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| Module title: FLM401 “Introduction to Film Studies” |
| **Semester:** Fall 2019 |
| **Pre-requisites:**  None.  |
| **Tutor(s): Professor Olaf Jubin**Room: Darwin 101Email address: jubino@regents.ac.ukWork Number: -7867Office Hours: Wed 12.00-13.00 and on appointment |
| **Time / Venue: Mon. 9.00-12.00, Darwin 012** |

### Module Description

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| This module is designed to introduce students to the key techniques, methods and theories associated with the analysis of films and other forms of audiovisual media. You will learn to deconstruct film lan­guage with a view to understanding how filmmakers attempt to tell stories, convey meaning and impact on their audiences. Students will also learn to analyse film in the context of a broader media landscape, engaging with media debates about the perceived value of cinema as a form of art, entertainment, and culture. You will be ex­pec­ted to engage with a wide range of possible approaches to audiovisual analysis, and apply theoretical ideas to diverse examples of contemporary, historical, familiar and less familiar films. |

| **Pre-requisite modules or specified entry requirements** |
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| **Intended level learning outcomes** |

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| *At the end of the module, learners will be expected to:** Accurately identify and explain some of the key theoretical concepts within film studies, and be able to apply at least two of these to relevant case studies.
* Demonstrate an understanding of the relationship between Film and culture
* Understand how m both reflect and shape societal attitudes, values and behaviour
* Understand major theories of film and how it accrues meaning
* Enhance analytical skills to make independent judgements about filmic texts and their potential effects
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| **Indicative content**  |
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| Students will be provided with a strong grounding in film terminology, language, and theory, equipping them with the core knowledge and skills necessary for the study of audiovisual media. Through textual analysis, you will learn how filmmakers attempt to convey meaning and information through a combination of mise-en-scène, cinematography, editing, sound, and other stylistic choices. These skills will then be used to begin thinking about some of the central theoretical approaches to studying film, such as realism, representation, theories of genre, ideology, and spectatorship. Some reference will also be made to the various cultural debates that various films have inspired and responded to, particularly regarding representation and ideology, encouraging students to see film as far more than just an entertainment medium. |

| **Assessment strategy, assessment methods and their relative weightings** |
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| The module will feature two items of assessment. **Assessment 1:** **15-minute Presentation 40% (week 5)**A short oral presentation to the rest of the class and an accompanying single page handout summarising your key findings. You will analyse a scene/clip from a film of your choice, explain how the formal and stylistic decisions of the filmmaker(s) work together to convey meaning and information to the audience.**Assessment 2:** **1,500-word Essay 60% (week 11)**The second assessment will be an essay of at least 1,500 words. You will discuss one of the key theories discussed on the module, and demonstrate its respective strengths and weaknesses by applying it to a relevant film of your choice.Marking Criteria* Critical intelligence manifest in presentation of argument
* Accurate expression of ideas
* Knowledge of topic covered in class
* Demonstration of appropriate reading and research

**Graded coursework will be returned within two weeks of the assignment deadline.**  |

### Course Policies

Students are expected to participate actively in class in regard to analysis and discussion of reading material, lecture material, problems, and cases.

Students must complete readings and assigned problems prior to class meetings.

Students should expect to spend substantial amounts of time, in and out of class, to keep up with readings and assignments. Frequently, there will not be sufficient time to review all assigned work & topics in the classroom. However, it is an important learning tool to attempt all tasks, and ask questions on any unclear concepts and problems.

It is the student's responsibility to get any missed lecture notes or handouts. You are responsible for what takes place or is announced in class.

Students are advised to take notes in lectures and seminars.

Assessment results and feedback will be provided within two weeks.

### Additional Information – Plagiarism

Plagiarism is unacceptable. It is not only morally wrong, but it is also cheating your classmates. **Anybody who hands in work that is not his own will automatically fail the assignment and possibly the module.** This applies to submitting entire essays or presentations that have been written by someone else and equally to copying passages from other sources, or paraphrasing them, and inserting them into your own work without references.

PLEASE NOTE: Plagiarism is easy to detect. Do not think that you can fool any of your lecturers or seminar leaders.

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| **Weekly Schedule** |
| **Week** | **Topics & Readings**

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| All required reading listed below in bold is in the following anthology:**Braudy, Leo & Cohen, Marshall, *Film Theory and Criticism – Seventh Edition,* Oxford University Press 2009.** |
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| 1[30 Sept] | **Introduction to the Course: the International Film Industry** |
| 2[7 Oct] | **The Language of Film I: the Image**Film: ***Carrie*.** (Brian de Palma, 1976), 98 min. |
| 3[14 Oct] | **The Language of Film II: Sound, Narration, Design**Film:  ***Ugetsu Monogatari*.** (Kenji Mizoguchi, 1953), 96 mim. |
| 4[21 Oct] | **Exporting Films: Dubbing vs. Subtitling *or* It’s Only Words, Isn’t It?**Gilbert C. F. Fong/Kenneth K. L. Au (eds.) (1992): *Dubbing and Subtitling* *in a World Context*, Hong Kong: Chinese University Press |
| 5[28 Oct] | **First Assignments: Class Presentations** |
| 6[4 Nov] | **Realism *or* Life as It Is** Film: ***Umberto D*.** (Vittorio De Sica, 1952), 98 mim.**Reading: André Bazin, pp. 41-53; SiegfriedKracauer, pp. 147- 158**. |
| 7[11 Nov] | **Auteur Theory *or* Obsessed by the Dead** Film: ***Vertigo***(Alfred Hitchcock, 1958), 128 min.**Reading:****Andrew Sarris, pp. 451-454; Thomas Schatz, pp. 523-527**Charles Barr (2002): *Vertigo*. (BFI Film Classics Series), London: Palgrave/Mac­mil­­lan. |
| 8[18 Nov] | **Feminist Film Theory *or* Inviting Looks** Film: ***Magic Mike***(Steven Soderbergh, 2012), 110 min.**Reading:****Laura Mulvey, pp. 711-722; Tania Modelski, pp. 723-736** |

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| **Weekly Schedule (continued)** |
| 9[25 Nov] | **Genre Theory *or* Celebrating Showbusiness**Film: ***Singin’ in the Rain***(Stanley Donen/Gene Kelly, 1952), 95 min.**Reading:** **Leo Braudy, pp. 535-551, pp. Thomas Schatz, pp. 564-575**Peter Wollen (1992): *Singin’ in the Rain*. (BFI Film Classics Series), London: Palgrave/Macmillan. |
| 10[2 Dec] | **Narrative and Adaptation Theory *or* Seeing Ghosts**Film: ***The Innocents*** (Jack Clayton, 1961),100 min**Reading:****Dudley Andrew, pp. 372-380****Henry James (1993): *The Turn of the Screw* (& *The Aspern Papers*), London: Wordsworth Edition.** Mireia Aragay: “Introduction. Reflection to Refraction: Adaptation Studies Then and Now”, in: Mireia Aragay (ed., 2005): *Adaptation, Intertextuality, Authorship*, Rodopi: Amsterdam/New York, pp. 11-34.Christopher Frayling (2013): *The Innocents*. (BFI Film Classics Series), London: Palgrave/Macmillan. |
| 11[9 Dec] | **Application of Various Approaches to One Film *or* The Greatest Movie Ever Made**Film: ***Citizen Kane*** (Orson Welles, 1941),119 minLaura Mulvey (1992): *Citizen Kane*. (BFI Film Classics Series), London: Palgrave/Macmillan.Naremore, James (2004): *Orson Welles’* Citizen Kane. *A Casebook*, New York: Oxford University Press. |
| 12[16 Dec] | **Backlog//Discussion of a film currently in cinemasFinal Essay is due on 14 December!** |

**Final Essay (1,500 words minimum):**

**Please choose ONE of these assignments:**

1. **Choose one film and discuss in what way it is representative of its director [auteur theory]!**
2. **Choose one film and discuss in what way it is representative of its genre [genre theory]!**
3. **Choose one novel and discuss how it was adapted into a movie [adaptation theory]!**

**Recommended Reading:**

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| **Author** | **Title** | **Publisher** | **Date** |
| Alan, Robert C./Gornery, Douglas | *Film History: Theory and Practice* | New York: McGraw-Hill | 1985 |
| Allen, Richard/Smith, Mur­ray (eds,) | *Film Theory and Philosophy* | Oxford: Oxford Univ­er­sity Press | 1997 |
| Bazin, André | *What Is Cinema? Volume 1* | Berkely: University of California Press | 2004 |
| Blandford, Steve/Grant, Barry Keith/Hillier, Jim | *The Film Studies Dictionary* | London: Arnold | 2001 |
| Bordwell, David | *Narration in the Fiction Film* | Wisconsin: University of Wisconsin Press | 1985 |
| Braudy, Leo/Cohen, Mar­­shall | *Film Theory and Criticism. 7th Edition* | New York: Oxford University Press | 2009 |
| Buckland, Warren | *Film Studies* | London: Teach Your­self Books | 1998 |
| Cook, Pam (Ed.) | *The Cinema Book* | London: British Film Institute | 2007 |
| Doane, Mary Ann | *Femmes Fatales: Feminism, Film Theory, Psychoanalysis* | New York: Routledge | 1991 |
| Elsaesser, Thomas/Ha­ge­ner, Malte | *Film Theory: An Introduction through the Senses* | London: Routledge | 2010 |
| Gabbard, Krin/Luke, Wiliam | *Screening Genders* | New Brunswick: Rut­gers University Press | 2008 |
| Gledhill, Christine/ Williams, Linda (Ed.) | *Reinventing Film Studies* | London: Arnold | 2000 |
| Hill, John/Church Gibson, Pamela (Eds.) | *Film Studies* | Oxford: Oxford Uni­versity Press | 2000 |
| Maltby, Richard/Stokes, Melvyn/Allen, Robert C. (Eds.) | *Going to the Movies: Hollywood and the Social Experience of Cinema* | Exeter: University of Exeter Press | 2007 |
| Metz, Christian | *Film Language* | Chicago: University of Chicago Press | 1974 |
| Nelmes, Jill (Ed.) | *An Introduction to Film Studies* | London: Routledge | 2012 |
| Nichols, Bill | *Engaging Cinema: an Introduction to Film Studies* | New York: W.W. Nor­­ton & Company | 2010 |
| Stam, Robert/Miller, Toby Miller  | *Film and Theory*: An Anthology | Oxford: Blackwell | 2000 |
| Telotte, T. P. (Ed.) | *The Cult Film Experience: Beyond All Reason* | Austin: University of Texas Press | 1991 |

**Additional Resources: DVDs in the Tate Library**