FILM1010 – Film and Television Studies
Course Outline

Course Co-ordinator:    Associate Professor David Boyd
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Email:                 David.Boyd@newcastle.edu.au
Consultation hours:    By appointment

Course Overview
Semester               Semester 1 - 2007
Unit Weighting         10
Teaching Methods       Lecture
                       Laboratory

Brief Course Description
Introduces students to film and television analysis, examining the basic components of film form (narrative, mise-en-scene, cinematography, editing, sound), as well as televisual concepts such as flow, serialisation and format. The course also looks at processes of production and reception, paying particular attention to film and television as social forms.

Contact Hours
Lecture for 2 Hours per Week for the Full Term
Laboratory for 3 Hours per Week for 12 Weeks
Film Screening (Laboratory)

Learning Materials/Texts

Course Objectives
At the end of the course, students will be able to
* understand the basic concepts of film analysis, including film form, film genres, and
the processes of production and reception;
* produce coherent analyses of individual films, and the ouvres of major directors, using these concepts.

**Course Content**
Topics include:
* Film Production
* Narrative form
* Non-narrative form
* Mise-en-scene
* Cinematography
* Genre and Ideology
* Televisual Form
* Serialisation
* Audiences and Reception
* Television culture

**Assessment Items**

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<th>Examination:</th>
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<tr>
<td>Class</td>
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<tr>
<td>In-Class Short Answer Test. Equivalent to 2,000 words. To be conducted in Week 7. Value 50%</td>
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<tr>
<th>Essays / Written Assignments</th>
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<td>One 2,000-word essay, worth 50%</td>
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**Assumed Knowledge**
NA

**Callaghan Campus Timetable**
FILM1010
FILM AND TELEVISION STUDIES
Enquiries: School of Humanities and Social Science
Semester 1 - 2007

Film Screen Wednesday 11:00 - 14:00 [GP1-1]
Commencing Wk 2 - Shared with FILM1901
and Lecture Thursday 11:00 - 13:00 [GP2-1]
Shared with FILM1901
or Thursday 17:00 - 19:00 [GP2-1]
Shared with FILM1901

**Plagiarism**

University policy prohibits students plagiarising any material under any circumstances. A student plagiarises if he or she presents the thoughts or works of another as one's own. Without limiting the generality of this definition, it may include:

- copying or paraphrasing material from any source without due acknowledgment;
- using another's ideas without due acknowledgment;
- working with others without permission and presenting the resulting work as though it was completed independently.
Plagiarism is not only related to written works, but also to material such as data, images, music, formulae, websites and computer programs.

Aiding another student to plagiarise is also a violation of the Plagiarism Policy and may invoke a penalty.

For further information on the University policy on plagiarism, please refer to the Policy on Student Academic Integrity at the following link -


The University has established a software plagiarism detection system called Turnitin. When you submit assessment items please be aware that for the purpose of assessing any assessment item the University may -

- Reproduce this assessment item and provide a copy to another member of the University; and/or
- Communicate a copy of this assessment item to a plagiarism checking service (which may then retain a copy of the item on its database for the purpose of future plagiarism checking).
- Submit the assessment item to other forms of plagiarism checking

Written Assessment Items

Students may be required to provide written assessment items in electronic form as well as hard copy.

Extension of Time for Assessment Items, Deferred Assessment and Special Consideration for Assessment Items or Formal Written Examinations

Students are required to submit assessment items by the due date, as advised in the Course Outline, unless the Course Coordinator approves an extension of time for submission of the item. University policy is that an assessment item submitted after the due date, without an approved extension, will be penalised.

Any student:

1. who is applying for an extension of time for submission of an assessment item on the basis of medical, compassionate, hardship/trauma or unavoidable commitment; or

2. whose attendance at or performance in an assessment item or formal written examination has been or will be affected by medical, compassionate, hardship/trauma or unavoidable commitment;

must report the circumstances, with supporting documentation, to the appropriate officer following the instructions provided in the Special Circumstances Affecting Assessment Procedure - Policy 000641.

Note: different procedures apply for minor and major assessment tasks.

Please go to the Policy at http://www.newcastle.edu.au/policylibrary/000641.html for further information, particularly for information on the options available to you.

Students should be aware of the following important deadlines:
- **Requests for Special Consideration** must be lodged no later than 3 working days after the date of submission or examination.

- **Requests for Extensions of Time on Assessment Items** must be lodged no later than the due date of the item.

- **Requests for Rescheduling Exams** must be lodged no later than 10 working days before the date of the examination.

Your application may not be accepted if it is received after the deadline. Students who are unable to meet the above deadlines due to extenuating circumstances should speak to their Program Officer in the first instance.

**Changing your Enrolment**

The last dates to withdraw without financial or academic penalty (called the HECS Census Dates) are:

- For semester 1 courses: 31 March 2007
- For semester 2 courses: 31 August 2007
- For Trimester 1 courses: 16 February 2007
- For Trimester 2 courses: 8 June 2007

Students may withdraw from a course without academic penalty on or before the last day of semester. Any withdrawal from a course after the last day of semester will result in a fail grade.

Students cannot enrol in a new course after the second week of semester/trimester, except under exceptional circumstances. Any application to add a course after the second week of semester/trimester must be on the appropriate form, and should be discussed with staff in the Student Hubs.

To change your enrolment online, please refer to


**Faculty Information**

The Student Hubs are a one-stop shop for the delivery of student related services and are the first point of contact for students on campus.

The four Student Hubs are located at:

**Callaghan campus**

- Shortland Hub: Level 3, Shortland Union Building
- Hunter Hub: Student Services Centre, Hunter side of campus
City Precinct

• City Hub & Information Common: University House, ground floor in combination with an Information Common for the City Precinct

Ourimbah campus

• Ourimbah Hub: Administration Building

Faculty websites

Faculty of Business and Law

Faculty of Education and Arts
http://www.newcastle.edu.au/faculty/education-arts/

Faculty of Engineering and Built Environment
http://www.newcastle.edu.au/faculty/engineering/

Faculty of Health
http://www.newcastle.edu.au/faculty/health/

Faculty of Science and Information Technology
http://www.newcastle.edu.au/faculty/science-it/

Contact details

Callaghan, City and Port Macquarie
Phone: 02 4921 5000
Email: EnquiryCentre@newcastle.edu.au

Ourimbah
Phone: 02 4348 4030
Email: EnquiryCentre@newcastle.edu.au

The Dean of Students
Resolution Precinct
Phone: 02 4921 5806
Fax: 02 4921 7151
Email: resolutionprecinct@newcastle.edu.au

Deputy Dean of Students (Ourimbah)
Phone: 02 4348 4123
Fax: 02 4348 4145
Email: resolutionprecinct@newcastle.edu.au

Various services are offered by the University Student Support Unit:
Alteration of this Course Outline

No change to this course outline will be permitted after the end of the second week of the term except in exceptional circumstances and with Head of School approval. Students will be notified in advance of any approved changes to this outline.

Web Address for Rules Governing Undergraduate Academic Awards

Web Address for Rules Governing Postgraduate Academic Awards

Web Address for Rules Governing Professional Doctorate Awards

STUDENTS WITH A DISABILITY OR CHRONIC ILLNESS

The University is committed to providing a range of support services for students with a disability or chronic illness.

If you have a disability or chronic illness which you feel may impact on your studies, please feel free to discuss your support needs with your lecturer or course coordinator.

Disability Support may also be provided by the Student Support Service (Disability). Students must be registered to receive this type of support. To register please contact the Disability Liaison Officer on 02 4921 5766, or via email at: student-disability@newcastle.edu.au

As some forms of support can take a few weeks to implement it is extremely important that you discuss your needs with your lecturer, course coordinator or Student Support Service staff at the beginning of each semester.

For more information related to confidentiality and documentation please visit the Student Support Service (Disability) website at:
www.newcastle.edu.au/services/disability

End of CTS Entry

Online Tutorial Registration:
Students are required to register in the Seminar or Lecture and a specific Tutorial time for this course via the Online Registration system:
1 http://studinfo1.newcastle.edu.au/rego/stud_choose_login.cfm
Registrations close at the end of week 2 of semester.

Studentmail and Blackboard: www.blackboard.newcastle.edu.au/
This course uses Blackboard and studentmail to contact students, so you are advised to keep your email accounts within the quota to ensure you receive essential messages. To receive an expedited response to queries, post questions on the Blackboard discussion forum if there is one, or if emailing staff directly use the course code in the subject line of your email. Students are advised to check their studentmail and the course Blackboard site on a weekly basis.
Written Assignment Presentation and Submission Details

Students are required to submit assessment items by the due date. Late assignments will be subject to the penalties described below.

**Hard copy submission:**
1. **Type your assignments:** All work must be typewritten in 11 or 12 point black font. Leave a wide margin for marker’s comments, use 1.5 or double spacing, and include page numbers.
2. **Word length:** The word limit of all assessment items should be strictly followed – 10% above or below is acceptable, otherwise penalties may apply.
3. **Proof read your work** because spelling, grammatical and referencing mistakes will be penalised.
4. **Staple the pages** of your assignment together (do not use pins or paper clips).
5. **University Assessment Item Coversheet:** All assignments must be submitted with the University coversheet available at: http://www.newcastle.edu.au/school/hss/studentlinks/studentform.html
6. **By arrangement with the relevant lecturer, assignments may be submitted at any Student Hub located at:**
   - Level 3, Shortland Union, Callaghan
   - Level 2, Student Services Centre, Callaghan
   - Ground Floor, University House, City
   - Ground Floor, Administration Building, Ourimbah
7. **Date-stamping assignments:** All students must date-stamp their own assignments using the machine provided at each Student Hub. Mailed assignments are accepted from the date posted, confirmed by a Post Office date-stamp; they are also date-stamped upon receipt by Schools.
8. **Do not fax or email assignments:** Only hard copies of assignments will be considered for assessment. Inability to physically submit a hard copy of an assignment by the deadline due to other commitments or distance from campus is an unacceptable excuse.
9. **Keep a copy of all assignments:** It is the student’s responsibility to produce a copy of their work if the assignment goes astray after submission. Students are advised to keep updated back-ups in electronic and hard copy formats.
10. **Online copy submission to Turnitin**
    In addition to hard copy submission, students are required to submit an electronic version of the following assignments to Turnitin via the course Blackboard website:

    2000 word essay, due 14 June

    Prior to final submission, all students have the opportunity to submit one draft of their assignment to Turnitin to self-check their referencing. Assignments will not be marked until both hard copy and online versions have been submitted. Marks may be deducted for late submission of either version.

**Penalties for Late Assignments**
Assignments submitted after the due date, without an approved extension of time will be penalised by the reduction of 5% of the possible maximum mark for the assessment item for each day or part day that the item is late. Weekends count as one day in determining the penalty. Assessment items submitted more than ten days after the due date will be awarded zero marks.

**Special Circumstances**
Students wishing to apply for Special Circumstances or Extension of Time should apply online @ [http://www.newcastle.edu.au/policylibrary/000641.html](http://www.newcastle.edu.au/policylibrary/000641.html)
No Assignment Re-submission
Students who have failed an assignment are not permitted to revise and resubmit it in this course. However, students are always welcome to contact their Tutor, Lecturer or Course Coordinator to make a consultation time to receive individual feedback on their assignments.

Re-marks & Moderations
A student may only request a re-mark of an assessment item before the final result – in the course to which the assessment item contributes – has been posted. If a final result in the course has been posted, the student must apply under the Procedures for Appeal against a Final Result (see: http://www.newcastle.edu.au/study/forms/).

Students concerned at the mark given for an assessment item should first discuss the matter with the Course Coordinator. If subsequently requesting a re-mark, students should be aware that as a result of a re-mark the original mark may be increased or reduced. The case for a re-mark should be outlined in writing and submitted to the Course Coordinator, who determines whether a re-mark should be granted, taking into consideration all of the following:

1. whether the student had discussed the matter with the Course Coordinator
2. the case put forward by the student for a re-mark
3. the weighting of the assessment item and its potential impact on the student’s final mark or grade
4. the time required to undertake the re-mark
5. the number of original markers, that is,
   a) whether there was a single marker, or
   b) if there was more than one marker whether there was agreement or disagreement on the marks awarded.

A re-mark may also be initiated at the request of the Course Coordinator, the Head of School, the School Assessment Committee, the Faculty Progress and Appeals Committee or the Pro Vice-Chancellor. Re-marks may be undertaken by:

1. the original marker; or
2. an alternate internal marker; or
3. an alternate external marker (usually as a consequence of a grievance procedure).

Moderation may be applied when there is a major discrepancy (or perceived discrepancy) between:

1. the content of the course as against the content or nature of the assessment item(s)
2. the content or nature of the assessment item(s) as against those set out in the Course Outline
3. the marks given by a particular examiner and those given by another in the same course
4. the results in a particular course and the results in other courses undertaken by the same students.

Further detail on this University policy can be found at:

Return of Assignments
Students can collect assignments from a nominated Student Hub during office hours. Students will be informed during class which Hub to go to and the earliest date
that assignments will be available for collection. Students must present their student identification card to collect their assignment.

Student Representatives
Student Representatives are a major channel of communication between students and the School. Contact details of Student Representatives can be found on School websites.

Student Communication
Students should discuss any course related matters with their Tutor, Lecturer, or Course Coordinator in the first instance and then the relevant Discipline or Program Convenor. If this proves unsatisfactory, they should then contact the Head of School if required. Contact details can be found on the School website.

Essential Online Information for Students
Information on Class and Exam Timetables, Tutorial Online Registration, Learning Support, Campus Maps, Careers information, Counselling, the Health Service and a range of free Student Support Services can be found at:


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<th>Grading guide</th>
<th>Fail (FF)</th>
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<td>49% or less</td>
<td>An unacceptable effort, including non-completion. The student has not understood the basic principles of the subject matter and/or has been unable to express their understanding in a comprehensible way. Deficient in terms of answering the question, research, referencing and correct presentation (spelling, grammar etc). May include extensive plagiarism.</td>
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<tr>
<td>50% to 64%</td>
<td>Pass (P)</td>
<td>The work demonstrates a reasonable attempt to answer the question, shows some grasp of the basic principles of the subject matter and a basic knowledge of the required readings, is comprehensible, accurate and adequately referenced.</td>
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<td>65% to 74%</td>
<td>Credit (C)</td>
<td>The work demonstrates a clear understanding of the question, a capacity to integrate research into the discussion, and a critical appreciation of a range of different theoretical perspectives. A deficiency in any of the above may be compensated by evidence of independent thought. The work is coherent and accurate.</td>
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<tr>
<td>75% to 84%</td>
<td>Distinction (D)</td>
<td>Evidence of substantial additional reading and/or research, and evidence of the ability to generalise from the theoretical content to develop an argument in an informed and original manner. The work is well organised, clearly expressed and shows a capacity for critical analysis.</td>
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<td>85% upwards</td>
<td>High Distinction (HD)</td>
<td>All of the above, plus a thorough understanding of the subject matter based on substantial additional reading and/or research. The work shows a high level of independent thought, presents informed and insightful discussion of the topic, particularly the theoretical issues involved, and demonstrates a well-developed capacity for critical analysis.</td>
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Course Content: At a Glance

Part I: The Classical Style

Week of:
Feb. 19  Introduction (No screening)
Feb. 26  Lecture: Production
         Screening: Citizen Kane
March 5  Lecture: Narrative
         Screening: Stagecoach
March 12 Lecture: Mise-en-Scene
            Screening: Psycho
March 19 Lecture: Cinematography
            Screening: Citizen Kane
March 26 Lecture: Editing
            Screening: Stagecoach
April 2  Lecture: Sound
        Screening: Psycho

April 9, 16  RECESS
April 23  Class Test (No screening)

Part II: Alternatives to the Classical Style

April 30  Lecture: Italian Neo-Realism
          Screening: Bicycle Thieves
May 7  Lecture: The French New Wave
       Screening: Breathless
May 14 Lecture: The New German Cinema
           Screening: The Marriage of Maria Braun
May 21 Lecture: The New Hollywood
            Screening: Bonnie and Clyde
May 28 Lecture: Film and Television
            Screening: The Truman Show
Course Content: Lecture Topics, Readings, and Study Guide

The first half of the course provides an introduction to the basic elements of film form and style (narrative, mise-en-scène, cinematography, editing, and sound), drawing illustrations from three classic Hollywood films. The second half of the course introduces a range of alternatives to the classical style. It is essential that you complete each week’s reading prior to attending class. You should use the weekly study questions as a guide to your reading and learning.

Part I: The Classical Style

WEEK 1: INTRODUCTION TO THE COURSE
Date: 22 February
NO SCREENING

WEEK 2: PRODUCTION
Date: 28 February/1 March
Screening: Citizen Kane (Orson Welles, 1941)
Reading: Bordwell and Thompson, Chapter One
Study Questions
1. What are the fundamentals of film technology?
2. What are the three phases of film production?
3. What are the different ways of organizing labour during film production?
4. What can Citizen Kane tell us about the interrelation of aesthetic, technical and economic factors in the production of Hollywood films?

WEEK 3: NARRATIVE
Date: 7/8 March
Screening: Stagecoach (John Ford, 1939)
Reading: Bordwell and Thompson, Chapter Three
Study Questions:
1. What is the distinction between story and plot?
2. What is the role of temporal factors such as order, frequency, and duration in the construction of a film’s plot?
3. What is the difference between restricted and unrestricted, and between objective and subjective, narration?
4. What are the characteristics of the classical Hollywood narrative?
5. How are these characteristics illustrated by Stagecoach?

WEEK 4: MISE-EN-SCENE
Date: 14/15 March
Screening: Psycho (Alfred Hitchcock, 1960)
Reading: Bordwell and Thompson, Chapter Six
Also see Stephen Rebello, Alfred Hitchcock and the Making of Psycho; Dennis Schaefer and Larry Salvito, Masters of Light.
Study Questions
1. What is mise-en-scène?
2. What are the components of mise-en-scène?
3. Take a close look at the mise en scène of the openings of *Citizen Kane* and *Psycho*. What does each lead us as viewers to expect of the respective film in terms of narrative, genre and themes?
4. How does the changing mise en scène of *Psycho* relate to the narrative and thematic development of the film?

**WEEK 5: CINEMATOGRAPHY**
Date: 21/22 March
Screening: *Citizen Kane*
Reading: Bordwell and Thompson, Chapter Seven
Study questions:
1. What are the different angles, levels, heights and distances of framing?
2. What are the different types of camera movement?
3. What is a long shot?
4. How do varying focal lengths alter our perspective on a field of action?
5. How do all these factors interrelate in *Citizen Kane*?

**WEEK 7: EDITING**
Date: 28/29 March
Screening: *Stagecoach*
Reading: Bordwell and Thompson, Chapter Eight
Study Questions:
1. What are the different kinds of relations between shots?
2. What is the Kuleshov effect, and what effects can it create in a film?
3. What are the principles of continuity editing, and how are they used in *Stagecoach*?
4. How are these principles adapted and elaborated in *Citizen Kane*?
5. How is discontinuity editing used in the shower scene in *Psycho*?

**WEEK 8: SOUND**
Date: 4/5 April
Screening: *Psycho*
Reading: Bordwell and Thompson, Chapter Nine.
Study Questions:
1. What are the perceptual properties of film sound?
2. What are the spatial dimensions of film sound?
3. How do the musical scores of *Stagecoach*, *Psycho* and *Citizen Kane* contribute to their respective film’s meanings?

**SEMESTER BREAK**
Friday 14 April to Monday 1 May 2006

**WEEK 8: IN-CLASS TEST**
Date: 13 April
NO SCREENING
Part II: Alternatives to the Classical Style

WEEK 9: ITALIAN NEO-REALISM
Date: 2/3 May
Screening: Bicycle Thieves (Vittorio De Sica, 1949)
Reading: Bordwell and Thompson, pp. 464-65; 485-86
Study Questions:
1. What were the social, economic and cultural conditions in which Italian neo-realism arose?
2. What was its relationship to the classical Hollywood cinema?
3. What were its defining formal and narrative features, and how are they exemplified by Bicycle Thieves?
4. What is its lasting legacy?

WEEK 10: THE FRENCH NEW WAVE
Date: 9/10 May
Screening: Breathless (Jean-Luc Godard, 1960)
Reading: Bordwell and Thompson, pp. 486-489
Study Questions:
1. What were the social, economic and cultural conditions in which the French New Wave arose?
2. What was its relationship to the classical Hollywood cinema?
3. What were its defining formal and narrative features, and how are they exemplified by Breathless?
4. What is its lasting legacy?

WEEK 11: THE NEW GERMAN CINEMA
Date: 16/17 May
Screening: The Marriage of Maria Braun (Rainer Werner Fassbinder, 1978)
Study Questions:
1. What were the social, economic and cultural conditions in which the New German Cinema arose?
2. What was its relationship to the classical Hollywood cinema?
3. What were its defining formal and narrative features, and how are they exemplified by Bicycle Thieves?
4. What is its lasting legacy?

WEEK 12: THE NEW HOLLYWOOD
Date: 23/24 May
Screening: Bonnie and Clyde (Arthur Penn, 1967)
Reading: Bordwell and Thompson, pp. 489-93
Study Questions:
1. What were the social, economic and cultural conditions in which the New American Cinema of the 1960s and 70s arose?
2. What was its relationship to the classical Hollywood cinema and to the French New Wave?
3. What were its defining formal and narrative features, and how are they exemplified by Bonnie and Clyde?
4. What have been the major developments in the Hollywood cinema since the 70s?

**WEEK 13: FILM AND TELEVISION**

Screening: *The Truman Show* (Peter Weir, 1998)
Date: 30/31 May

**Study Questions:**
1. How did the coming of television effect the film industry?
2. How is the television viewing experience different from the film viewing experience?
3. How does the structure of television narrative characteristically differ from that of film narrative?
4. How does *The Truman Show* treat these matters?

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**ASSESSMENT**

**1. IN-CLASS TEST**

Date: Thursday, 26 April
Value: 50%

The in-class test will be held in lectures, at the usual time and in the usual lecture hall. It will consist of two parts:

- **Part 1: Film Technique and Terminology**
  25 multiple-choice questions of equal value. Questions will be based on the textbook readings and lecture material, and may refer to any or all of the films studies in the first half of the course. (25%0 (30 mins).

- **Part 2: Formal Analysis**
  A 750 word (approximately 3 pages) scene analysis. Students will analyse the ways in which the mise-en-scene, cinematography, editing, and sound of a selected scene help to influence the viewer's response to the action and to shape their understanding of the film's themes (25%) (60 mins).

**2. ESSAY**

Compare and contrast the ways in which TWO films from the second half of the course challenge the norms of classical Hollywood cinema.

Due date: Thursday 14 June (by 5pm)
Length: 2000 words
Value: 50%
RECOMMENDED READING

The following books have been placed on Short Loans in the Auchmuty Library:

Andrew, Dudley, ed, *Breathless*
Bondanella, Peter, *Italian Cinema: From Neorealism to the Present*
Carringer, Robert, *The Making of Citizen Kane*
Kolker, Robert, *A Cinema of Loneliness: Penn, Kubrick, Scorsese, Spielberg, Altman*
Monaco, James, *The New Wave*
Mulvey, Laura, *Citizen Kane*
Naremore, James, *Filmguide to Psycho*
Naremore, James, *The Magic World of Orson Welles*
Neale, Steve and Murray Smith, *Contemporary Hollywood Cinema*
Rebello, Stephen. *Alfred Hitchcock and the Making of Psycho*
Rheuban, Joyce, ed, *The Marriage of Maria Braun*

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WEBSITE

The textbook for this course, *Film Art: An Introduction*, is supported by an excellent website at [www.mhhe.com/filmart7](http://www.mhhe.com/filmart7) (click "Student Edition" under "Online Learning Center"), featuring supplementary materials, quizzes for each chapter, and a guide to "Doing Research on the Web" (accessible through the "Film Screening Room")