner. Bristol: Intellect, 2010: 255-267.

Recommended screening:

La Haine, Mathieu Kassovitz 1995 (98 min)

Assignment 3 Due Wednesday 8 October no later than 2 pm

Week 12 Date Week of 13 October

No screening

Seminar will take place on Monday 14 October. Research essay discussion and preparation. No seminar on Wednesday 16 October; individual appointments to discuss research project.

Assignment 4 Due Tuesday 28 October no later than 2 pm