

**HASS 02.103 – Film Studies: History, Theory and Practice**  
**Autumn (August – December) Semester 2017**

**Introduction**

Students will be introduced to the key notions of film studies; the notion that film is an art form and the subject of criticism and intellectual discourse. The class will also survey over one hundred years of film history, beginning with the early pioneers of cinema such as Edison and the Lumière brothers, then moving on the eras (1930s, 1960s, 2000s) that oversaw the most rapid technological advancements. The film selection features four films that are themselves about filmmaking, therefore constituting a “subtheme” for class discussions.

Analysis extends to the digital age, including CGI, 3D and VR technology. The class will consider how rapid advances in technology, the increased accessibility of digital technology and new means of distribution (i.e. the internet), have impacted on the film industry and how these developments will shape the medium’s future.

The class will also entertain the idea that film criticism and filmmaking are one and the same thing. To this end, students will be required, in groups of 5 or 6, to participate in the production of a short film. Students will thus gain professional training in multiple aspects of the filmmaking process while simultaneously reflecting on questions raised by their viewings and readings.

**Schedule of Classes**

Lecture followed by film screening:

Tuesday: 3.00 – 6.00 pm @ LT4

Recitations classes:

Thursday: 3-5pm @ TT 8

Friday: 11am – 1pm @ TT 8

Additional one-off tutorials relating to cinematography and editing to be scheduled in due course.

**Office Hours**

I will generally be available for consultations in my office on Tuesday from 1pm. If you would like to schedule an appointment, please send me an email and we can arrange a time.

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## Schedule of Viewings & Readings

The assigned readings are listed below. The texts are either available in the SUTD library (reference copies) or the online SUTD library: please refer to [List of Materials](#). If a text is not available, I will provide a copy and share this with you.

### Week 1

- **Introduction to Film Studies**

Film Screening: **8 ½ (excepts, Fellini, 1963) ~ and ~ *The Artist* (2012)**

Readings: (i) Bordwell (*Film Art*): Ch.1 – “Film Art & Filmmaking”: 2-16  
[8<sup>th</sup> edition: 3-21]  
(ii) Ch. 9 – “Film Genre”: 328 – 339 (optional to 349)

### Week 2

- **The Beginnings of Film: 1890s – 1910**
- **1920-30s: The Silent Era**

Film Screening: ***Modern Times* (Chaplin, 1936)**

Readings: (i) Bordwell (*Film Art*): Ch. 5 – “The Shot: Cinematography”: 160 – 216;  
Ch. 12 – “Historical Changes ...”: 460 – 479  
[8<sup>th</sup> edition: 162 – 216; 440 – 459]  
Suggested: (ii) *Technique of Film & Video Editing* (ebook): Chapter 1 & 2 (“The Silent Period” & “The Early Sound Film”)

### Week 3

- **1930s: Sound & Colour**

Film Screening: ***The Wizard of Oz* (Fleming, 1939)**

Readings: (i) Bordwell (*Film Art*): Ch. 2 – “Film Form”: 50-70; Ch. 12 – “Historical Changes ...”: 480-483 [8<sup>th</sup> edition: 54-73; 456-59]  
(ii) Prince: Ch. 11; esp. 423-430 (Psychoanalysis) and 451-461 (Feminism)  
(iii) Select scholarly articles & materials (see eDimension)

### Week 4

- **1940s-50s: American Film Noir**

Film Screening: ***Touch of Evil* (Welles, 1958)**

Readings: Bordwell (*Film Art*): Ch. 8 – “Style and Film Form”: 308 – 326 & (recommended) Ch. 6 – “The Shot: Cinematography”: 160 - 217  
[8<sup>th</sup> edition: 316-326; 480-482; 160-217]  
(ii) Select scholarly articles & materials (see eDimension)

### Week 5

- 1930-1950s: The Hollywood Golden Age, Alfred Hitchcock & Art Cinema

Film Screening: ***Vertigo* (Hitchcock, 1958)**

Readings: (i) Bordwell (*Film Art*): Ch. 4 – “The Shot: Mise-en-Scene”: 112 -140; [8<sup>th</sup> edition: 112 – 134]  
(ii) Bordwell (*Poetics* – ebook): “From Shriek to Shot”;  
(iii) Hitchcock-Truffaut: (excerpts on eDimension)

### Week 6

- 1960s: The French New Wave

Film Screening: ***Pierrot le fou* (Godard, 1965)**

Readings: (i) Bordwell (*Film Art*): Ch. 6 – “Editing”: 218-265; Ch.12 – “Historical Changes”: 485- 488; [8<sup>th</sup> edition: 218 – 465; 459-463]  
(ii) *Technique of Film & Video Editing* (ebook): Ch. 8 (“International Advances”)  
Suggested: (iii) Truffaut: “A Certain Tendency of French Cinema” (eDimension)  
(iv) Bordwell (*Film Art*): Ch. 11 – “Film Criticism”: 415-420

~ PRESENTATION OF SHORT FILM PROPOSAL ~

Week 7 Recess

### Week 8

- 1960s-70s: New Hollywood

Film Screening: ***A Clockwork Orange* (Kubrick, 1971)**

Readings: (i) *Technique of Film & Video Editing* (ebook): Ch. 10 “Kubrick – New Worlds & Old.”  
(ii) Bordwell (*Art Film*) – Ch. 7 “Sound”: 266 – 298 [8<sup>th</sup> edition: 264 –303]  
(ii) Selected scholarship  
**Midterm held in Recitation**

~ MIDTERM IN RECITATION ~

### Week 9

- 1990s: New Forms, Styles & Asian Attitude

Film Screening: ***Chungking Express* (Wong Kar-Wai, 1994)**

(i) Bordwell (*Art Film*) 425-429 Ch. 12 – “Historical Changes”: 494-498 [8<sup>th</sup> edition: 405 – 410; 468 – 474]  
(ii) Selected scholarship

## Week 10

### ▪ 2000s: Digital Age # 1

Film Screening: ***The Idiots* (Von Trier, 1998)**

Readings: (i) *Cinema in the Digital Age* (ebook): Intro; Against Method; The Digital Spectacular; DV Humanism  
(ii) Dogma Manifesto & Online Materials (see eDimension)  
(iii) Selected scholarship

## Week 11

### ▪ 2000s: Cinema at 100 Years - Hollywood in Crisis – The Postmodern

Film Screening: ***Mulholland Drive* (Lynch, 2001)**

Readings: (i) Bordwell (Art Film): Ch. 3 - "Classic Hollywood narrative": 97-99; 334-336 ("Crime Thriller as Subgenre"); 474-476 ("Surrealism")  
[8<sup>th</sup> edition: 94-96; 322 – 326; 452 – 453]  
(ii) *Technique of Film & Video Editing* (ebook): Ch. 30 "Nonlinear editing"

## Week 12

### ▪ 2000s: The Digital Age # 2

Film Screening: ***Side by Side* (Kenneally, 2012)**

Readings: (i) *Cinema in the Digital Age* (ebook): Analogue; Digital Splice; Boredom and Analogue Nostalgia; Realism.  
(ii) Bordwell (*Film Art*): "Special effects" 175-178 & Ch 10. – "The Animated Film": 386-398 [8<sup>th</sup> edition: 173-78; 370 – 378]

## Week 13

### ▪ The Future of Cinema

Film Screening: ***Birdman* (Iñárritu 2014)**

Readings: (i) *The Good, the Bad and the Multiplex: What's Wrong with Modern Movies* (Mark Kermode, excerpts on eDimension)  
(ii) *3D Movie Making* (ebook): Chapters 1-3

## Week 14

~ FINAL EXAM Monday 11 December 2017, 2-4pm, CC13 ~

## Course Goals

1. Review and learn how to “read” innovative and artistic works of cinema in an academic context.
2. Demonstrate an ability to discuss cinema’s status as an art form.
3. Identify and analyse the conditions that have fostered innovation throughout the history of cinema.
4. Apply learnings of the production process to the practice of filmmaking.
5. Assess the impact of the digital revolution on contemporary filmmaking practice and appraise film’s status as an art in the digital era.

## Assessment

In groups of 2-4 you will give one **presentation in class**. This will focus on the film we have viewed in lecture and technical innovations of the historical time period under consideration. You have the provision of writing a weekly film review (**<250 words**) giving your thoughts and feelings about the week’s film. You are expected to make a minimum of **3 entries** over the course of the semester.

The **filmmaking project** is the largest single component of the assessment criteria (**35%**). In teams of 6 - 8, you will conceptualize and produce your own short film of approximately 5 minutes. In **week 14** you will present the finished film at a screening ceremony and before a jury of professors and film professionals, who will commend and critique your film, giving awards where appropriate. Each member of the group will document their involvement in the creative process and submit a **short written dossier** (2-3 pages) that will be graded in conjunction with the final screening. The **midterm** (1hr30 mins, week 6, in class) will require definitions of key terms, a short essay on one of the films screened and a “sequence analysis” of a film clip (also from the syllabus) viewed in class. The **final** (2 hrs – in lecture time) will follow a similar format.

## Grading

Assessment	Percentage	Time Schedule
Class participation (includes group presentation & eDimension journal entries)	20%	Weeks 1-14
Midterm	20%	Week 6
Final	25%	Week 14
Filmmaking Project	35%	Weeks 1-14

**(Grade A = 90%; Grade B = 80%; Grade C = 70%, Grade D = 60%. 50% = passing grade.)**

## **Attendance**

Students are expected to attend all lectures and classes. Absence for medical reason can be excused with a written note from a physician. Any unexcused absence will affect your final grade for the course.

## **Lecture Attendance Policy**

The following guidelines must be respected:

- Arrival at lecture should be timely.
- Chatting during lecture is not allowed.

## **Academic Integrity**

Students are expected to produce their own work, whether individually or in groups. Do not copy work from the internet or other published sources without proper citations. This is plagiarism and if a student is found to be doing so, he or she will be subject to disciplinary measures including potentially failing the course.

Plagiarism is the use of some one's intellectual work without acknowledgement. It is a serious offense. It is the policy of the university that students who plagiarize will be severely disciplined. Full acknowledgement for all information obtained from sources outside the classroom must be clearly stated in all written work submitted and in all oral presentations, including images or texts in other media and for materials collected online. All ideas, arguments, and direct phrasings taken from some one's work must be identified and properly footnoted. Quotations from other sources must be clearly marked as distinct from the student's own work. For further guidance on the proper forms of attribution, consult a HASS faculty member. You should also read the SUTD Academic Integrity Policy on the university's website.

## LIBRARY RESOURCES

What is Cinema (Vol 1 & 2) BAZIN	In library PN1994 BAZ
Poetics of Cinema BORDWELL	<a href="http://www.SUTD.ebib.com.au/patron/FullRecord.aspx?p=1074740">http://www.SUTD.ebib.com.au/patron/FullRecord.aspx?p=1074740</a>
Film Art: An Introduction (10 <sup>th</sup> Edition) BORDWELL	In library PN 1995 BOR
Film Theory and Criticism: Introductory Readings BRAUDY	In library PN1994 BRA
The Technique of Film and Video Editing: History, Theory and Practice K. DANCYGER	<a href="http://www.SUTD.ebib.com.au/patron/FullRecord.aspx?p=610550">http://www.SUTD.ebib.com.au/patron/FullRecord.aspx?p=610550</a>
What Cinema Is! DUDLEY	<a href="http://www.SUTD.ebib.com.au/patron/FullRecord.aspx?p=487730">http://www.SUTD.ebib.com.au/patron/FullRecord.aspx?p=487730</a>
Camera: A History of Photography from Daguerreotype to Digital T. GUSTAVSON	In library TR15 GUS
The Language of Films EDGAR HUNT	<a href="http://atoz.ebsco.com.library.sutd.edu.sg:2048/Link/PackageLocation/13501?PackageLocationId=3508054&amp;UrlSource=ATOZ&amp;Usage=ATOZ">http://atoz.ebsco.com.library.sutd.edu.sg:2048/Link/PackageLocation/13501?PackageLocationId=3508054&amp;UrlSource=ATOZ&amp;Usage=ATOZ</a>
Theory of Film KRACAUER	In library PN1994 BRA
Making Movies S. LUMET	In library PN1995.9.P7 LUM
3D Movie Making: Stereoscopic Digital Cinema from Script to Screen B. MENDIBURU	<a href="http://www.SUTD.ebib.com.au/patron/FullRecord.aspx?p=535309">http://www.SUTD.ebib.com.au/patron/FullRecord.aspx?p=535309</a>
Film Language: A Semiotics of the Cinema METZ	In library PN1995 MET
How to Read a Film: Movies, Media and Beyond MONACO	In library PN1994 MON
Cinema in the Digital Age N. ROMBES	<a href="http://www.sutd.ebib.com.au.library.sutd.edu.sg:2048/patron/FullRecord.aspx?p=909596">http://www.sutd.ebib.com.au.library.sutd.edu.sg:2048/patron/FullRecord.aspx?p=909596</a>
Movies and Meaning S. PRINCE	In library PN 1994 PRI
The Digital Filmmaking Handbook S. SHENCK	<a href="http://search.ebscohost.com/login.aspx?direct=true&amp;scope=site&amp;db=nlebk&amp;db=nlabk&amp;AN=374557-">http://search.ebscohost.com/login.aspx?direct=true&amp;scope=site&amp;db=nlebk&amp;db=nlabk&amp;AN=374557-</a>
Film Theory: An Introduction R. STAM	In library PN 1995 STA
Hitchcock TRUFFAUT	In library PN 1998.A3 TRU
Complete Guide to Film and Digital Production: The People and the Process L. WALES	In library PN1995.9.P7 WAL
Adobe Premiere Pro CS6 Classroom in a Book: The Official Training Workbook from Adobe Systems (Classroom in a Book (Adobe)) Paperback – 9 Jul 2012 by Adobe Creative Team	<a href="http://proquestcombo.safaribooksonline.com.library.sutd.edu.sg:2048/book/video/9780133005660">http://proquestcombo.safaribooksonline.com.library.sutd.edu.sg:2048/book/video/9780133005660</a>
The Wizard of Oz and Philosophy	<a href="http://SUTD.ebib.com.au/patron/FullRecord.aspx?p=782098">http://SUTD.ebib.com.au/patron/FullRecord.aspx?p=782098</a>

