Film Studies: An Introduction (EAS1034)

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<tr>
<th>MODULE CODE</th>
<th>EAS1034</th>
<th>MODULE LEVEL</th>
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<tbody>
<tr>
<td>MODULE TITLE</td>
<td>Film Studies: An Introduction</td>
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<tr>
<td>LECTURER(S)</td>
<td>Helen Hanson (convenor), Dan North, Joe Kember, James Lyons</td>
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<td>CREDIT VALUE</td>
<td>15</td>
<td>ECTS VALUE</td>
<td>7.5</td>
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<tr>
<td>PRE-REQUISITES</td>
<td>None</td>
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<td>CO-REQUISITES</td>
<td>None</td>
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<td>DURATION OF MODULE</td>
<td>11 weeks</td>
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<td>TOTAL STUDENT STUDY TIME</td>
<td>150 hours (including 1x1hr seminar each week and 1x1hr lecture each fortnight)</td>
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AIMS

This module aims to introduce students to the study of film, allowing them to analyse diverse modes of film form and style. It shows them cinema through a range of critical lenses or frames, introducing them to the key critical and theoretical concepts in film studies. The module offers students practice in developing and using a vocabulary to analyse film elements such as editing, framing, staging, camera movement, composition and sound; storytelling and point of view; acting and performance. It then moves on to cover key theoretical 'themes' in the study of cinema, such as genre and authorship. Students explore these ideas through a wide and engaging array of films from different countries and different periods in cinema's history.

INTENDED LEARNING OUTCOMES (ILOs)

On successful completion of this module, students should be able to:

1. Module Specific Skills:
   a. demonstrate a critical appreciation of some of the dominant concepts, methods and debates informing the study of film and the cinema.
   b. demonstrate an ability to analyse the form and content of particular films.
   c. demonstrate an awareness of the variety of ways in which films can be compared and contrasted with one another.
   d. demonstrate an understanding of how different traditions of filmmaking can differ from those of Hollywood.

2. Discipline Specific Skills:
   a. demonstrate a basic ability to analyse film of different periods and to relate its concerns and its modes of expression to its historical context.
b. demonstrate fundamental skills in the close formal, thematic, generic, and authorial analysis of different kinds of films.

c. demonstrate fundamental skills in the research and evaluation of relevant critical and historical materials for the study of film.

d. demonstrate a basic ability to interrelate texts and discourses specific to their own discipline with issues in the wider context of cultural and intellectual history.

e. demonstrate a basic ability to understand and analyse relevant theoretical ideas, and to apply these ideas to films.

3. Personal and Key Skills

a. Through seminar work, demonstrate basic communication skills, and an ability to work both individually and in groups.

b. Through writing assessments, demonstrate appropriate research and bibliographic skills, a basic capacity to construct a coherent, substantiated argument, and a capacity to write clear and correct prose.

c. Through research for seminars and essays, demonstrate basic proficiency in information retrieval and analysis.

LEARNING/TEACHING METHODS

Teaching is by weekly screenings and one-hour seminars and fortnightly one-hour lectures. Seminars will include group presentations, group discussion and smaller group-work. Further discussion will be carried on in study groups to be run by students. Seminar attendance is compulsory, and students are expected to participate in discussions of the films screened and to be engaged with the critical approaches demonstrated by the key readings. Video or DVD copies of all films screened on the module are available in the library for additional viewing.

ASSIGNMENTS & ASSESSMENTS

<table>
<thead>
<tr>
<th>Formative or % Contribution:</th>
<th>Form of Assessment:</th>
<th>Size of the assessment e.g. duration/length</th>
<th>ILOs assessed by this assessment:</th>
<th>Feedback method:</th>
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<tbody>
<tr>
<td>30%</td>
<td>Sequence Analysis</td>
<td>Group presentation (15 minutes)</td>
<td>1a, b</td>
<td>Feedback sheet with opportunity for office hours follow-up. Oral feedback from tutor and peers.</td>
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<td></td>
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<td></td>
<td>2a, b, c, d, e</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>3a, b, c</td>
<td></td>
</tr>
<tr>
<td>Formative</td>
<td>Peer responses to presentations</td>
<td>Continuous</td>
<td>3a, c</td>
<td>Oral feedback from tutor. Opportunity for office hours follow-up.</td>
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<tr>
<td>60%</td>
<td>Essay</td>
<td>2000 words</td>
<td>1a, b, c, d</td>
<td>Feedback sheet with opportunity for office hours</td>
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<td>2a, b, c, d, e</td>
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<tr>
<td>10%</td>
<td>Seminar Participation</td>
<td>Continuous</td>
<td>3a</td>
<td>follow-up.</td>
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<td>Feedback sheet with opportunity for office hours follow-up.</td>
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**SYLLABUS PLAN**

1. Image & Editing 1: How to read a film
2. Image & Editing 2: Modernist film style
3. Narrative & Narration
4. Contemporary Narrative Styles
5. Sound
6. Sequence Analysis Presentations
7. Authorship 1
8. Authorship 2
9. Archives & Publicity
10. Genre 1
11. Genre 2

**INDICATIVE LEARNING RESOURCES**

*Indicative basic reading list:*

**Primary texts**

*The Big Sleep* (Howard Hawks, 1946)

*Ohayô* (Yasujiro Ozu, 1959)

*Psycho* (Alfred Hitchcock, 1960)

*Days of Heaven* (Terrence Malick, 1974)

*Werckmeister Harmonies* (Béla Tarr, 2000)

*The Bourne Ultimatum* (Paul Greengrass, 2007)

*Now, Voyager* (Irving Rapper, 1942)

**Selected secondary texts**

David Bordwell & Kristin Thompson, *Film Art: An Introduction* (various editions)


Barry Keith Grant (ed.) *Auteurs and Authorship* (Blackwell, 2008)


James Monaco, *How to Read a Film* (OUP USA, 2000)


**Indicative web based resources:**

- Exeter Learning Environment site
- Spectacular Attractions blog: [http://dmnorth.wordpress.com/](http://dmnorth.wordpress.com/)
- Yale Film Studies: [http://classes.yale.edu/film-analysis/](http://classes.yale.edu/film-analysis/)
- David Bordwell: [http://www.davidbordwell.net/](http://www.davidbordwell.net/)
- The Bioscope: [http://bioscopic.wordpress.com/](http://bioscopic.wordpress.com/)

**Other resources:**

**Reading for week 1**

**Key Reading:**


**Suggested Further Reading:**


**Date of Last Revision** 3/2/10