FILM1010 - Film and Television Studies
Course Outline

Course Co-ordinator: Associate Professor David Boyd
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Consultation hours: By appointment

Course Overview

Semester: Semester 1 - 2008
Unit Weighting: 10
Teaching Methods: Lecture; Laboratory (Film screening)

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)

Required Text

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 oeuvres of major directors, using these concepts.

Course Outline Issued and Correct as at: Week 1, Semester 1 - 2008
CTS Download Date: February 13, 2008
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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<tr>
<th>Examination:</th>
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<tr>
<td>Class</td>
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<tr>
<td>In-Class Short Answer and Film Analysis Test. Equivalent to 2,000 words. To be conducted in Week 8. Value 50%</td>
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<table>
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<tr>
<th>Essays / Written Assignments</th>
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<tr>
<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 - 2008

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 Wednesday 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 on the prescribed form.

Please go to the Policy and the on-line form for further information, particularly for information on the options available to you, at:

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 5 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 2008
For semester 2 courses: 31 August 2008
For Trimester 1 courses: 18 February 2008
For Trimester 2 courses: 9 June 2008
Students may withdraw from a course without academic penalty on or before the last day of semester and prior to the commencement of the formal exam period. 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 the Student Enquiry Centre.

To change your enrolment online, please refer to

http://www.newcastle.edu.au/study/enrolment/changingenrolment.html

Contact Details

Faculty Student Service Offices

Faculty of Science and Information Technology
Room V19 (Mathematics Building)
Phone: 02 4921 5562

The Faculty of Education and Arts
Room: GP1-22 (General Purpose Building)
Phone: 02 4921 5314

The Faculty of Engineering and Built Environment
Room: EF101 (EF Building)
Phone: 02 4921 6065

The Faculty of Health
Level 2 (Student Services Building)
Phone: 02 4921 7140

The Faculty of Business and Law
Room: SRS130 (Social Sciences Building)
Phone: 02 4921 5983

Ourimbah Focus
Room: AB1.01 (Administration Building)
Phone: 02 4348 4030

The Dean of Students
Dr Jennifer Archer
Phone: 02 4921 5806
Fax: 02 4921 7151
resolutionprecinct@newcastle.edu.au

Deputy Dean of Students (Ourimbah)
Dr Bill Gladstone
Phone: 02 4348 4123
Fax: 02 4348 4145

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
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

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:
   o Level 3, Shortland Union, Callaghan
   o Level 2, Student Services Centre, Callaghan
   o Ground Floor, University House, City
   o 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 12 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 Consideration/ Extension of Time Applications**

Students wishing to apply for extension of time should obtain the appropriate form from the Student Hub.

**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.

**Remarks**

Students can request to have their work re-marked by the Course Coordinator or Discipline Convenor (or their delegate); three outcomes are possible: the same grade, a lower grade, or a higher grade being awarded. Students may also appeal against their final result for a course. Please consult the University policy at: http://www.newcastle.edu.au/study/forms/

**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.

**Preferred Referencing Style**

In this course, it is recommended that you use the Harvard in-text referencing system (similar to the APA system) for referencing sources of information used in assignments. Inadequate or incorrect reference to the work of others may be viewed as plagiarism and result in reduced marks or failure.

An in-text citation names the author of the source, gives the date of publication, and for a direct quote includes a page number, in parentheses. At the end of the paper, a list of references.
provides publication information about the source; the list is alphabetised by authors' last names (or by titles for works without authors). Further information on referencing and general study skills can be obtained from:
1 Infoskills: www.newcastle.edu.au/services/library/tutorials/infoskills/index.html

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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Course Content: At a Glance

Part I: Introduction to Film Form: The Classical Style

Week of:
Feb. 18     Introduction (No screening)
Feb. 25     Lecture: Production  
            Screening: Citizen Kane
March 3     Lecture: Narrative  
            Screening: Stagecoach
March 10    Lecture: Mise-en-Scene  
            Screening: Psycho
March 17    Lecture: Cinematography  
            Screening: Citizen Kane
March 24    Lecture: Editing  
            Screening: Stagecoach
March 31    Lecture: Sound  
            Screening: Psycho
April 7     Class Test (No screening)
April 14, 21 Semester Recess - No Classes

Part II: Introduction to Film History: Alternatives to the Classical Style

April 28    Lecture: German Expressionism and Soviet Montage  
            Screening: The Cabinet of Dr Caligari and Battleship Potemkin
May 5  Lecture: Italian Neo-Realism
Screening: Bicycle Thieves

May 12 Lecture: The French New Wave
Screening: Breathless

May 19 Lecture: The New Hollywood
Screening: Bonnie and Clyde

May 26 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. You should 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: Introduction to Film Form: The Classical Style

WEEK 1: INTRODUCTION TO THE COURSE
Date: 21 February
NO SCREENING

WEEK 2: PRODUCTION
Date: 27/28 February
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: 5/6 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: 12/13 March
Screening: Psycho (Alfred Hitchcock, 1960)
Reading: Bordwell and Thompson, Chapter Six
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: 19/20 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: 26/27 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: 2/3 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?

**WEEK 8: IN-CLASS TEST**  
Date: 10 April  
NO SCREENING

**SEMESTER BREAK**  
Friday 11 April to Monday 28 April 2006

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**Part II: Alternatives to the Classical Style**

**WEEK 9: GERMAN EXPRESSIONISM AND SOVIET MONTAGE**  
Date: 30 April/ 1 May  
Screening: *The Cabinet of Dr Caligari* (Robert Wiene, 1919) and *Battleship Potemkin* (Sergei Eisenstein, 1925)  
Reading: Bordwell and Thompson, pp. 464-65; 472-74; 478-81  
Study Questions:  
1. What were the social, economic and cultural conditions in which German expressionism and Soviet montage filmmaking arose?  
2. What were their defining formal and narrative features, and how are they exemplified by *The Cabinet of Dr Caligari* and *Battleship Potemkin*?  
3. What were their lasting legacies?

**WEEK 10: ITALIAN NEO-REALISM**  
Date: 7/8 May  
Screening: *Bicycle Thieves* (Vittorio De Sica, 1949)  
Reading: Bordwell and Thompson, pp. 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 was its lasting legacy?

WEEK 11: THE FRENCH NEW WAVE
Date: 14/15 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 was its lasting legacy?

WEEK 12: THE NEW HOLLYWOOD
Date: 21/22 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: 28/29 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?

ASSESSMENT

1. IN-CLASS TEST
Date: Thursday, 10 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 studied in the first half of the course. (25%) (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 TWO films studied in terms of the ways in which they conform to or challenge the norms of classical Hollywood cinema.

Due date: Thursday 12 June (by 5pm)
Length: 2000 words
Value: 50%