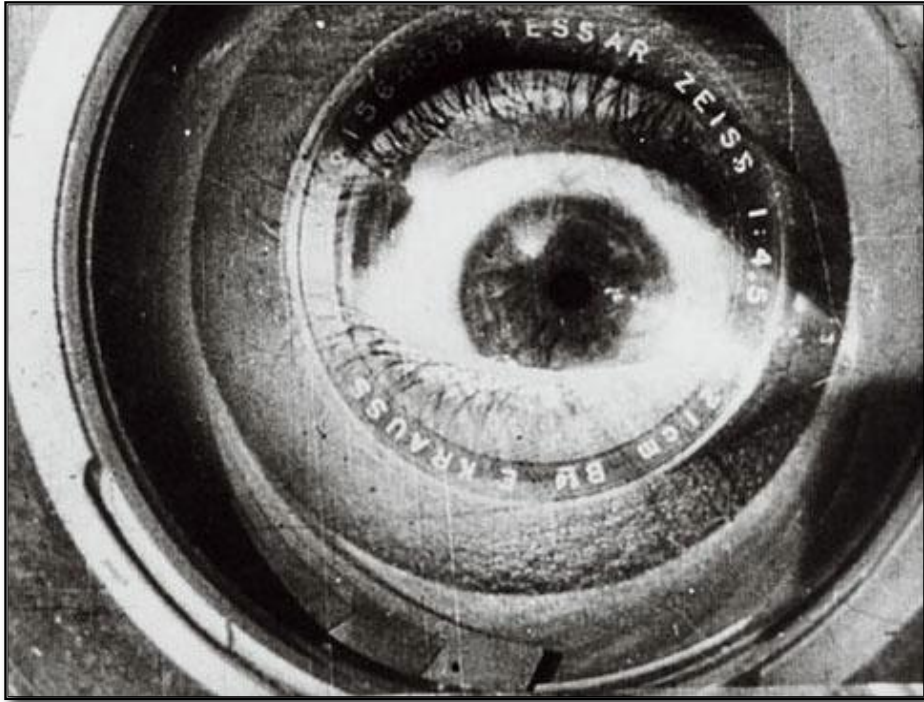


# **MA in Film**



**2016 – 2017**

**School of Arts, English,  
and Languages**

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### GENERAL INFORMATION

The Film office is in reception on the ground floor of no. 21 University Square. The area administrator is Ms. Marian Hanna: [m.hanna@qub.ac.uk](mailto:m.hanna@qub.ac.uk). Our office is open for student enquiries on weekdays from 9.00am -1pm and from 2.30-4.30pm. Essential information relating to timetabling, teaching and assessment is posted on the notice board beside reception on the ground floor of 21 University Square. It is

the responsibility of all students to check their notice board regularly. If you are not required to submit items of written work online/QOL, then they should be left in the office.

The film post-production suites can be found in the back return area of 21 University Square. The stores from which equipment is issued – and bookings made for editing facilities – can also be found in House 21. If you have any technical queries or requests contact Glenn Gallagher (no. 0G/004 21 University Square): [g.gallagher@qub.ac.uk](mailto:g.gallagher@qub.ac.uk)+44 (0) 289097-3856

Do not hesitate to ask for advice or clarification on any academic related matter if you feel it is necessary. In the first instance specific enquiries should be directed to the relevant module convenor. Other concerns can be brought to the attention of one of your MA Staff Student Consultative Committee (SSCC) representatives. Any issues regarding your registration, module choice, or changes to status (ft/pt) can be directed to the MA convenor:

**Semester 1:** Prof. Cahal McLaughlin (Rm 01.003, 21 University Sq.)  
Email: [c.mclaughlin@qub.ac.uk](mailto:c.mclaughlin@qub.ac.uk)  
Phone: +44 (0)28 9097-3634

**Semester 2:** Dr Des O’Rawe (Rm 03.003, 22 University Sq.):  
Email: [d.orawe@qub.ac.uk](mailto:d.orawe@qub.ac.uk)  
Phone: + +44 (0) 289097-3677.

MA in Film and Visual Studies Pathway

**Semester 1**

You **must** complete the ***Postgraduate Training and Research Methods*** strand and **two** other Modules

*Postgraduate Training and Research Methods: 40 Cats*

AHS7001 (Faculty Postgraduate Training Strand): 20 CATS

SCA7005: (Film and Visual Research Skills): 20 CATS

FLM7010: 20 CATS

*Scriptwriting*

Convenor: Dr. Richard O'Sullivan

FLM7012: 20 CATS

*Political Film: Conflict and Form*

Convenor: Dr. Al Fisher

FLM7013: 20 CATS

*Film Industries and Digital Cultures*

Convenor: Dr. Stefano Baschiera

Semester 2: Part 1 (February to June)

You

must

**FLM7004: 20 CATS**

*Cinema and Memory*

Convenor: Dr. Gary D. Rhodes

complete any two of the following modules:

**FLM7017: 20 CATS**

*Cinema, Regulation, and Audiences*

Convenor: Dr. Sian Barber

**FLM7008: 20 CATS**

*Film Practice (Workshops and Project Development)*

Convenor: Prof. Cahal McLaughlin

May:

Choose Dissertation or Advance Practice Project

Semester 2: Part 2 (July to September)

FLM7005: 40 CATS

*Written Dissertation*

or

*Advanced Creative Practice Project*

September: Dissertation/Advanced Practice Project: Submission

# Timetable

## Semester 1

Day/Time/Location	Module	Convenor
See below	AHS7001 + SCA7005 <i>PG Training &amp; Research Skills Workshops</i>	Prof. Cahal McLaughlin/Dr. Des O'Rawe
Tues, 2-6pm Screen 2, DFC	FLM7013 <i>Film Industries and Digital Cultures</i>	Dr. Stefano Baschiera <a href="mailto:s.baschiera@qub.ac.uk">s.baschiera@qub.ac.uk</a>
Weds., 10am-2pm Screen 2, DFC	FLM7012 <i>Political Film: Form and Conflict</i>	Dr. Al Fisher <a href="mailto:a.c.fisher@qub.ac.uk">a.c.fisher@qub.ac.uk</a>
Thursday, 2-5pm Film Studio	FLM7010 <i>Screenwriting</i>	Richard O'Sullivan <a href="mailto:r.osullivan@qub.ac.uk">r.osullivan@qub.ac.uk</a>

## Semester 2

Day/Time/Room	Module	Convenor
Tues, 2-6pm Film Studio	FLM7010 <i>Film Practice</i>	Prof. Cahal McLaughlin <a href="mailto:c.mclaughlin@qub.ac.uk">c.mclaughlin@qub.ac.uk</a>
Weds., 10-2pm Screen 2, DFC	FLM7004 <i>Cinema and Memory</i>	Dr. Gary Rhodes <a href="mailto:g.rhodes@qub.ac.uk">g.rhodes@qub.ac.uk</a>
Thursday, 1.30-5.30pm QFT 2 20 University Square	FLM7017 <i>Film Censorship, Regulation, and Audiences</i>	Dr. Sian Barber <a href="mailto:s.barber@qub.ac.uk">s.barber@qub.ac.uk</a>
	FLM7005 <i>Major Creative Project/Dissertation</i>	Dr. Des O'Rawe <a href="mailto:d.orawe@qub.ac.uk">d.orawe@qub.ac.uk</a>





## *Postgraduate Training and Research Methods: 20 CATS*

AHS7001 (Faculty Strand): 20 CATS: *Research in Humanities: Concepts, Issues, and Methods*

Every course of study has at its heart debates regarding how we can or ought to see, think and talk about the mix social forces, cultural artefacts and institutional dynamics that we encounter. As a masters student you have chosen to engage a very deep level with one element of these debates and in doing so you will enrich and deepen the repertoire of interpretative tools that you bring to bear on the world, both in your postgraduate studies and -- we hope -- beyond.

This module serves and supports this deep engagement by introducing you to questions of method and knowledge-making at a broad level. The module is formed around discussions of the changing ways in which knowledge claims are understood, how knowledge is generated and regulated, how it is transferred between people, communities and cultures and indeed how changing ideas of knowledge play a role in turn in our shifting understandings of personhood, community and culture.

Key questions for the module include: Who creates knowledge? How? What are its uses? How can we adopt a critical stance to its acquisition and dissemination? How does asking these questions facilitate an enhanced engagement with the world around us and with both our disciplines and our contribution, as scholars, to testing and furthering the parameters of those disciplines?

By taking place at the faculty-level, the module has a pragmatic function of engaging questions about knowledge-claims that all scholarship in the Arts, Humanities and Social Sciences shares, facilitating your programme by placing your specific studies in context. It also gives you the important opportunity to encounter and engage with students from a range of disciplines. The module will be at its most rewarding where you get the chance to explore the way in which shared questions are approached in a range of interesting ways. The module represents an opportunity for you to think about the vast range of pathways to knowledge and understanding that are available and to think and read back into your discipline in that broader context.

## *Film and Visual Research Skills: 20 CATS*

SOCA7005: (School Strand): 20 CATS: *Film and Visual Research Skills*

*Students must complete all FOUR 5-CAT units of study*

### Semester 1

1. *Academic Writing and Presentation* (Prof. Cahal McLaughlin: 3 X 2hr sessions: Mon. 4-6pm): 5 CATS\*
2. *Approaches and Practices: 1: Making Images* (3 X 2hr. practical workshop: Weds. : 4-6pm): 5 CATS

### Semester 2

3. *Approaches and Practices: 2: Interpreting Images* (2 X 3hr. seminars): 5 CATS
4. *Film Production, Culture, and Employability: The Case of Northern Ireland* (2 X 3hr. sessions (incl. roundtable discussion/debate with local industry professionals): 5 CATS\*

\*Part-time students are welcome to audit unit 1 in the first year of their studies.

## PROGRAMME DESCRIPTION: MA IN FILM & VISUAL STUDIES

Aim: To develop skills in the creative practice and critical analysis of film and to facilitate the development of critically informed production in the moving image.

Duration: 1 year full-time - 2 years part-time.

Course description: This MA combines taught modules with project work in order to provide an advanced programme of study in film as a creative practices. It seeks to give advanced students and professionals the critical and creative skills to develop their work. As such, the course draws upon key critical traditions and facilitates, film project work. Screenings, film and exhibition analysis and discussion, together with specialist seminars, research and project development workshops, and film and photography practice workshops led by industry professionals seek to facilitate the student's creative and critical development.

The emphasis throughout the programme is on giving the student the creative, critical and technical skills to deepen appreciation of film as creative media and to explore cultural and artistic possibilities within the broader field of the visual arts. The programme is designed to provide a degree of specialisation in its later stages around a range of critical and creative options. Students opt for their final work either to research and write an academic dissertation or to produce a final creative project in the moving image field. As such the programme provides a platform for either professional development in the creative industries or further postgraduate study (i.e. PhD ) via critical and historical study and/or creative practice.

### MODULES OF STUDY 2016-17

#### Semester One

- AHS7001 + SCA7005: Units 1-2
- Screenwriting
- Political Film: Form and Conflict
- Film Industries and Digital Cultures

#### Semester Two

- SCA7005: Units 3-4
- Cinema and Memory
- Film Practice
- Film Censorship, Regulation, and Audiences

Summer (July - September)

- Dissertation/Final project

Students can choose to either write a 15,000 word dissertation on a topic of their choice or to produce a final creative film or photographic project (fiction, documentary or experimental) accompanied by a critical essay of 3,500 words contextualising their work.

## MA PATHWAYS

Full-time MA students take 4 modules of study plus the Dissertation; part-time students take one module in each semester in their first year and the remaining two modules plus the dissertation in their second year.

The Faculty Research Methods component (AHS7001) modules are Compulsory for all students (full and part-time) in their first year. Part-time students may complete units 1 & 4 of the Research Skills in Film and Visual Studies strand in the first year of studies, if they wish.

## COURSE ASSESSMENT

### Marks for MA Modules

The pass mark for the MA is 50%. The MA degree at Queen's is unclassified (ie you are not awarded a first-class or second-class MA). However, students who pass with an overall average of 70% are awarded an MA with Distinction.

### Mark Scheme

The School's Learning and Teaching Committee has composed a grid outlining the assessment criteria for all MA coursework within the School. MA modules are assessed by one 5000-6,000 word, or two essays of 3500-4000 words. The dissertation should not exceed 15,000 words in length. Time based project work should not normally exceed 10 mins. Film Studies has published a useful guideline to the assessment of project work which is included in the appendices of this document.

## MODULE DESCRIPTIONS

- Full Module Descriptions with weekly schedule, assessment details, reading lists, etc. will be provided at the first meeting.

## Semester 1.

AHS7001: Postgraduate Training & Research Methods

SCA7005: Film & Visual Research Skills: Units 1+2

FLM7010: Screenwriting (Convenor: Richard O'Sullivan) In this module, students will learn skills that enable them to develop original or adapted screen ideas. The module also offers a series of workshops which involve input from industry professionals. Throughout the semester, students are given a thorough appreciation of narrative forms and structures within film and they are encouraged to explore a range of techniques for developing character and dialogue. Writing for experimental and documentary forms will also be studied.

FLM7020: Political Film: Conflict and Form (Convenor: Dr. Al Fisher)

This module examines the relations between cinema and political conflict, with a particular emphasis on how film has been adapted and transformed by the ideological demands of events, and their aftermath. Examining relationships between film form and political resistance, the module will concentrate on the various ways in which filmmakers have used cinema as a means of examining, testing, and disseminating ideas about the politics of style, form, and representation. This semester, the module will concentrate on a range of key examples of what broadly may be described as 'non-western' film, understood in relation to wider theoretical ideas about orientalism, difference, and hybridity. It will also examine how filmmakers have both appropriated the forms and techniques of European and American cinemas, and challenged, extended or subverted their norms and approaches in the course of producing politically resistant works. Films studied will include works by Tomás Gutiérrez Alea, Glauber Rocha, Fernando Solanas, Ousmane Sembene, and Med Hondo.

FLM7013: Film Industries and Digital Cultures (Convenor: Dr. Stefano Baschiera)

This module aims to introduce students to the various practices of film industry through a specific focus on European cinema. Methods and theories supporting the critical study of media industries through a series of case studies covering such topics as the marketing, critical reception, distribution and exhibition of films, looking in particular at the impact of the digitalisation. In doing so, the course will also cover theories of authorship, national and transnational cinemas, globalisation and reception studies. Students on this module will engage with theorisations of the production, promotion circulation and reception of cinema, and will be required to analyse both theoretical texts and primary source materials in order to gain fuller understanding of these topics.

This module also provides an overview of the methodological issues involved in the actual practice of carrying out research projects on the topics discussed. Students will learn about the various industrial approaches to understanding films and filmmakers, and gain the study skills necessary to conduct their own research project: a single-film or single-director case study exploring one (or more) of the issues covered in the module.

## Semester 2

SCA7005: Film & Visual Research Skills: Units 3+4

FLM7004: Cinema and Memory (Convenor: Dr. G. Rhodes)

This module interrogates the purposes, methodologies, and problems of historiographic practice in relation to cinema history. Throughout the module, early cinema will be discussed as a key example of these concerns, and reference will be made to the practices and arguments of such film historians as Charles Musser, Tom Gunning, Robert Allen, and Douglas Gomery.

FLM7008: Film Practice (Convenor: Prof. Cahal McLaughlin)

This is a practice-based course on the methods, processes and creative competencies involved in the development of a film project. The emphasis is on the combination of theory and practice within a workshop setting (using the input of industry tutors) to develop project ideas into a coherent form that can be successfully shot and edited. Accordingly, the module uses different modes of teaching and learning which are designed to develop skills and awareness of the development and management of film projects in preparation for production.

FLM7017: Film Censorship, Regulation, and Audiences (Convenor: Dr. Sian Barber)

This module will introduce students to the various practices of audience and reception studies, and the debates surrounding film censorship and the regulation of cinema. It will explore how film censorship works both as a concept and in practice. Focusing mainly on Britain, it will use controversial examples to explore representation of different taboos including sex, violence, religion and language. In doing so it will also pay significant attention to the role of the audience; it will explore how audience responses to specific films change over time, how liberalising trends in society affect responses to cinema, and the framework of regulation which limits or controls access to particular films. Related topics which will be explored will include art house cinema audiences, fandom, cult cinema and spectatorship.

FLM7005: MA Dissertation/Creative Project (Convenor: Dr. Des O'Rawe)

Students who have attained a pass mark (50%) for the four taught modules may proceed to a dissertation, which constitutes the last two modules of the MA programme.

Students can choose to either write a 15, 000 word dissertation on a topic of their choice or to produce a final creative project, a short film or photographic work

(fiction, documentary or experimental) accompanied by a critical essay of 3,500 words. This creative project can be either an individually realised one or an approved group project involving a number of master's students. The dissertation/project should be submitted no later than 15 September (or 1st May for part-time students).

#### Dissertation/Creative Project Timetable

Students should decide upon a dissertation/project topic in consultation with a relevant module convenor. They must decide which dissertation option, critical or creative, they wish to pursue. In the case of full-time students this decision should be taken before the end of Semester 1. An appropriate member of staff will be assigned as supervisor. Dissertation/project may be on a topic of your choice, but appropriate advice will be given with regard to the research/practice specialisms of staff members. In the case of film/imaging projects all projects must be judged to be viable within the time and resource constraints of the MA with the composition of each group and the roles within this agreed. Final decisions on this will be made by the course team.

You may make use of material that has contributed to an essay or seminar presentation, but should not repeat the main focus of such coursework. In the case of final creative projects scripts developed in earlier part of the programme can be used as the basis for final project work.

The Faculty of Humanities' Guidelines recommends that there should be at least four meetings between supervisor and students. In practice, most students will be in contact with their supervisor on a more regular basis. Each creative project will be allocated a supervisory tutor.

In the case of written dissertations, two bound copies of the dissertation should be submitted to the Film Studies. The dissertation should contain:

1. A title page, including the following rubric: Submitted by .....(name), BA (or equivalent), in accordance with Higher Degree Regulations for the Degree of MA in .....(subject area) in the Faculty of Humanities of Queen's University, Belfast on .....(date)
2. A table of contents
3. A bibliography of works consulted
4. The dissertation should be presented in accordance with the *MHRA Style Guide*, or the Film style guide.

In the case of project work two bound copies of the critical essay and an individually kept production log documenting your creative process and individual contribution to any group project undertaken should accompany the practice submission. This will normally be either in the form of a DVD or mini DV version of the film/project.

## LEARNING RESOURCES AND HOW TO USE THEM LIBRARIES

Books and film material used in the Film Studies courses are available in: •Main library, it has a wide-ranging collection of books, journals and films on video and DVD. The main library has an audio visual section which houses feature films on video and DVD. This material may be borrowed and taken out of the library. It may be viewed in the library and facilities for viewing either individually or in small groups are available. From time to time films will be assigned for viewing in addition to weekly screenings during class time. You may of course extend your own interests and deepen your own understanding of the cinema by making use of the library collection.

## QUEEN'S FILM THEATRE

All screenings and most cinema classes for the film modules will take place in the newly refurbished QFT 2, Seminar Room 3 (DFC), and seminar room in 21 University Sq. QFT is a public facility used in the evening for commercial screenings so it is essential that we treat this space with respect. Students are encouraged to attend normal commercial screenings in the QFT which programmes some of the best of contemporary and modern world cinema (student reductions are available on admission prices). There are also opportunities for student organised events to be hosted in the QFT (mini festivals, special screenings and discussions and invited film makers).

## FILM FESTIVALS, SPECIAL SCREENINGS, Etc.

Throughout the year in the QFT there are film festivals and films presented by guest filmmakers, for example the Belfast Film Festival in March and the Belfast Arts Festival at Queen's in October. We will seek to notify you via the notice board as these events come up and we strongly urge you to attend as many screenings and film events as you can. Film Studies organises a Senior Seminar to which filmmakers, photographers and critics are invited to present work (for this semester's programme see the MA notice board in House 11). We also jointly organise events with the NIFTC to bring visiting directors and run workshops.

## FILM AND PHOTOGRAPHIC EQUIPMENT

We have a range of digital cameras, (DV and HDDV, still digital cameras) and editing suites (Mac Platforms/Final Cut Pro). Cameras and other gear may be borrowed from the department for approved group or individual projects but only with a request form countersigned by the relevant member of staff who will be supervising these projects (usually your module convenor). Equipment is issued from our store on request 12-1pm and 2-4 pm each day. Students are responsible for all losses and breakages of equipment in their possession. They are also expected to return equipment borrowed promptly and may be denied access to facilities if gear is



returned late. Students are responsible for purchasing the tape stock and other consumables they require for their projects and while every attempt is made to facilitate students in their projects we cannot guarantee that a particular piece of equipment is available for you for every shooting assignment you make. Students must book editing machines for their postproduction work via the computer system in the store room. MA students can also book the more advanced facilities in the On-line and sound dubbing suites. If students fail to show for editing times booked machine time will be reallocated.

All students are responsible for their negatives/tape masters. These are your intellectual property so take good care of them and make sure you back up digital files on DVDs when handing in imaging work. All submitted project work is available for collection after the resit exam board in the year in which it was submitted (mid Sept). Work not collected will be destroyed. All imaging work produced as part of your course must acknowledge "Film Studies, Q.U.B" in its title /credit page and we reserve the right to keep a copy of all submitted course projects for our archives. Film and photographic production is an exacting and at times frustrating business. Our technician is there to assist you in your projects but in a busy department has many other assigned duties. Be courteous and reasonable in your dealings with our technical staff - such care will pay dividends!

## COURSE ASSESSMENT & EVALUATION SOME ADVICE ON WRITTEN WORK

During your period of enrolment you will be required to submit written work for assessment. All work should be produced in conformity with the *MHRA Style Guide* (available on line at <http://www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml>). You are strongly encouraged to word-process your work. If you have not got the necessary keyboard skills, you should do your utmost to acquire them. You are also advised to follow the normal scholarly practice of producing two copies of any work you submit: one to be handed in, one to be retained by you. This latter copy is your guarantee should any questions be raised about the work you have done. In the unlikely event of any assessed work being mislaid, you should be confident that you can produce your own backup copy. You may keep the second copy for your own use. The School must, however, retain any work submitted for assessment for inspection by external examiners and in any teaching audit.

### Essays and Essay Writing

Each essay is evaluated using several different criteria. The following is aimed to give you an idea of the qualities that make up a good undergraduate essay. It is intended as a guide only. We all work and think in different ways.

1. Is your essay relevant to the question as set?
  - a. Make sure that you are clear about the meaning of the question and that you have signalled this understanding in your essay.
  - b. Exclude everything that is irrelevant to the question. Including irrelevant material will result in you losing marks.
2. Is there a clearly recognisable and well-supported argument?
  - a. Be clear from the outset about the points that you are going to make. These points should follow on logically from one another.
  - b. Make sure that each of your points is supported by relevant evidence. This could come either from direct observation of the work you are considering, or be based upon historical events, or on critical, historical and theoretical writings.
3. Is your sentence structure, grammar and vocabulary clear and correct?
  - a. Are you sure about the meaning of all the words you have used in your essay?
  - b. Have you checked the spelling and grammar in the essay? (You are strongly advised to word-process all your assessed work).
4. Evidence and research:
  - a. Have you read widely before embarking on the essay? Is this clear both in the text of the essay and in your bibliography?
  - b. Have you used your evidence in a way that is relevant to the question?
5. Bibliography and notes:
  - a. Bibliography: All sources used in your essay must be acknowledged. Include a list of sources (in alphabetical order) at the end of the essay.
  - b. Notes: Footnotes should be used to cite sources when you have quoted from a

book or article, or when you are closely following someone else's argument.

When your essay is returned to you, you will also receive a cover sheet containing the mark awarded and including comments on the strengths and weaknesses of the essay, and giving pointers for improvement.

#### SOME ADVICE ON CREATIVE PRACTICE WORK

During your course you have the opportunity to submit a major piece of project work to satisfy the dissertation requirement. This may be submitted either on an individual basis or as part of a group project with other MA students. In the case of group projects the responsibility lies with the students to provide the evidence of their contribution to the project by means of accompanying documentation and by reference to the critical essay required to accompany all project submissions. You will be required to submit:

1. a completed draft of project (DVD or mini DV)
2. an accompanying critical essay 3,500 words
3. a log detailing the development of your project and in the case of group projects describing your individual contribution to it.

Project work will be returned to students one year after the completion of the examination process. You are responsible for backing up your project and for the security of all masters/negatives. The School retains the right to copy all submitted work for archive purposes.

#### Film Projects

Practical film and photography exercises and projects are designed to assess your ability to understand visual, narrative and dramatic aspects of film and imaging via studio based practice rather than verbalising it or writing about it. They will involve using digital equipment (still and moving cameras, editing suites, lighting set ups etc) to produce a range of image based work in both the still and moving image, across a range of genres (short dramas, documentary, experimental and multimedia).

MA Project work is assessed according to the following criteria :

- originality of idea and its execution
- mastery of media employed and approach adopted in the project
- student awareness of how their work relates to cognate work, generic and professional conventions and styles
- student capacity to articulate the critical and creative auspices of their work
- effective documentation of creative process and self evaluation.



# FILM STUDIES STYLE SHEET

All written work submitted for formal assessment must follow this Style Sheet.

## 1. Presentation Format

- All assignments should word-processed in Times or Times New Roman font (11pt or 12pt).
- All assignments should be written on one side only of A4 paper. All assignments must be double-spaced or 1.5 spaced. Ample margins (minimum 3 cm.) should be left all round. Each new paragraph should be indented at least four spaces from the left margin. The pages must be numbered consecutively at the top and fastened together with a staple. When submitting assignments, always attach a completed 'Cover Sheet' to the manuscript.

## 2. Sources

- You must acknowledge all written sources used in preparing an essay, so that your readers can locate the texts and passages referred to.
- If, in your written work, you employ ideas or words from the work of someone else without the acknowledgement of exact citation, you have committed plagiarism. Plagiarism is a serious offence, since use without citation of someone else's work makes the implicit claim that it is yours; it is a type of theft. Plagiarism in assessed essays/assignments will be severely penalised and may result in the recording of a mark of zero.

## 3. Titles

- Italicise the titles of: films (e.g. *Citizen Kane*; *Ivan the Terrible, Part 1*; *Death in Venice*); books (e.g. *Renoir on Renoir*; *Hollywood Cinema*; *The Aesthetics of Film*); magazines and periodicals (e.g. *Sight and Sound*; *Screen*; *Studies in French Cinema*; *Film Quarterly*).
- Do not use any other (more exotic) form of typographical emphasis. Enclose within single quotation marks, and do not italicize, the titles of articles; essays; short stories; chapters of books; unpublished works (such as lectures, speeches and dissertations). For example, 'Art is Ambiguous: the Zoom in *Death in Venice*'; 'The Silence of the Silents'; 'Lang, Pabst and Sound'. The purpose of this convention is to avoid ambiguities and confusions: 'Monsieur Verdoux is complex' is a comment on the character of that name; '*Monsieur Verdoux* is complex' is a judgement on the film.

## 4. Quotation and Quotation Marks

- Include short quotations in the body of the text, enclosed by single quotation marks. (By short is meant not more than forty words of prose.) For example, short quotations may be worked into the syntax of your sentence: Chaplin himself remarked that Verdoux is 'never morbid' (*His Life and Art* 232).
- Long quotations should be set off by indentation and spacing from the preceding and following lines of your assignment. (By long is meant more than forty words of prose.)
- Do not put quotation marks around quotations set off from the text in this way.
- Quotations may also be introduced by a sentence and a colon. For example: This fatalistic vision of life is expressed perfectly in Ray's *Bitter Victory*: 'I kill the living and save the dead'.
- Longer quotations should be indented (without quotation marks) and introduced by a sentence and a colon. For example:

Geoffrey Nowell-Smith addresses this contradiction directly and offers little comfort to the would-be Marxist artist-critic:

The problem which arises for the Marxist artist who sees himself as operating in the

critical realist mode is simply this. Given the necessity of a Marxist critique of the work, can he himself double up in the role of critic? The answer, unfortunately, is that he cannot. (*Luchino Visconti* 156)

- Quotations within quotations are enclosed by double quotation marks: Camper states that ‘the film does not “fail to deliver coherence”, rather, it diverts us away from a forced appointment with closure’ (‘Nonnarrative Cinema’ 53).

## 5. List of Works Cited

- The list of works cited, is important for two reasons: it shows the source of quotations and ideas; and it allows you to list works you have read when preparing the assignment but from which you have not quoted directly. All works cited in the assignment must be included in the bibliography. It should also list all the works you have read in preparing your essay.
- It should be divided into two sections – Filmography and Bibliography. Filmography refers to all the films that you have referred to in the course of preparing and writing the assignment. The Bibliography refers to the scholarly works about the subject matter, topics, film/s under discussion (articles, books, etc.).
- Within each section the works should be presented alphabetically. The list of works cited should appear on the last page of your assignment or on a separate page. Each filmographic entry has three parts, each followed by a full stop: the director’s surname, followed by: forename(s) or initial(s); the title of the film; and the release date. Each bibliographic entry has three parts, each followed by a full stop: the author’s or editor’s surname, followed by: forename(s) or initial(s); the title of the work; the publication details. Sample of a Works Cited list for an imaginary assignment on Visconti and Renoir (here designed to reflect variety of resources and entries):

## WORKS CITED

### 1. Filmography

Godard, Jean-Luc. *Contempt/Le Mépris* (1963, Fr., colour, 103 mn.)

Renoir, Jean. *Rules of the Game/La Règle du jeu* (1939, Fr., b&w, 110 mn.)

---. *The Golden Coach/Le Carrosse d’or* (1953, It/Fr., colour, 103 mn.)

Rossellini, Roberto. *Journey to Italy/Vaggio in Italia* (1953, It/Fr., b&w, 80 mn.)

Visconti, Luchino. *Death in Venice/Morte a Venezia* (1970, It./Fr./US, colour, 130 mn.)

---. *The Leopard/Il gattopardo* (1963, It./Fr., Colour, 187 mn.)

Welles, Orson. *Citizen Kane* (1941, US, b&w, 119 mn.)

---. *The Magnificent Ambersons* (1942, US, b&w, 88 mns.)

---. *F For Fake* (1975, Fr./Iran/Ger., colour, 85 mn.)

### 2. Bibliography

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Casetti, Francesco. *Theories of Cinema: 1945-1995*. Austin: University of Texas Press, 1999.

Matthews, Peter. ‘André Bazin - Divining the Real’, *Sight and Sound*

(2002): <<http://www.bfi.org.uk/sightandsound/archive/innovators/bazin.html>>

Nowell-Smith, Geoffrey. *Luchino Visconti*. 3rd ed. London: BFI, 2003.

O'Shaughnessy, Martin. *Jean Renoir*. Manchester: Manchester University Press, 2000.

The following examples illustrate the form of citation for some different kinds of source: *A book by a single author*

Nowell-Smith, Geoffrey. *Luchino Visconti*. 3rd ed. London: BFI, 2003.

Casetti, Francesco. *Theories of Cinema: 1945-1995*. Austin: University of Texas Press, 1999.

*A work in an anthology or compilation*

Altman, Rick. 'The Living Nickleodeon'. *The Sounds of Early Cinema*. Eds. Richard Abel and Rick Altman. Bloomington, IN: Indiana University Press, 2001. 232-240.

Benjamin, Walter. 'Theses on the Philosophy of History (1940)'. *Illuminations*. New York: Fontana. 1968. 245-255.

Flaxman, Gregory. 'Cinema Year Zero'. *The Brain is the Screen: Deleuze and the Philosophy of Cinema*. Ed. Gregory Flaxman. Minneapolis: University of Minneapolis Press, 2000. 87-108.

*A Journal article*

Altman, Rick. 'The Silence of the Silents'. *Musical Quarterly*. 80.4. 1996. 648-718.

Martin, Adrian. 'Mise-en-scène is Dead, or the Expressive, the Excessive, the Technical and the Stylish', *Continuum*, 5.2 . 1992. 179-197

Electronic media Gardner, Geoff. 'Unkind Cuts: Joseph Losey's *Eve*.' *Senses of Cinema* 18 (2001): <[http://www.sensesofcinema.com/contents/01/18/losey\\_eve.html](http://www.sensesofcinema.com/contents/01/18/losey_eve.html)>.

White, Jerry. 'The Films of Bob Quinn: Towards an Irish Third Cinema', *Cinegael* (2003) <http://www.conamara.org/biogr.htm#>

## 6. Footnotes/Endnotes

- In addition to providing a list of works cited you must indicate what you have derived from each source and where in that work you found the material. This allows anyone reading your essay to check your quotations. Just as importantly, it will enable you to find quotations when you are revising. In your assignment, the easiest means of documentation is by means of notes, which should be numbered consecutively through your essay. Notes can be placed either at the foot of the page, or gathered together on a separate page at the end of the essay. Notes must enable the reader to find the reference quickly and easily. The form of a footnote or endnote differs slightly from that of a bibliographical entry. An endnote or footnote has four parts: the author's or editor's name, in normal order, followed by a comma; the title; publication details, in parentheses; a page reference. A full stop completes the documentation note.

- Since the bibliography contains the full details of the works referred to, it is conventional to make frequent use of short references in notes, as long as clarity is maintained.

- The first footnote or endnote should contain full details. Subsequent references may employ a short form. It is often sufficient to cite the author's name when giving a short reference to a text named in the bibliography.
- A clearly recognisable short title should be used to provide a short reference to a text cited in the bibliography. In both cases you should, of course, include page numbers, line numbers, or Act, Scene and line numbers as appropriate.
- Abbreviated forms of reference should be used in preference to expressions such as *op. cit.*, *art. cit.*, and *ibid.*

### Examples of footnotes and endnotes:

A book by a single author

*First reference:*

1 Nowell-Smith, Geoffrey. *Luchino Visconti*. 3rd ed. London: BFI, 2003. 156.

*Short reference:*

2 Nowell-Smith, *Visconti* 152.

*First reference:*

1 Casetti, Francesco. *Theories of Cinema: 1945-1995*. Austin: University of Texas Press, 1999. 102.

*Short reference:*

2 Casetti, *Theories of Cinema* 110.

An article in a periodical

*First reference:*

1 Altman, Rick. 'The Silence of the Silents'. *Musical Quarterly*. 80.4. 1996. 649.

*Short reference:*

2 Altman, 'The Silence of the Silents' 652.

*First reference:*

1 Martin, Adrian. 'Mise-en-scène is Dead, or the Expressive, the Excessive, the Technical and the Stylish', *Continuum*, 5.2 . 1992. 184-85.

*Short reference:*

2 Martin, 'Mise-en-scène is Dead' 87.

A work in an anthology or compilation

*First reference:*

1 Altman, Rick. 'The Living Nickleodeon'. *The Sounds of Early Cinema*. Eds. Richard Abel and Rick Altman. Bloomington, IN: Indiana University Press, 2001. 238.

*Short reference:*

2 Altman, 'The Living Nickleodeon' 239.

*First reference:*

1 Flaxman, Gregory. 'Cinema Year Zero'. *The Brain is the Screen: Deleuze and the Philosophy of Cinema*. Ed. Gregory Flaxman. Minneapolis: University of Minneapolis Press, 2000. 100.

*Short reference:*

2 Flaxman, 'Cinema Year Zero' 105.

A film or video recording *First reference:*

1 *Rules of the Game/La Règle du jeu* (1939, Fr., b&w, 110 mn.)

*Short reference:*

2 *Rules of the Game* (1939)

*First reference:*

1 *Citizen Kane* (1941, US, b&w, 119 mn.)



*Short reference:*  
2 *Citizen Kane* (1939)

Electronic media

*First reference:*

1 Gardner, Geoff. 'Unkind Cuts: Joseph Losey's *Eve*.' *Senses of Cinema* 18 (2001):  
<[http://www.sensesofcinema.com/contents/01/18/losey\\_eve.html](http://www.sensesofcinema.com/contents/01/18/losey_eve.html)>.

*Short reference:*

2 Gardner, 'Unkind Cuts'.

*First reference:*

1 White, Jerry. 'The Films of Bob Quinn: Towards an Irish Third Cinema', *Cinegael* (2003)  
<http://www.conamara.org/biogr.htm#>

*Short reference:*

2 White, 'The Films of Bob Quinn'

Gardner, Geoff. 'Unkind Cuts: Joseph Losey's *Eve*.' *Senses of Cinema* 18 (2001):

1 <[http://www.sensesofcinema.com/contents/01/18/losey\\_eve.html](http://www.sensesofcinema.com/contents/01/18/losey_eve.html)>.

# MA in Film and Visual Studies: 2016-17

FLM7005: Dissertation/Major Project

## LEARNING CONTRACT

TO THE STUDENT: This learning contract outlines responsibilities that you will be assuming in consultation with your supervisor in order to successfully complete this module.

While it is intended to be flexible and individualized, it is designed to help you prepare, plan and complete this project on time. The contract is particularly important for students intending to submit a major project by creative practice and it should directly assist you in formulating: a clear understanding of your chosen topic; an assessment of its viability within the time-frame (i.e. the production and post-production schedule); and realistic expectations in terms of your resource needs and technical support.

The start date for FLM7005 is: 22 June 2017

Please carefully complete this Learning Contract as follows:

- (1) Section 1 (parts (a), (b), and (c)) with your supervisor's signature, by 3 July 2017
- (2) Section 2 with your supervisor's signature by 21 August 2017
- (3) In the event of unforeseen difficulties and/or unsatisfactory progress please complete Section 3 by 4 September 2017
- (4) Keep this contract up to date and submit it with your dissertation major project on/before 24 September 2017

## Section 1

### (a) Contact Information

Name:

E-mail:

Student Address:

Home Phone:

Work Phone:

Mobile:

Supervisor:

### (b) Project Description and Schedule (min. 500 words)

TO BE COMPLETED ON A SEPARATE SHEET

In the course of describing your project and outlining how you intend to complete it, ensure that you provide information on the following:

- (i) Your working title for the project
- (ii) The aims and objectives, research question/s and/or creative strategies

(iii) The appropriateness of its scope and content

And

(iv) Is your timetable of activities/research schedule realistic?

(v) Why have you chosen this topic and what do you hope to learn from this module?

Section 1 (continued)

(b) Initial Meeting and Research Preparation

Both student and supervisor must sign off this section within three weeks of 15 June 2009:

I have submitted a project description and schedule to my supervisor and we have discussed the title, aims, and scope, and agreed an initial research and production schedule.

Signature (student) and Date:

.....

I have met with this student and I am satisfied that the project is appropriate and that a research and production schedule has been agreed.

Signature (supervisor) and Date:

.....

*Further Comments/Notes:*

## Section 2

### Progress and Project Development

This section must be signed off by both student and supervisor on/before 27 August 2009:

I am satisfied that my project is on schedule and that I will be able to meet the submission deadline. I have been in contact with my supervisor and I am satisfied with the level of support available.

Signature (student) & Date

.....

This student has consulted with me about this project and I do not anticipate any serious problems regarding the completion and submission of this project.

Signature (supervisor) & Date

.....

*Further Comments/Notes:*

### Section 3

#### Completion and Submission Problems

In the event of unforeseen difficulties and/or unsatisfactory progress the student and either the supervisor or another F/T member of the MA teaching staff on/before must sign off this section 3 September 2009.

I will not be able to complete and submit my project on time. I have discussed this with my supervisor/a member of the MA teaching staff and we have agreed the following course of action:

Signature (student) & Date

.....

Signature (supervisor or nominee) and Date:

.....

---

*Further Comments/Notes:*

#### CREATIVE PROJECT: ACCOMPANYING CRITICAL ESSAY: GUIDELINES

Your essay should have visual material to illustrate your arguments and to document process. Its length for the MA critical essay accompanying your final project is 3,500 words approx.

The critical essay accompanying a piece of creative practice work is designed to bring a reflective and critical element to your work. This should be not an opportunity for academic waffle but to show as clearly as possible how your project developed, how it is evolving towards an exhibition outcome and how it might be read critically. The objective is to get you to place your work, both process and product, within:

- a) a broader body of published film/photographic work and with reference to specific artists/directors, genres and artistic strategies whose work has influenced yours or whose work you want to critically engage with.
- b) Critical debates within film and photo theory and academic writing on cinema, photography and visual culture
- c) A broad understanding of creative process and critical reflection.

A critical essay should usually contain the following:

1. Abstract/artist's statement giving a summative view of your project (200 words)
2. Summary of background research and critical contextualization of your project.
  - 2.1 Elaboration of the critical context that informs your work ie how your work relates to and is informed by, current critical debates within film and imaging.
  - 2.2 A review of cognate work, still or moving, in relation to your project and identifying the influence of the sources you draw upon as a departure point, or an approach you want to critique.
3. A sketch of the historical, sociological and psychological background of your project, reviewing any writing on your topic/theme which has influenced your project and its development
4. An account of your fieldwork/studio practice – exploring its development any ethical considerations raised, the negotiating of relationships with subjects, experiments of process and with materials.
5. Description of technical preparations - choice camera/lens/lighting/ digital considerations/ technical tests and experiments, synergy with creative development of project
6. The Shoot – description and reflection on process
7. Image selection/editing and postproduction including printing/ visual finishing strategies
8. Discussion of exhibition strategies and mode of address
9. Conclusion – what I learnt – integration theory and practice – where it fits into contemporary work , next steps in my work



## DETAILED MODULE DESCRIPTIONS: 2016-17

- FLM7004: Cinema, History, Memory (S2)
- FLM7008: Film Practice (S2)
- FLM7010: Screenwriting (S1)
- FLM7012: Political Cinema: Conflict and Form (S1)
- FLM7017: Film Censorship, Regulation, and Audiences (S2)
- FLM7013: Film Industries and Digital Cultures (S1)
- SCA7005: Film & Visual Research Skills (S1 & S2) : 5-CAT Mini-module outlines
- AHS7001: Making Knowledge Work (S1): SEE SEPARATE BOOKLET

## **FLM7004: CINEMA AND MEMORY**

Spring 2017

### MODULE CONVENOR:

Gary Rhodes, PhD

g.rhodes@qub.ac.uk

Office: University Square, House 22, 1<sup>st</sup> Floor, Room 004

Office Hours: Fridays, 10AM-12PM and by appointment

### AIMS AND OBJECTIVES:

This module examines the theory and practice of film history and historiography. We will start by examining various philosophies of history and various theoretical approaches to historical and cultural study. We will then consider film history as a series of different histories, and the subject of film history as necessarily plural, leading us to explore overlapping questions of aesthetics, economics, social practice, and cultural history. Surveying the work of several generations of film historians, we will also consider changing methodologies and approaches to film history, drawing attention to rhetorical strategies and theoretical assumptions upon which their work has been based. Early cinema in the United States will act as an ongoing example for our discussions.

### LEARNING OUTCOMES:

By the end of the module, students should be able to:

- Engage critically with works of film history.
- Demonstrate an awareness of the methodologies and theoretical premises that inform film historiography.
- Demonstrate an ability to construct film histories using primary and secondary sources.
- Produce work that shows an ability to analyze visual, aural and verbal conventions through which images, sounds and words make meaning.
- Demonstrate advanced skills in written, oral and visual communication.

### TEACHING AND ASSESSMENT METHODS:

Teaching will occur through seminars and screenings.

Assessment will occur through coursework (1 x 40% and 1 x 50%) and through seminar presentation (1 x 10%).

Coursework will consist of two essays, the first of which (40%) will engage with the readings/screenings of the module. The second essay (50%) will construct a film history using primary and secondary sources.

## Schedule:

### 8 Feb. 2017: Introduction to module

### 15 Feb. 2017: What Is History?

- Readings:** “The Historian and His Facts” & “Society and the Individual” & “Causation in History”  
(from E. H. Carr’s *What Is History?*)
- “Introduction: A Role for History” (from Thomas Kuhn’s *The Structure of Scientific Revolutions*)
- “Interpretation in History” & “The Historical Text as Literary Artifact” (from Hayden White’s *Tropics of Discourse*)
- “Theses on the Philosophy of History” (from Walter Benjamin’s *Illuminations*)

**Screening:** *The Missing Reel* (1989)

### 22 Feb. 2017: Theorizing Film History and Historiography I

- Readings:** “Film History as History” (from Allen and Gomery’s *Film History: Theory and Practice*)
- “Oh! Althusser!: Historiography and the Rise of Cinema Studies” (Robert Sklar)
- “Securing the Historical: Historiography and the Classical Cinema” (Philip Rosen)
- “Introduction: Metahistory of Film” (Edward Buscombe)
- “A New Approach to Film History” (Edward Buscombe)

**Screening:** *Before the Nickelodeon* (1982)

## **1 Mar. 2017: Theorizing Film History and Historiography II**

- Readings:** “Film History: The Narrow Discourse” (Robert C. Allen)
- “Aesthetic Film History” (from Allen and Gomery’s *Film History: Theory and Practice*)
- “Film History and Film Histories” (Gerald Mast)
- “Toward a ‘True’ History of Cinema: Film History as Narration” (Talens and Zunzunegui)

**Screening:** *Unknown Chaplin* (1983)

## **8 Mar. 2017: Theorizing Film History and Historiography III**

- Readings:** “Introduction” (from Chapman, Glancy, and Harper’s *The New Film History: Sources, Methods, Approaches*)
- “The Place of Rhetoric in ‘New’ Film Historiography: The Discourse of Corrective Revisionism” (Jeffrey F. Klenotic)
- “Film History: Or History Expropriated.” (Michèle Lagny)
- “History Can Work for You, You Know How to Use It” (Richard Abel)
- “Out of this World: Theory, Fact, and Film History” (Stephen Bottomore)

**Screening:** *Chaplin* (1992)

## **22 Mar. 2017: Sources, Evidence, and Archives**

- Readings:** “Researching Film History” (from Allen and Gomery’s *Film History: Theory and Practice*)

“Historiographic Method and the Study of Early Cinema” (Charles Musser)

“Raiders of the Lost Nitrate” (from Usai’s *Silent Cinema: An Introduction*)

**Screening:** *Metropolis* (1984 restoration)

**29 Mar. 2017: Case Study I: Early Film Historiography**

**Readings:** “Reading Film History” (from Allen and Gomery’s *Film History: Theory and Practice*)  
“The Archeology of Film History” (Robert Allen)  
“Wonders of the World’s Fair” (from Terry Ramsaye’s *A Million and One Nights*)  
“Living Pictures and Peep Shows” (from Benjamin B. Hampton’s *A History of the Movies*)  
“First Stages: Trade, Techniue, and Pictures” (from Lewis Jacobs’ *The Rise of the American Film*)  
“The Development of Film” (from Paul Rotha’s *The Film Till Now*)

**Screening:** *Hollywood Cavalcade* (1939)

**9 April. 2017: ESSAY I DEADLINE**

*Please note we do not have meetings on 16 April, 23 April & 30 April  
due to the Easter Vacation*

**9 May. 2017: DISCUSSION OF ESSAY 2 and PRESENTATION**

**May 2017: STUDENT PRESENTATIONS (Date TBC)**

**21 May 2017: ESSAY II DEADLINE**

Please note that this schedule of events is tentative and subject to change.

## FLM7008 FILM PRACTICE 2016-17



Module Convenor: Cahal McLaughlin – [c.mclaughlin@qub.ac.uk](mailto:c.mclaughlin@qub.ac.uk)  
Venue: Film Studio, University Square  
Time: Tuesdays 2-5 pm, Semester 2

This is a practice-based course on the methods, processes and creative competencies involved in the development of a film project. The emphasis in the module is on the combination of theory and practice within a workshop setting to develop project ideas into a coherent form that can be successfully researched, shot, edited and exhibited. Accordingly, the course uses different modes of teaching and learning which are designed to complement each other in order to develop skills and awareness of the development and management of film projects in preparation for production.

### **Learning Outcomes:**

At the completion of this course, the students would be able to demonstrate -

*Knowledge and understanding of:*

- 1) the processes of film project development
- 2) the relations between critical theory/history to creative practice
- 3) the professional context of film production

*Intellectual skills:*

Capacity for critical reflection and judgment as applied to film project development;

Ability to engage with and interpret layers of filmic meaning throughout the production process;

Ability to contextualise and evaluate your written and practice based work within a variety of critical perspectives;

Ability to work autonomously, manifested in self-direction, self-discipline, effective use of technical resources and good time-management.

*Practical skills:*

Advanced writing and organisational skills for film projects;

Skills in project development and management;

Creative use of audio-visual technologies, including camera, sound and editing.

*Transferable skills:*

Advanced written, oral communication and presentation skills;

Appropriate IT skills for professional use;

Ability to engage in independent learning, research and creative project work;

Group working skills.

**ASSESSMENT**

<p><b>1- Minor Project Proposal.</b></p> <p>Develop a screen treatment of 800 words (with accompanying images where appropriate) for a short fiction or documentary project. Attention should be given to story, character, visual and audio treatment. Some consideration should be given to the production context in terms of running length, technical requirements, budgeting and intended audience and exhibition.</p> <p>A shooting test (max 1 minute), which gives a sense of what the final film will look and sound like.</p> <p>If needed, it is mandatory to present a research ethics application form (completed by week 4). Guidance will be given in class on this process.</p> <p><b>Submission deadline via QOL and Vimeo: TBC – week 6.</b></p>	<p>20%</p>
<p><b>2- Minor Project.</b></p> <p>This has to be a short film (fiction or documentary) of no more than 5 minutes.</p> <p><b>Submission deadlines:</b></p> <p><b>Rough Cut via Vimeo: Week 10</b></p> <p><b>Final Cut via Vimeo: Week 12</b></p>	<p>50%</p>
<p><b>3 - Critical essay.</b></p>	<p>30%</p>

A formal, written analysis (2000 words) providing a critical context for your film project, under the sub-headings of Research, Production Process and Film Analysis	
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**Submission deadline via QOL: Week 12 (TBC)**

### **Critical Essay Guidelines:**

The critical essay accompanying a piece of creative practice work is designed to bring a reflective and critical element to your work. It provides an analytical and critically informed record of process and evaluation of outcome. The objective is to place your work, both process and product, within:

- a broader body of filmmaking and with reference to specific artists/directors, genres and artistic strategies whose work has influenced yours or whose work you want to critically engage with.
- Critical debates within film theory and academic writing on filmmaking
- A broad understanding of creative process and the role of critical reflection in project development.

A critical essay should usually contain the following:

- 1- Brief Introduction, giving a summative view of your project.
- 2- Research of the idea
- 3- Reflective analysis of the production process
- 4- Critical reflection of the final film and the lessons learned.
- 5- Brief Conclusion/Summary of the above

Your essay should show evidence of reading and watching/listening by having a reasonable number of references, plus bibliography and filmography. It may have visuals to illustrate your arguments. The length of the essay should be 2000 words (there is no limit for the appendices, which may contain images, storyboards, etc.).

### **Equipment:**

You must email the Convenor and the film instructor Glenn Gallagher (g.gallagher@qub.ac.uk) with a list of the equipment requirements *at least* one week in advance of the shooting date.

Moreover, remember that before shooting you are obliged to obtain the approval by the School Research Ethics committee if you shoot a film involving **Children and Vulnerable Adults**.

### **Weekly Schedule:**

#### **Week 1: Jan 31st**

No class

#### **Week 2 Feb 7th**

Introduction:

Review of module structure, content and assessment.



Detailing of the Minor Project Presentation

Workshop: Health and Safety and Introduction to camera(s)

Introduction to cameras

**Week 3 Feb 14th**

Grammar of the shot - composition, movement, etc.

Film Studio lighting and operation training

Work-in-progress

**Week 4 Feb 21th**

Writing, developing and producing the documentary

Workshop: Location sound

Industry tutor: location and post-production sound\*

Work-in-progress

**Week 5 Feb 28th**

Workshop: Lighting

Industry tutor: camera and lighting DoP\*

Work-in-progress

**Week 6 March 7th**

Industry tutor: Editing

Workshop: Introduction to editing 1

Work-in-progress

**Week 7 March 14th**

**Reading Week**

**Week 8 March 21st**

Industry tutor: Drama Direction

Working with actors

Blocking and action sequences

**Week 9 March 28th**

Industry tutor: Production

Workshop: Remedial

Presentation of work-in-progress

**Week 10 April 4th**

Writing a critical essay on creative practice

Workshop: Remedial

Presentation of work-in-progress

### **Easter Break**

### **Week 11 May 9th**

Work-in-progress and in-class screening of work

### **Week 12 May 16th**

Work-in-progress and in-class screening of work

\*Please note that the schedule of our industry tutors might dictate changes to the above schedule.

### **Bibliography:**

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Aufderheide, P. (2007) *Documentary: A Very Short Introduction.* Oxford: Oxford University Press

Austin, T., and W de Jong (2008) *Rethinking Documentary: New Perspectives and Practices.* OUP

Barbash, I., and Taylor, L. (1997) *Cross-Cultural Filmmaking.* Berkeley: University of California Press

Bernard, Ian (1998) *Film and Television Acting* Focal Press

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- Tucker, Patrick (1993) *Secrets of Screen Acting* (Routledge)
- Van Sijll, Jennifer (2005), *Cinematic Storytelling*, Michael Wiese Productions, Studio City, CA
- Vogler, Christopher (1999) *The Writer's Journey - Mythic Structure for storytellers and screenwriters* (Pan)
- Ward, P. (2005) *Documentary: The Margins of Reality*. London: Wallflower).
- Weston, Judith *Directing Actors: Creating memorable Performances for Film and Television*
- Wheeler Leslie J. (1969) *Principles of cinematography: Everything you need to know about chemistry, physics, and practice of cinematography* (Focal Press)
- Wheeler, Paul *Digital Cinematography* (Focal Press)
- Wheeler, Paul *Practical Cinematography* (Focal Press)
- White, Paul (2003) *Creative recording. [Part 2] Microphones, acoustics, soundproofing and monitoring* (Sanctuary)
- Wiese, Michael (1988) *The Independent Film and Videomaker's Guide, Second Edition* (Wiese)
- Wishart, Trevor (1994) *Audible design: a plain and easy introduction to practical sound composition* (Orpheus the Pantomime)

**Filmography** (to be added to):

- John Akomfah (1986) *Handsworth Songs*
- Simone Bitton (2004) *Wall*
- Nick Broomfield (2003) *Aileen: Life and Death of a Serial Killer*
- Pat Connelly, Ilisa Barbash, Lucien Castaing-Taylor (2010) *Sweetgrass*.
- Sergei Dvortsevov (2004) *In The Dark and Bread*

Patricio Guzman (2010) *Nostalgia de la Luz*

Mark Isaacs (2001) *The Lift*

Kim Longinotto, *Divorce Iranian Style* (box set and <http://topdocumentaryfilms.com/divorce-iranian-style/>)

McLaughlin, C. (2010) *Prisons Memory Archive*. [www.prisonmemoryarchive.com](http://www.prisonmemoryarchive.com)

Michael Moore (2002) *Bowling For Columbine*.

Errol Morris (2003) *Fog of War: Eleven Lessons from the Life of Robert S. McNamara and Mr Death*

Risteard Ó Domhnaill (2010) *The Pipe*.

Rithy Pahn (2003) *S21: Khmer Rouge Killing Machine*

Nicholas Philibert (2002) *Etre Et Avoir*

Agnes Varda (2002) *The Gleaners and I*.

Jean Vigo (1930) *A Propos de Nice*

#### **Websites:**

Film Studies for Free (<http://filmstudiesforfree.blogspot.co.uk/>)

Moving Image Source: <http://www.movingimagesource.us/research/guide/type/23>

Scope: <http://www.nottingham.ac.uk/cfm/research/scope.aspx>

Cineaste: ([http://www.cineaste.com/recommended\\_links](http://www.cineaste.com/recommended_links))

*Participations: Journal of Audience and Perception Studies* <http://www.participations.org/>

*Bright Lights*: <http://brightlightsfilm.com/> *Senses of Cinema*: <http://sensesofcinema.com/>

BFI screenonline: [www.screenonline.org.uk](http://www.screenonline.org.uk) Now Journal <http://www.now-journal.com/>

Art of Cinema <http://www.moviegeeksunited.net/artofcinematography.htm>

Queen's University Belfast  
School of Arts, English and Languages  
MA in Film Studies

FLM7012

**Political Cinema: Form and Conflict**

Module Outline, Autumn 2016-17

**Module Convenor:** Al Fisher (Room 02/12, 21 University Square, [a.c.fisher@qub.ac.uk](mailto:a.c.fisher@qub.ac.uk))



**Objectives:**

This module examines the relations between cinema and political conflict, with a particular emphasis on how film has been adapted and transformed by the ideological demands of events and their aftermath. Concentrating on aspects of film form, the module will also examine the various ways in which filmmakers have used cinema as a means of examining, testing, and disseminating ideas about the power of film to bring about political change. This semester, we will explore a range of key examples of what broadly may be described as 'non-western' film, understood in relation to wider theoretical ideas about post-colonialism, resistance, difference, and hybridity. It will also examine how filmmakers have both appropriated the forms and techniques of European and American cinemas and challenged, extended or subverted their norms and approaches in the course of producing politically resistant works. Films studied will include works by Tomás Gutiérrez Alea, Glauber Rocha, Fernando Solanas, Ousmane Sembene, and Jean-Pierre Bekolo.

**Learning Outcomes**

Upon successful completion of the module, students should be able to demonstrate:

- 1) the ability to analyse in-depth the aesthetic and cultural relations between film and political conflict;
- 2) a clear understanding of the various critical approaches to the relationship between political conflict and film-making;
- 3) a detailed understanding of the role of film in colonial and post-colonial societies, with particular emphasis on issues such as realism, Third Cinema, revolution, difference, and identity;
- 4) a critical and comparative understanding of the film-maker as political activist, and the role of cinema and the visual arts more generally in representing conflict.

**Timetable:**

All classes run 10am-2pm, Wednesdays in QFT2.

**Assessment:**

- 1. Class presentation (10%):** given on an assigned topic.
- 2. 1500-word written essay (30%):** submission deadline: 12 noon, Monday 14 November 2016 (Week 8).
- 3. 2000-word written essay (60%):** submission deadline: 12 noon, 9 January 2017 (Week 13).

Students will be asked to give their assessed **seminar papers of 20 minutes, followed by Q&A**, from week 4 onward, concentrating on the topic(s) and film(s) studied during that week.

All written assignments must be submitted electronically via QOL (instructions to follow).

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## **Programme:**

### **Week 1**

MA in Film Studies orientation events.

### **Week 2**

**Focus film:** *La Battaglia di Algeri/The Battle of Algiers* (Gillo Pontecorvo, Algeria/Italy, 1965).

**Topic:** What is (not) a political film?

#### **Suggested reading:**

–Mike Wayne, *Political Film: The Dialectics of Third Cinema*, London: Pluto, 2001, pp1-4, ‘Introduction’ and pp5-24, ‘Third Cinema as Critical Practice: A Case Study of *The Battle of Algiers*’.

–Stuart Hall ‘Discourse and Power’ and ‘Representing the Other’ in Stuart Hall and Bram Gieben (eds), *Formations of Modernity*, The Open University Polity Press, 1997.

–Robert Stam and Louise Spence, ‘Colonialism, Racism and Representation: An Introduction’ in Joanne Hollows et al. (eds), *The Film Studies Reader*, Arnold 2000, pp291-308.

#### **Supplementary reading:**

–Ashish Rajadhyaksha ‘Realism, Modernism and Postcolonial Theory’ in John Hill and Pamela Church Gibson (eds), *The Oxford Guide to Film Studies*, Oxford, 1998.

–Michael Chanan. ‘*Battle of Algiers* and Political Cinema’ in *Sight & Sound*, 17.6 (2007): 38-40.

–Christopher Frayling, *Spaghetti Westerns*, Routledge, 1981 (chapter on ‘Spaghetthis and Politics’).

### **Week 3**

**Focus film:** *Los Olvidados/The Young and the Damned* (Luis Buñuel, Mexico, 1950)

**Topic:** Realism and political critique.

#### **Suggested reading:**

–Moraña, Ana. ‘Young Outlaws and Marginal Lives in Latin American Cinema: The Landmark of



Buñuel's *Los Olvidados*' in Rob Stone and Julián Daniel (eds) *A Companion to Luis Buñuel*, Oxford: Wiley-Blackwell, 2013. 255-276.

–Julie Jones, 'Los Olvidados and the Documentary Mode', *Journal of Film and Video*, 57(4).

**Supplementary reading:**

Geoffrey Nowell-Smith, 'Italian Neo-realism' in Pam Cook (ed), *The Cinema Book*, London: British Film Institute, pp233-237.

**Supplementary viewing:**

*Pixote* (Hector Babenco, Brazil, 1981)

**Week 4**

**Focus film:** *Xala* (Ousmane Sembene, Senegal, 1974).

**Topic:** Cinema and post-colonialism.

**Suggested reading:**

–Laura Mulvey 'Xala: Ousmane Sembène 1976: The Carapace That Failed' in Williams and Chrisman *Colonial Discourse and Post-colonial Theory: A Reader*, Prentice Hall/Harvester Wheatsheaf, 1993, pp517-534.

–Frantz Fanon, 'National Culture' in Bill Ashcroft, Gareth Griffiths and Helen Tiffin eds, *The Post-Colonial Studies Reader (2nd Edition)*, London and New York: Routledge, 1995, 119-112.

**Supplementary reading:**

–Pfaff, F. 1984. 'Sembene: A Griot of Modern Times' in *The Cinema of Ousmane Sembène: A*

*Pioneer of African Film*, London and Westport CT: Greenwood Press, 29-42.

**Supplementary viewing:**

*Le certificat d'indigence/Certificate of Poverty* (Moussa Barthily, Senegal, 1981)

*Baara/Work* (Souleymane Cissé, 1978, Mali).

**Week 5**

**Focus film:** *Memorias del subdesarrollo/Memories of Underdevelopment* (Tomás Gutiérrez Alea, Cuba, 1968).

**Topic:** Revolution, cinema and the spectator.

**Suggested reading:**

–Tomás Gutiérrez Alea, ‘The Viewer’s Dialectic’, in Michael T. Martin, *New Latin American Cinema*, Detroit, Mich.: Wayne State University Press, 2006.

–García Espinosa, ‘For an Imperfect Cinema’ in Robert Stam and Toby Miller (eds), *Film and Theory: An Anthology*, London: Blackwell Publishing, 2000, 287-297.

**Supplementary reading:**

–William Alexander, ‘Jorge Sanjinés and Tomás Gutierrez Alea: class, film language and popular cinema’ in *Jump Cut*, no. 30, March 1985, 45-48, available at:

<http://www.ejumpcut.org/archive/onlinessays/JC30folder/LAmFilmWmAlexander.html>

**Supplementary viewing:**

–*Soy Cuba/I Am Cuba* (Mikhail Kalatozov, USSR/Cuba, 1964)

**Week 6**

**Focus film:** *La hora de los hornos/The Hour of the Furnaces* (Part 1), (Fernando Solanas and Octavio Getino, Argentina, 1968).

**Topic:** Third Cinema: origins and development.

**Suggested Reading:**

–Michael Chanan, ‘The Changing Geography of Third Cinema’, *Screen*, 38:4 (Winter 1997).

–Fernando Solanas and Octavio Getino, ‘Towards a Third Cinema’ in Michael Chanan (ed) *25 Years of the New Latin American Cinema*, BFI, 1983, pp17-23, and Robert Stam and Toby Miller (eds), *Film and Theory: An Anthology*, London: Blackwell, 2000, and Michael T. Martin, *New Latin American Cinema*, Detroit, Mich.: Wayne State University Press, 2006.

**Supplementary reading:**

–Fernando Birri, ‘Cinema and Underdevelopment’ (1962) in Michael T. Martin, *New Latin American Cinema*, pp86-94.

–If you haven’t already, be sure to read Mike Wayne *Political film: The Dialectics of Third Cinema*, London: Pluto, 2001, pp5-24 (critique of *Battle...*).

**Supplementary viewing:**

–*La hora de los hornos/The Hour of the Furnaces* (Parts 2 & 3), (Fernando Solanas and Octavio Getino, Argentina, 1968).

–*El viaje/The Voyage* (Fernando Solanas, Argentina, 1992).

## Week 7

**Focus film:** *Yadon Iaheyya/Divine Intervention* (Elia Suleiman, France/Morocco/Germany/Israel/Palestine, 2002).

**Topic:** Anti-realism and resistance.

### Suggested reading:

–Colin MacCabe ‘Realism and the Cinema: notes on some Brechtian Theses’ in Joanne Hollows *et al* (eds) *The Film Studies Reader*, Arnold, 2001, pp206-212.

–Matthew Bernstein, ‘Introduction’ in Matthew Bernstein and Gaylyn Studlar (eds) *Visions of the East: Orientalism in Film*, Rutgers University Press, 1997, pp1-18.

### Supplementary reading:

–Edward Said, *Orientalism*, Peregrine, 1985, pp1-28, ‘Introduction’.

–Ella Shohat, ‘Gender and Culture of Empire: toward a feminist ethnography of cinema’ in Matthew Bernstein and Gaylyn Studlar (eds) *Visions of the East: Orientalism in Film*, Rutgers University Press, 1997 pp19-58.

### Supplementary viewing:

–*Chronicle Of A Disappearance* (Elia Suleiman, USA, Germany, France/Israel/Palestine).

–*The Time That Remains* (Elia Suleiman, UK, France, Belgium, 2009).

## Week 8

**Focus film:** *Antonia das Mortes* (Glauber Rocha, Brazil, 1969).

**Topic:** The politics of genre.

### Suggested reading:

–Glauber Rocha, ‘An Esthetic of Hunger’ in Michael T. Martin, *New Latin American Cinema*, Detroit, Mich.: Wayne State University Press, 2006.

–Glauber Rocha, ‘Down with Populism’ in Michael Chanan, *25 Years of the New Latin American Cinema*, London: British Film Institute, 1983.

–Teshome Gabriel, ‘Towards a Critical Theory of Third World Films’ in Jim Pines and Paul Willemen, *Questions of Third Cinema*, 1989, pp30-52.

### Supplementary reading:

–Glauber Rocha and Joanne Pottlitzer, ‘Beginning at Zero: Notes on Cinema and Society’, *The Drama Review*, Vol. 14, No. 2 (Winter, 1970), pp.144-149.

–Ismail Xavier, ‘*Black God, White Devil: The Representation of History*’ in Marcia Landy (ed), *The Historical Film*, London: Athlone Press, 2001.

**Supplementary viewing:**

–*Deus e o Diabo na Terra do Sol/Black God, White Devil* (Glauber Rocha, Brazil, 1964).

–*Terra em Transe/Entranced Earth* (Glauber Rocha, Brazil, 1967).

**Week 9**

**Focus film:** *Yeelen/Brightness* (Souleymane Cisse, Mali, 1987)

**Topic:** The politics of form.

**Suggested reading:**

–Manthia Diawara, ‘Oral Literature and the African Film, Narratology in *Wend Kuuni*’ in Pines and Willemen, *Questions of Third Cinema*, 1989, 199-211.

**Supplementary reading:**

–Cham, M. 2004. ‘Oral Traditions, Literature, and Cinema in Africa’ in Stam and Raengo, *Literature and Film: A Reader*, Malden, MA: Blackwell, 2004, 295-312.

–Diawara, M. 1998. ‘Popular Culture and Oral Traditions in African Film’ in *Film Quarterly*, 41 (3), 1998, 6-14.

–Gentile, P. 1995. ‘In the Midst of Secrets: Souleymane Cissé’s *Yeelen*’ in *Iris: A Journal of Theory on Image and Sound*, 18: ‘New Discourses in African Cinema’, 1995, 125-136.

**Supplementary viewing:**

All of the following films depict a ‘pre-colonial’ image of Africa, although they are tricky to find:

*Finye/The Wind* (Souleymane Cissé, 1982, Mali).

*Ta Dona/Fire* (Adama Drabo, 1991, Mali/France).

*Tilai/The Law* (Idrissa Ouedraogo, 1990, Burkina Faso).

*Wend Kuuni* (Gaston Kaboré, 1982, Burkina Faso).

*Yaaba* (Idrissa Ouedraogo, 1989, Burkina Faso/Switzerland/France).

*Zan Boko* (Gaston Kaboré, 1988, Burkina Faso).

## Week 10

**Focus film:** *Aristotle's Plot* (Jean-Pierre Bekolo, France/UK/Zimbabwe, 1996)

**Topic:** Political film and the problems of postmodernity.

**Suggested reading:**

–Jonathan Haynes, 'African Filmmaking and the Postcolonial Predicament: *Quartier Mozart* and *Aristotle's Plot*', in *African Cinema: Postcolonial and Feminist Readings*, ed. by Kenneth Harrow (Trenton, NJ and Asmara: Africa World Press, 1999), pp. 21–52 (p. 36).

–Manthia Diawara, 'The Iconography of West African Cinema', in *Symbolic Narrative/African Cinema: Audience, Theory and the Moving Image*, ed. by June Givanni (London: British Film Institute, 2000), pp81-89.

–Clyde Taylor, 'Searching for the Postmodern in African Cinema' in Givanni, 2000, 136-144.

**Supplementary reading:**

–Alexander Fisher 'Aristotle's Plot: A Refusal to "find" African Cinema' in David Murphy and Lizelle Bisschoff (eds.) *Africa's Lost Classics: New Histories of African Cinema*, 2014 (Oxford: Legenda), pp.134-138.

**Supplementary viewing:**

*Touki Bouki* (Djibril Diop Mambéty, France/Senegal, 1974).

*Hyènes/Hyenas* (Djibril Diop Mambéty, France/Senegal, 1992)

Anything by the US filmmaker Spike Lee.

**n.b. The programme may be subject to change without notice. In the unlikely event that changes are made, every effort will be made to ensure prior notice is given in class.**

### Further reading:

This is by no means an exhaustive list, but is intended to alert you to key secondary reading. You should use QCAT and online resources such as JSTOR to source other relevant material on your chosen topic.

n.b. There is no guarantee that the titles listed below are available in the library, although every effort is made to ensure that they are. Please let me know if the library is missing a title you consider to be important.

–William Alexander, ‘Jorge Sanjinés and Tomás Gutierrez Alea: class, film language and popular cinema’ in *Jump Cut*, no. 30, March 1985, pp. 45-48, available at:

<http://www.ejumpcut.org/archive/onlinessays/JC30folder/LAmFilmWmAlexander.html>

–Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, Verso, 1983. (especially the introduction).

–Roy Armes, *Third World Film Making and the West*, California University Press, 1987.

–Bill Ashcroft, Gareth Griffiths and Helen Tiffin, *The Empire Writes Back, London and New York*: Routledge, 2002).

–Bill Ashcroft, Gareth Griffiths and Helen Tiffin, eds, *The Post-Colonial Studies Reader*, London and New York: Routledge, 1995).

–Homi Bhabha, *The Location of Culture*, London and New York: Routledge, 1994)

–Burton, Julianne, *Cinema and Social Change in Latin America: Conversations with Filmmakers* (Austin, TX: University of Texas Press, 1986).

–Julianne Burton, *The Social Documentary in Latin America*, Pittsburgh: University of Pittsburgh Press, 1990.

–Michael Chanan, ‘Battle of Algiers and Political Cinema’ in *Sight & Sound*, 17.6 (2007): 38-40.

–Michael Chanan, ‘The Changing Geography of Third Cinema’, *Screen* 38:4 (Winter 1997).

–Michael Chanan, (ed), *25 Years of the New Latin American Cinema*, London: British Film Institute, 1983.

–Michael Chanan, *The Cuban Image* (London: BFI, 1985).

–Rey Chow, ‘Film and Cultural Identity’ in John Hill and Pamela Church Gibson (eds) *The Oxford Guide to Film Studies*, Oxford, 1998, 167-173.

–Jean-Louis Comolli and Jean Narboni, ‘Cinema/Ideology/Criticism 1’, in Bill Nichols (ed.), *Movies and Methods Vol. I*, University of California Press, 1985.

- Marina Díaz López and Elena Alberta (eds), *The Cinema of Latin America* (London: Wallflower, 2003).
- John Downing, (ed), 1987. *Film and Politics in the Third World*, Autonomedia.
- Garcia Espinosa, 2000. ‘For an Imperfect Cinema’ in Stam, R. and Miller, T. 2000, London: Blackwell Publishing, 287-297.
- Frantz Fanon, *Black Skin, White Masks*, Penguin, 1968.
- Frantz Fanon, *The Wretched of the Earth* (trans. C. Farrington), London: Penguin, 1990.
- David Foster, *Contemporary Argentine Cinema*, Columbia: University of Missouri Press, 1992.
- Teshome Gabriel, *Third Cinema in the Third World: The Aesthetics of Liberation*, Ann Arbor, Michigan: UMI Research Press, 1982.
- Anthony Guneratne and Wimil Dissanayake (eds), *Rethinking Third Cinema*, London and New York: Routledge, 2003.
- Stuart Hall ‘Discourse and Power’ and ‘Representing the Other’ in Stuart Hall and Bram Gieben (eds) *Formations of Modernity*, The Open University Polity Press, 1997.
- Stuart Hall ‘The Question of Identity’ in Hall *et al* (eds) *Modernity and its Futures*, Cambridge, Polity Press & OU, 1992.
- Stephen Hart, *A Companion to Latin American Film*, Ipswich: Boydell and Brewer, 2004.
- Susan Hayward, ‘Third Cinema’ in *Cinema Studies: The Key Concepts*, London and New York: Routledge, 2000, 389-397.
- John Hill and Pamela Church Gibson (eds), *World Cinema – Critical Approaches*, Oxford, 2000.
- Randall Johnson and Robert Stam, *Brazilian Cinema*, East Brunswick, NJ: Associated University Presses, 1982.
- Anthony D King (ed), *Culture, Globalisation and the World System: Contemporary Conditions for the Representation of Identity*, Basingstoke: Macmillan, 1991.
- John King, *Latin American Reels: A History of Latin American Cinema*, London: Verso, 2000.
- Michael T. Martin, *New Latin American Cinema*, Detroit MI.: Wayne State University Press, 1997.
- Carl J Mora, *Mexican Cinema: Reflections of a Society 1896-1980*, Berkeley: University of California Press, 1982.
- Geoffrey Nowell-Smith (ed), *The Oxford History of World Cinema*, Oxford University Press, 1996.
- Lúcia Nagib, *The New Brazilian Film*, London: Tauris, 2003.
- Edward Said, *Culture and Imperialism*, New York: Knopf, 1993.

- Edward Said, *Orientalism*, London: Peregrine, 1985.
- Paul A. Schroeder, *Tomas Gutierrez Alea: The Dialectics of a Filmmaker*, London and New York: Routledge, 2002.
- Deborah Shaw, *Contemporary Cinema of Latin America: 10 Key Films*, London: Continuum, 2003.
- Ella Shohat, *Unthinking Eurocentrism: Multiculturalism and the Media*, London: Routledge, 1994 (279/esp 27/28).
- Fernando Solanas and Octavio Getino, ‘Towards a Third Cinema’ in Michael Chanan (ed) *25 Years of the New Latin American Cinema*, BFI, 1983, 17-23.
- Robert Stam and Ella Habiba Shohat, ‘Film Theory and Spectatorship in the Age of the “Posts”’ in Christine Gledhill and Linda Williams (eds) *Reinventing Film Studies*, Arnold, 2000, 381-401.
- Robert Stam and Louise Spence, ‘Colonialism, Racism and Representation: an introduction’ in Joanne Hollows (eds) et al. *The Film Studies Reader*, Arnold 2000, 291-308.
- Robert Stam and Toby Miller (eds), *Film and Theory: An Anthology*, London: Blackwell, 2000.
- Robert Stam, ‘Eurocentrism, Afrocentrism, Polycentrism: Theories of Third Cinema’ in *Quarterly Review of Film and Video*, 13 (1-3), 1991, 217-237.
- Martin Stollery, ‘Another Look at Third Cinema’ in *Historical Journal of Film, Radio and Television*, June 2002, 22 (2), 205-204(4)
- Nissa Torrents and John King (eds), *The Garden of Forking Paths: Argentine Cinema*, London: BFI, 1988.
- Mike Wayne, *Political film: The Dialectics of Third Cinema*, London: Pluto, 2001.
- Paul Willemen. *Looks and Frictions*. British Film Institute, 1994 (chapters on ‘The National’ and ‘Third Cinema’).
- Paul Willemen, and Valentina Vitali (eds), *Theorising National Cinemas*, London: British Film Institute, 2006.
- Robert Young, *Postcolonialism: an Historical Introduction*, Oxford: Blackwell, 2001.
- Zuzana Pick, *The New Latin American Cinema: A Continental Project*, Austin, TX: University of Texas Press, 1993.



# FLM7010: SCREENWRITING

Semester 1. 2016-17

Module Convenor: Richard O'Sullivan, BA, PGCTHE, MFA

Room: 02. 014, 21 University Square.

Email: [r.osullivan@qub.ac.uk](mailto:r.osullivan@qub.ac.uk)

Class meets: Thursdays, 2-5pm, in the Film Studio



## COURSE DESCRIPTION

This is a practice-based course covering the methods, processes and research techniques involved in the development of a screenplay, with a particular focus on the short film format.

The course uses different modes of teaching and learning which are designed to complement each other in order to develop skills and awareness of the writing process.

Students are encouraged and enabled to develop material through a series of writing exercises and assignments. Moreover, they are introduced to different approaches, formulae and guiding principles recommended for successful screenwriting.

Class time involves workshops, screenings and script analyses. Students will

explore the conceptual and practical aspects of screenplay writing underpinned by in-depth class discussion and feedback. As well as contributing to discussions during class, students are expected to support their colleagues by offering constructive critiques of each other's work as well as by actively participating in script readings and workshops as the semester goes on.

**AIMS: The aims of this module are:**

- 1) To equip you with an advanced knowledge of the requirements of successful screenplays.
- 2) To develop creative and technical screenwriting skills appropriately in order to produce a completed 20 minute screenplay.
- 3) To provide you with an opportunity to develop further advanced techniques employed by professional screenwriters.
- 4) To create a stimulating environment where you can critically reflect on your work and that of your peers

**OBJECTIVES**

At the completion of this course, students will be able to demonstrate *knowledge and understanding* of:

- 4) the stages necessary for planning and producing a completed screenplay;
- 5) the practice of screenwriters and their use of conventions, narrative structures and other devices;
- 6) the craft of script reading and its importance in the industry and in the screenwriting practice
- 7) how to produce work which demonstrate an effective manipulation of image, text and sound.
- 8) the critical approach to narrative in films;
- 9) how to organise your time in order to produce a major piece of creative writing;
- 10) how to review and analyse your own and others' work in professional manner.

**ASSESSMENT**

- 1- The Screenplay Portfolio (contribution to overall mark: 80%) –

**Write a 20 minute short screenplay (up to 22 pages). Your submission should include:**

- Logline or premise: 1-3 sentences.
- First page of your Treatment.
- Screenplay.

2- Critical Review (contribution to overall mark: 20%)

It is a 1500 word critical commentary on your screenplay reflecting on your writing process.

This should include a discussion of the concepts that you have made use of during the process, an assessment of the strengths and weaknesses of your script, reasons for changes made during the redrafting, a sense of the evolution of the project, and reference to other artistic works that have influenced your creative choices.

**Submission deadline for the Portfolio and Critical Review: 12.00pm, Wed. 11<sup>th</sup> of January 2016** (Work to be submitted through QOL)

## **Feedback**

Throughout the module you will receive feedback in a variety of forms, which plays a vital role in your learning process. Often this will be oral, as when a tutor comments on your contribution in class. Sometimes it will be peer feedback, as when fellow students respond constructively to something you say or do. Oral feedback is normally 'formative' – that is, it can help you improve your learning process. But it can also be 'summative' – that is, it helps you understand your result and feeds forward into future learning. Written feedback can also be formative and summative.

**It is important that you maintain an active participation during the workshops. Workshop participation includes:**

- your critical contribution to the in-class discussion in terms of feedback and positive criticism of other students' work and involvement in the writing exercises.

- the work carried out between classes in order to produce materials to be shared before the workshops on the discussion forum on QOL
- the in class presentation of your premise or logline
- the in class presentation of your Step-Outline

### Script Formatting Tools

It is strongly advised that you use a screenplay formatting programme to help you format your work correctly, such as Final Draft, Fade In, CeltX.

Celtx is available for free download at [Celtx.com](http://Celtx.com)

There is a demo version of Fade In available:

<http://www.fadeinpro.com/>

### READINGS

You should read the following core-texts:

McKee, Robert. *Story: substance, structure, style and the principles of screenwriting*. London: Methuen, 1999.

Snyder, Blake. *Save the Cat!: The Only Book on Screenwriting You'll Ever Need*. Michael Wiese Productions, 2005.

Field, Syd. *The Screenwriter's Workbook: Exercises and Step-by-step Instructions for Creating a Successful Screenplay*. Ed. Delta, 2007.

Vogler, Christopher. *Writer's Journey: Mythic Structure for Writers*. Michael Wiese Production, 2007.

Additional texts:

Ackerman, Hal. *Write Screenplays that Sell: The Ackerman Way*. Los Angeles: Tallfellow Press, 2003

Aronson, Linda. *The 21<sup>st</sup> Century Screenplay*. Los Angeles: Silman-James Press, 2010

Campbell, Joseph. *The Hero With a Thousand Faces*. London: Fontana, 1993.

Cowgill, Linda. *Writing Short Films*. New York: Lone Eagle, 2005

Cooper, Patricia and Ken Dancyger. *Writing the Short Film*. London: Focal Press, 2005

Dancyger, Ken, Jeff Rush. *Alternative scriptwriting: successfully breaking the rules*. Focal Press, 2007.

Egri, Lajos. *The Art of Dramatic Writing*. New York: Simon & Schuster, 1946

Field, Syd. *The Definitive Guide to Screenwriting*. Ebury Press 2003.

Field, Syd. *Screenplay: the foundations of screenwriting* (Revised Ed). Delta, 2009

Gulino, Paul. *Screenwriting: The Sequence Approach – the Hidden Structure of Successful Screenplay*. Continuum Ltd., 2004.

Goldman, William. *Adventures in the Screen Trade*. Abacus, 1996

Horton, Andrew. *Writing the Character-Centred Screenplay*. Berkeley: University of California Press, 2000

Hunter, Lew. *Screenwriting 434*. New York: Berkley Publishing Corporation, 2004

Parker, Phillip, *The Art and Science of Screenwriting*. Bristol: Intellect, 1999.

Suber, Howard. *The Power of Film*. Michael Wiese Productions, 2006

Tierno, Michael. *Aristotle's Poetics for Screenwriters: Storytelling Secrets from the Greatest Mind in Western Civilization*. Hyperion: 2002

Yorke John, *Into the Woods: How stories work and why we tell them*. London: Penguin, 2013

### Critical/ theoretical texts

Aristotle. *Poetics*.

Bordwell, David. *Narration in the Fiction Film*. Madison: University of Wisconsin Press, 1985

Bordwell, David. *The Way Hollywood Tells It*. Berkeley: University of California Press, 2006

Nelmes, Jill, ed. *Analysing the Screenplay*. London: Routledge, 2010

Price, Steven. *The Screenplay: Authorship, Theory, Criticism*. London: Palgrave, 2010

Price, Steven. *A History of the Screenplay*. London: Palgrave, 2010

Wilson, George M. *Narration in Light: Studies in Cinematic Point of View*. London: John Hopkins University Press, 1986.

Thompson, Kristin. *Storytelling in the New Hollywood: Understanding Classical Narrative Technique*. London: Harvard University Press, 1999

Kovacs, Andras. *Screening Modernism*. Chicago: University of Chicago Press, 2005

Moreover, you are expected to read a selection of screenplays, available from

[www.script-o-rama.com](http://www.script-o-rama.com)

[www.scriptcrawler.net](http://www.scriptcrawler.net)

[www.simplyscripts.com](http://www.simplyscripts.com)

Further reading material will be available during classes in the form of handouts.

The library also stocks a number of published screenplays.

## MODULE OUTLINE

### Week 1 Thurs 29/9/16

No MA classes this first week

### Week 2 Thurs 6/10/16

What is a screenplay? How can we define 'story' or 'plot'? What, if anything, do most compelling stories/screenplays have in common? We'll also discuss premises and loglines.

- Discussion of module outline.

#### Reading:

McKee, Robert, *Story*. 'The Substance of Story'. Background: 'The principle of antagonism' and 'Structure and character'.

Ackerman, Hal. *Write Screenplays that Sell*. Chapters: 'What Story Isn't' and 'What Story Is'.

Field, Syd. *The Scriptwriter's Workbook*. 'What Makes Good Character?' and 'Conflict and the Circle of Being'.

Snyder, Blake. *Save the Cat!* Chapter: 'What is it?' and 'It's about a guy who...'

#### Background reading

Price, Stephen. *The Screenplay: authorship, theory and criticism*. Chapter: 'Ontology of the Screenplay'.



Suber, Howard. *The Power of Film*. Chapters on the Hero, etc. See QOL

Yorke, John. *Into the Woods*. Chapter: 'What is a story?'

### **Week 3 13/10/16**

#### **Story structures**

#### **What should happen, and when?**

We analyse popular structural models – such as the Three Act Structure. We aim to grasp how these models are founded on classical theory and how we can exploit them in the writing process.

#### Readings:

McKee, Robert. *Story*. Chapters: 'The Inciting Incident', 'The Structure Spectrum', 'Act Design' and 'Crisis, climax, resolution'.

Vogler, *Writer's Journey*. Chapter: 'A practical guide' pp. 3-23

Field, Syd. *The Screenwriter's Workbook*, Chapter 2 "About Structure" and Chapter 3 "The Paradigm".

Snyder, *Save The Cat!* Chapter: 'Let's beat it out', pp. 67-91

#### Background reading:

Thompson, Kristin. *Storytelling in the New Hollywood*. 1999. Chapter: 'Modern Classicism'.

Yorke, John. *Into the Woods*. Chapter: 'Three-Act Structure' and 'The Inciting Incident'

Gulino, *The Sequence Approach*, pp.1-19 [handout]

Kenny Kemp, 'McKee Story Structure'

<http://www.kennykemp.com/pdf/story%20structure.pdf>

Write Brothers Inc. 'A comparison of Seven Story Paradigms: Dramatica, Syd Field, Michael Hauge, Robert McKee, Linda Seger, John Truby, Christopher Vogler'

<http://www.dramatica.com/downloads/Dramatica%20paradigms-0707.pdf>

Suggested Viewings/ readings:

*Star Wars: A New Hope* (Lucas, 1977)

*Toy Story* (Lasseter, 1995)

*The Wrestler* (Aronofsky, 2008)

#### **Week 4 20/10/16**

**Focus on the short film.** What is distinct about them? Do the common models of the story structure work for short films?

We will focus on a selected short film/s in order to analyse how to deal with questions of structure and story development in the short format.

Readings:

Cowgill, Linda. *Writing Short Films*. Chapters: TBC

Copper and Dancyger. *Writing the Short Film*. Chapters: TBC

Presentation and discussion of premises/ loglines. Be ready to discuss your story idea.

## **Week 5 27/10/16**

### **Character**

What should a writer know about her characters' histories and psychologies? What techniques can a writer use to create a sense of character for the reader? What is an archetype and how can it help us?

#### Readings:

Field, Syd. *The Screenwriter's Workbook*. Chapter 6 "The tools of Character".

Horton, Andrew. *Writing the Character-Centered Screenplay*. Introduction and 'Part 1: Character'.

McKee, Story. Chapters: 'Structure and character', 'Character'

Snyder, *Save The Cat!* Chapter: 'It's About a Guy Who...' pp. 47-55

Vogler, *The Writer's Journey*, pp. 29- 80. Chapters on the archetypes.

Yorke, John. *Into the Woods*. Chapters: 'Character and Characterisation', 'Character and Structural Design', 'Character Individuation'

Please also read the screenplay for *The Piano* by Jane Campion (posted on QOL).

## **Week 6 3/11/16**

### **Understanding screenwriting stages: from the outline to the treatment and the importance of the First Act.**

We will explore the role that outlines and treatments have in the industry and in the screenwriting process, focusing on how to write them in an effective way.

We discuss how to start your script, the importance of the first act and how to write it in the most effective way.

#### Readings:

Hunter, Lew. *Screenwriting 434*. Chapter: 'The outline for you and for "them"'

Ackerman, Hal. *Write Screenplays that Sell*. Chapter: 'Act 1'

Field, Syd. *The Screenwriter's Workbook* Chapters: 'Structuring Act 1', 'The first ten pages' and 'The second and third ten pages'.

Atchity, Kenneth and Chi-Li Wong. *Writing Treatments that Sell*. New York: Holt, 2003. Chapter: 'The Nature and Role of the Treatment'.

### **Week 7 10/11/16**

#### **Outline workshop**

Workshop. Today you shall talk in details about your screenplay project and receive feedback from the class.

By now you should have a completed outline to present in class.

### **Week 8 17/11/16**

#### **Screenplay formats**

We learn the formatting that must be used while writing a screenplay and the appropriate language to use.

Readings:

Syd Field, "Screenplay form" in *The Definitive Guide to Screenwriting*

Ackerman, Hal. *Write Screenplays that Sell*. Chapters: 'What a screenplay is' and 'What a screenplay isn't'.

RO'S script format handout.

## **Week 9 24/11/16**

### **Writing scenes and dialogues**

We analyse the best ways to enter and exit a scene and to structure scenes.

We discuss dialogue and the use of sound in order to make scenes more effective. We watch, read and write some dialogues.

### **Readings**

Ackerman, Hal. *Write Screenplays that Sell*. Section: 'The small picture: Scene Writing'

McKee, Robert, *Story*. 'Scene Design', 'Scene Analysis', 'Composition' and 'The Text'.

Rabiger, Michael. *Directing: Film Techniques and Aesthetics* (5<sup>th</sup> Edition). Extracts: 'Dialogue and Verbal Action', pages 102-106

Hunter, Lew. *Screenwriting 434*. Pages 119-129

York, John. *Into the Woods*. Chapters: 'Scenes', 'Showing and Telling', 'Exposition', 'Subtext', 'Dialogue and Characterisation'

Aronson, Linda. *The 21<sup>st</sup> Century Screenplay*. Chapters 54 and 55.

## **Week 10 1/12/16**

**First Draft** We will discuss the first acts of your first draft and how it leads to the development of your script.

The first act of the screenplay, properly formatted, should be emailed to [r.osullivan@qub.ac.uk](mailto:r.osullivan@qub.ac.uk) by 5pm on Tuesday 6<sup>th</sup>.

## **Week 11 8/12/16**

**Reading and re-writing.** We discuss the role of readers in the industry, and the process of re-writing. We analyse the changes that occurred between the First Draft and the Shooting Script of the screenplay *Eternal Sunshine of the Spotless Mind*.

(Kaufman, available at <http://www.beingcharliekaufman.com/index.php>)

Readings:

Ackermam, Hal. *Write Screenplays that Sell*. Chapter: 'Rewriting'.

Field, Syd. *The Screenwriter's Workbook*. Chapter: 'The Re-Write'.

Hunter, Lew. *Screenwriting 434*. Chapter: 'The Rewrite(s)'.

Snyder, Blake. *Save the Cat!* Chapter: 'What's wrong with this picture?'

**Week 12 15/12/16**

**Wrap up, and final discussions of your project.**

# FLM7017: Censorship, Regulation and Audiences

Semester 2: 2016/2017

Module Convenor: Dr Sian Barber

Email: [s.barber@gub.ac.uk](mailto:s.barber@gub.ac.uk)

Room 013, 21 University Square



This module will introduce students to the various practices of audience and reception studies, and the debates surrounding film censorship and the regulation of cinema. It will explore how film censorship works both as a concept and in practice. It will use controversial examples to explore representation of different taboos including sex, violence, religion and language. In doing so it will also pay significant attention to the role of the audience; it will explore how audience responses to specific films change over time, how liberalising trends in society affect responses to cinema, and the framework of regulation which limits or controls access to particular films. Related topics which will be explored include art house cinema audiences, fandom, cult cinema and spectatorship.

Additionally the practices and methods of conducting audience research will be explored to consider how such research can help us to understand the experiences of viewing and to help us better understand the relationship between audience members and film texts.

This module provides an overview of the methodological issues involved in the actual practice of carrying out research projects on the topics discussed. Students will gain the study skills necessary to conduct their own audience research project, as well as gaining presentation skills experience.

### **Key skills acquired:**

- Skills of analysis and critical engagement
- Advanced level research skills
- Ability to explore conceptual debates
- Specific knowledge of the processes of censorship and regulation
- Detailed knowledge of audience research methodology

### **Learning outcomes**

By the end of the module students should be able to:

- Explore notions of censorship and regulation at national and local level
- Consider the value of audience research and explore the broader debates surrounding fandom and audience response.
- Examine the debates which take place within the national and global press about censorship of cinema
- Plan and conduct an original research project which engages with the topics covered on this module, and present written work of a high quality
- Demonstrate enhanced skills in written and oral communication, the process of research, the organisation of material, and the presentation of informed critical arguments that relate to relevant issues and debates.

### **Teaching methods**

Teaching will be through weekly seminars and screenings and individual tutorials by appointment.

Classes are scheduled on Thursdays from 1.30pm-5.30pm and will taken place in QFT, Screen 2 and in the QFT seminar room.

### **Set reading:**

There is no set text for this course. All of the set readings have been digitized and uploaded to Queen's online (**QOL**). You are expected to prepare for each seminar by undertaking the set reading and as much further reading as possible. You should read up about every film shown on the course before it is screened. You are also encouraged to view other material to prepare for each class.

### **Individual Tutorials**

Individual tutorials are available by appointment. Please email: [s.barber@qub.ac.uk](mailto:s.barber@qub.ac.uk)



## Research Events

In addition to your seminars and screening there are a number of research events that are **essential** for this course. Research seminars take place on a Wednesday afternoon in QFT2. Further details will be made available to you in due course.



## Assessment

Assessment for this module is:

- Seminar presentation (10%)
- Research proposal (10%)
- Research project (80%)

### 1. Seminar presentation

- Your presentation is worth 10% and will take place during class time on **Thursday 6<sup>th</sup> April (week 10)**
- You are expected to offer a 15 minute presentation on your proposed research project.
- Your presentation must not last longer than 15 minutes and should include screening of any clips
- You are expected to research your topic and explore themes and ideas.
- Your presentation should NOT focus on the films shown on the module but should draw on ideas explored on the module
- Your presentation should aim to generate active debate and discussion within the class.

Your presentation will be assessed using the following criteria:

- Presentation skills
- Quality of research
- Critical engagement with topic
- Use of resources

## **2. Research Project Plan (10%)**

After you present your ideas in class during week 10, you will submit a brief research plan (max 1000 words) containing your proposed research question, a clearly defined methodology and approach, and an indicative bibliography of your major sources, both primary and secondary.

You should take on board any feedback provided to you on your presentation and address any issues raised within your written proposal.

Further information on writing the proposal will be communicated in the early weeks of the module

Submission date for research project proposal: **Friday 21<sup>st</sup> April 12noon.**

## **3. Written Research Assignment (80%)**

The main assessment task for this module will be a 4000-word research project, worth 80% of your final grade. You will be required to plan and complete your own small research project. The project should emerge from the ideas explored on this module.

Your research could be an audience study relating to a particular film, a discussion of controversy surrounding a group of films, or an evaluation on the efficacy of film censorship practices. You should select a topic which interests you and which relate to the module. Your work should be academic in tone and draw upon the ideas and varying methodologies explored in class. You will need to combine academic writing and analysis

with primary research or primary data – eg conducting online surveys, utilising fan forum material, drawing on newspaper and magazine reviews etc. You need to select an approach and method which is appropriate for your chosen topic.

Submission date for research project: **Friday 26<sup>th</sup> May 2017. 12 noon.**

**(See appendix for guidelines on electronic submission)**

## Summary of Programme

Date	Week	Topic	Screening
	1	No class	
9 Feb	2	Introduction to module: audiences and cinema	<i>Casablanca</i> (Michael Curtiz, 1942)
16 Feb	3	Film festivals and art house audiences	<i>All About My Mother</i> (Pedro Almodovar, 1999)
23 Feb	4	Fandom and cult cinema	<i>Various clips</i>
2 March	5	Conceptualising the audience: regulating cinema	<i>Night of the Hunter</i> (Charles Laughton, 1955)
9 March	6	Controversy beyond cinema	<i>A Clockwork Orange</i> (Stanley Kubrick, 1971)
<b>16 March</b>	<b>7</b>	<b>No class – reading week</b>	
23 March	8	Religious controversy	<i>The Devils</i> (Ken Russell, 1971)
30 March	9	Gendered audiences	<i>The Accused</i> (Jonathan Kaplan, 1988)

6 April	10	Presentations	
		<b>EASTER BREAK</b>	
11 May	11	The controversial past	<i>Downfall</i> (Oliver Hirschbiegel, 2004)
18 May	12	Contemporary controversy	<i>The Killer Inside Me</i> (Michael Winterbottom, 2010)



## **Week-by-Week schedule**

**Week 1: No class this week**

**Week 2: Thursday 9<sup>th</sup> February**

**Topic:** Intro to module and thinking about audiences and cinema

**Screening:** *Casablanca* (Michael Curtiz, 1942)

## Reading to contextualise class (to be done in advance of first class):

- Mike Chopra-Gant 'Dirty Movies, or: why film scholars should stop worrying about *Citizen Kane* and learn to love bad films', *Participations: Journal of Audience and Reception studies*, Volume 7, Issue 2 (November 2010), pp. 292-315. (focus mainly on pages 292 – 296) **(available on QOL)**
- Kathy Merlock Jackson 'Playing It Again and Again: Casablanca's Impact on American Mass Media ad Popular Culture', *Journal of Popular Film and Television*, (2000) 27:4, pp. 33-41 **(available on QOL)**
- Louise Fitzgerald and Melanie Williams (eds.) *Mamma Mia! The Movie: Exploring a Cultural Phenomenon*, (London: IB Tauris, 2013) Introduction, pp1-19 **(available on QOL)**

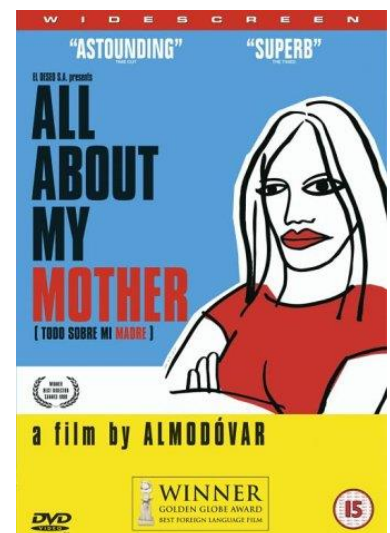
### Week 3: Thursday 16<sup>th</sup> February

**Topic:** Film Festivals

**Screening:** *All About My Mother* (Pedro Almodovar, 1999)

**Set reading:**

- Janet Harbord, 'Film Festivals: Media Evens and Spaces of Flow' in *Film Cultures: Production, Distribution and Consumption* (London: Sage, 2002), pp. 59-75. **(available on QOL)**
- Kieron Corless and Chris Darke, *Cannes: Inside the World's Premier Film Festival* (London: Faber and Faber, 2007), pp. 193-210. **(available on QOL)**
- Marijke de Valck, *Film Festivals: From European Geopolitics to Global Cinephilia* (Amsterdam: Amsterdam University Press, 2007), pp 15-43 **(available on QOL)**



**Further reading:**

Kenneth Turan, *Sundance to Sarajevo: Film Festivals and the World They Made* (Berkeley, Los Angeles, London: University of California Press, 2003).

#### Week 4: Thursday 23<sup>rd</sup> February

**Topic:** The interactive Audience: fandom and cult cinema

**Screening:** Various

**Set reading:**

- Mark Jancovich and Lucy Faire “The Best Place to See a Film: the Blockbuster, the Multiplex and Contexts of Consumption” In Julian Stringer (ed.) *Movie Blockbusters* (New York: Routledge, 2003) pp. 190-201. **(available on QOL)**
- Emma Pett ‘Hey! Hey! I've seen this one, I've seen this one. It's a classic’: Nostalgia, repeat viewing and cult’ *Participations: Journal of Audience and Reception studies*, Volume 10, Issue 1 May 2013, pp 177-197 **(available on QOL)**.
- William Proctor ‘Holy crap, more *Star Wars*! More *Star Wars*? What if they're crap?': Disney, Lucasfilm and *Star Wars* online fandom in the 21st Century. *Participations: Journal of Audience and Reception studies*, Volume 10, Issue 1 May 2013, pp198-224. **(available on QOL)**



**Further reading:**

Kate Egan and Sarah Thomas (eds.) *Cult Film Stardom: Offbeat Attractions and Processes of Cultification* (Basingstoke: Palgrave MacMillan, 2012), pp. 1-17 **(available on QOL)**

#### Week 5: Thursday 2<sup>nd</sup> March

**Topic:** Conceptualising the audience: regulating cinema

**Screening:** *Night of the Hunter* (Charles Laughton, 1955)

**Set reading:**

- BBFC classification guidelines for 2014 **(available on QOL)**
- Annette Kuhn, *Cinema, Censorship and Sexuality 1909-1925* (London: Routledge, 1988) pp. 1-11 **(available on QOL)**
- Kate Egan, *Trash or Treasure?: Censorship and the changing meaning of the Video Nasties* (Manchester: MUP, 2007) pp. 1-17 **(available on QOL)**

**Further reading:**

Evan Calder Williams, 'Sunset with Chainsaw', *Film Quarterly*, Volume 64, No. 4 (Summer 2011), pp. 28-33 **(available on QOL)**



**Week 6: Thursday 9<sup>th</sup> March**

**Topic:** Controversy beyond cinema

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

**Set reading:**

- Peter Kramer 'Movies that make people sick': Audience Responses to Stanley Kubrick's *A Clockwork Orange* in 1971/72 *Participations: Journal of Audience and Reception studies*, Volume 8, Issue 2 November 2011, pp. 416-430 **(available on QOL)**
- Janet Staiger *Perverse Spectators: The practices of film reception*, (New York and London: NYU Press, 2000), pp. 93-111 **(available on QOL)**
- Sian Barber, *Censoring the 1970s: the BBFC and the Decade that Taste Forgot* (Newcastle: Cambridge Scholars Press, 2011) pp. 67-77 **(available on QOL)**

**Further reading:**

Martin Barker *Violence: Can anyone say what screen violence is? Sight and Sound* (1995) 5, 6, pp. 10-13. **(available on QOL)**

**Further viewing:** *Straw Dogs* (1971), *The Exorcist* (1973) *Last Tango in Paris* (1972)

**Week 7 – Reading week**

**Week 8: Thursday 23<sup>rd</sup> March**

**Topic:** Religious controversy

**Screening:** *The Devils* (Ken Russell, 1971)

**Set reading:**

- Michael Dempsey, 'The World of Ken Russell', *The Film Quarterly*, Vol. 25, No. 3 (Spring, 1972), pp. 13-25 (**available on QOL**)
- Freek. L Bakker, *Studies in Religion and the Arts: Challenge of the Silver Screen*, pp. 1-12. (Leiden; Boston: Brill, 2009) (**available on QOL**)
- James Robertson, 'Visions of Ecstasy: a Study in Blasphemy?' *Journal of British Cinema and Television*. (2009) Volume 6, Issue 1, pp. 73-82. (**available on QOL**)

**Further reading:**

Sian Barber, 'Blue is the Pervading Shade': Re-examining British Film Censorship in the 1970s' *Journal of British Cinema and Television* Volume 6, 3, 2009. pp. 349-369 (**available on QOL**)

**Further viewing:** *Life of Brian* (1979), *Last Temptation of the Christ* (1988), *The Passion of the Christ* (2004), *Noah* (2014)

**Week 9: Thursday 30<sup>th</sup> March**

**Topic:** Gendered Audiences

**Screening:** *The Accused* (Jonathan Kaplan, 1988)

**Set readings:**

- Jackie Stacey, *Star Gazing: Hollywood cinema and Female spectatorship* (London: Routledge, 1994) pp. 19-39 (**available on QOL**)
- Tanya Horeck, *Public Rape, representing violation in fiction and film* (London: Routledge, 2004) pp. 91-115. (**available on QOL**)
- Dominique Russell, *Rape in art house cinema* (New York: Continuum, 2010) pp. 1-12 (**available on QOL**)

**Further reading:**

- Any case study chapter in Russell (2010) available as an ebook via QCat

**Further viewing:** *Boys Don't Cry* (1999), *Irreversible* (2002) or any other film with similar controversial content.

**Week 10: Thursday 6<sup>th</sup> April**





**Topic:** Presentations

## **EASTER BREAK**

### **Week 11: Thursday 11<sup>th</sup> May**

**Topic:** The controversial past

**Screening:** *Downfall* (Oliver Hirschbiegel, 2004)

#### **Set readings:**

- Christine Haase (2007) Ready for his close-up? Representing Hitler in *Der Untergang* (Downfall, 2004), *Studies in European Cinema*, 3:3, 189-199 **(QOL)**
- David Bathrick and Rachel Leah Magshamrain 'Whose Hi/story Is It? The U.S Reception of "Downfall" *New German Critique* No 102, *Der Untergang? Nazis, Culture and Cinema* (Fall, 2007) pp1-16. **(QOL)**
- Janet Staiger *Perverse Spectators: The practices of film reception*, (New York and London: NYU Press, 2000), pp. 210-228. **(available on QOL)**

**Further viewing:** Any other film which addresses the issues of 'the past' and which has caused controversy and led to debates about 'fact' and history, e.g: *Life is Beautiful* (1997), *Boy in the Striped Pajamas* (2008)

### **Week 12: Thursday 18<sup>th</sup> May**

**Topic:** Contemporary controversy

**Screening:** *The Killer Inside Me* (Michael Winterbottom, 2010)

#### **Set reading:**

- David Cooke 'The Director's Commentary' in *Behind the Scenes at the BBFC: Film Classification from the Silver Screen to the Digital Age*. (London: BFI/Palgrave, 2012) pp. 162-180 **(available on QOL)**
- Emma Pett 'A new media landscape? The BBFC, extreme cinema as cult, and technological change' *New Review of Film and Television Studies*, 2015, Vol. 13, No. 1, pp83–99 **(available on QOL)**
- BBFC study into attitudes towards sexual violence 2002 **(available on QOL)**
- BBFC study into attitudes towards sexual violence 2007 **(available on QOL)**

**Further reading:**

Official BBFC policy documentation on their website [www.bbfc.co.uk](http://www.bbfc.co.uk)

Julian Petley *Film and Video Censorship in Modern Britain* (Edinburgh, EUP, 2011), pp. 1-16 & 173-196 (**available on QOL**)

## **APPENDIX**

All essays are to be in MS Word format ONLY.

Assignments must be submitted electronically via both QOL **AND** Turnitin (submit.ac.uk). Essays must be submitted by **12.00 midday on date due** and any essays submitted after this time will be considered a full day late. 5% is deducted for every day that the submission is late. If submitting an essay late, students are to email Marian Hanna [film.studies@qub.ac.uk](mailto:film.studies@qub.ac.uk) with an explanation and must bring any supporting documentation into the Film office. No essays may be accepted more than 5 days after the essay's due date, in accordance with University regulations.

Note that the University takes a serious view of plagiarism. Any quotations or material taken from any source (web-based material included) that is not properly cited or referenced is considered an attempt at plagiarism. Such essays will be immediately failed and the student may be subjected to a Disciplinary Committee hearing.

Also note that all marks are provisional till all components of the assessment are evaluated by the External Examiners at the end of the second semester.

### **Instructions for submitting work via QOL**

1. Log-on to your QOL homepage using "ads\student no." and password in the usual way at [www.qol.qub.ac.uk](http://www.qol.qub.ac.uk) . If asked again for your password use the same log-on details.
2. Select the relevant module from your module list.
3. Once within the module, select the "Assignment" tab on the left-hand side.
4. Select the relevant Assignment from the list.
5. This should return the screen shown below.
6. Click on the "BROWSE" button which should allow you to search your computer or memory stick for the relevant file. Files with endings ".doc" and ".docx" are both accepted.
7. Double click on desired file so that the file name appears in the box to the left of the "Submit" button.
8. Click on "UPLOAD".
9. After a short delay you should get a message confirming submission.

### **Instructions on Submitting Essays to Turnitin**

1. Open Internet Explorer or any similar web browser.
2. In the address bar enter: <http://submit.ac.uk>
3. Select 'sign up', then click ENROL AS A STUDENT and then 'click here'.
4. In the 'Create a User Profile' drop-down menu select 'student'.
5. Name of module is '**FLM7017 Cinema, regulation and audiences 2016-17**' Class ID: **2937847**. Password: **audiences**. Click 'next'.
6. Enter your Queen's E-mail Address. DO NOT USE Hotmail, Yahoo etc. e-mail addresses. Click 'next'.
7. Enter your own password. It is highly recommended that you use the same password that you use for Queen's online as this will avoid any future confusion. Click 'next'.
8. Enter your name and country of residence.
9. Read and agree to conditions.
10. Click 'end of wizard and return to login page'.
11. Log into Turnitin using your email address and password. You are now enrolled on Turnitin.

### **TO SUBMIT YOUR RESEARCH PLAN TO TURNITIN**

1. Open Internet Explorer or any similar web browser.
2. In the address bar enter: <http://submit.ac.uk>
3. Click 'login' and then enter your email address and password.
4. Click '**FLM7017 Cinema, regulation and audiences 2016-17**
5. The next screen will reveal the assignment list.
6. Select 'Research project plan' and click on the submit icon
7. Enter your first and last name and then the title of submission: Research Project plan
8. Click 'Browse' and then select your essay from 'my documents' or portable hard drive, etc.
9. Select 'submit'.
10. Click 'yes submit' if the correct document appears on the screen.
11. You will be issued with a receipt to serve as proof of submission.

### **TO SUBMIT YOUR RESEARCH PROJECT TO Turnitin**

12. Open Internet Explorer or any similar web browser.
13. In the address bar enter: <http://submit.ac.uk>
14. Click 'login' and then enter your email address and password.
15. Click '**FLM7017 Cinema, regulation and audiences 2016-17**
16. The next screen will reveal the assignment list.
17. Select 'Research Project' and click on the submit icon
18. Enter your first and last name and then the title of submission: Research Project
19. Click 'Browse' and then select your essay from 'my documents' or portable hard drive, etc.
20. Select 'submit'.
21. Click 'yes submit' if the correct document appears on the screen.  
You will be issued with a receipt to serve as proof of submission.

## **SCA7005**

### **Film and Visual Research Skills**

**School of Arts, English, and Languages**

You must complete all four of the following 5-CAT min-modules:

1. *Academic Writing and Presentation* (Prof. Cahal McLaughlin: 3 X 2hr sessions: Mon. 4-6pm).
2. *Approaches and Practices: 1: Making Images* (3 X 2hr. practical workshop: Weds. : 4-6pm)
3. *Approaches and Practices: 2: Interpreting Images* (2 X 3hr. seminars)
4. *Film Production, Culture, and Employability: The Case of N.Ireland* (2 X 3hr. sessions (incl. roundtable discussion/debate with local industry professionals)

Faculty of Arts, Humanities and Social Sciences  
School of Arts, English, and Languages

**SCA7005 (Mini-Module 1): Academic Writing and Presentation**

**Convenor:** Prof. Cahal McLaughlin

**Contact:** s.barber@qub.ac.uk

**Seminar**      Friday 1-4pm, Board Room, house 21, University Square.  
21 University Square

**Schedule**

**Semester 1:**

Teaching Weeks 1 – 12:

Assessment Weeks 13 – 15:

**Content**

This module is part of **SCA7005: Research Methods in the Creative Arts**. This mini module will consolidate and develop skills in research and writing paying particular information to how you use a range of source material. The emphasis will be on presenting academic written work, the importance of scholarly conventions, the practice and importance of clear and consistent referencing and bibliographical work, and the value of proof-reading and re-drafting. It will also allow for an exploration of different source materials which pertain to film.

**Learning Outcomes**

After attending seminars, carrying out private and team-based research and study, students should have the ability to:

- Apply research skills to all assignments at MA level, particularly the written assignment and in-class task set for this mini-module.
- Write concisely and employ adequate referencing of material within their work
- Compile a substantial bibliography
- Engage with a variety and range of sources pertinent to film studies research
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**Teaching and learning**

Sessions will be workshops based around a brief lecture, group work activity and discussion with an exploration of different media forms to facilitate discussion and learning.

## Readings

There is no required reading for this module, but a list of recommended reading is provided below. This reading will support your learning in practical management. A list of relevant weblinks is also included to indicate where you should be looking for film-related resources.

Alongside these are recommended readings; students should read as many of these as they want to or that they find interesting. Some recommended readings will be on QOL, and others will be in the library. Make time to look them up. Students are expected to read widely and **must** refer to a range of relevant reading from the course in assessments

## Assessment

Assessment will be in the form of an in class assessment which will take place in the first session, as well as brief analysis of a range of sources which will be submitted with a complete bibliography and filmography.

### Seminar 1: Date/Time: TBC

This session will focus on how to write and reference at MA level and the scholarly conventions that apply within film studies. This session will include a brief in-class assessment which will focus on proof reading. All of the material covered is designed to strengthen your research, writing and referencing skills.

### Seminar 1: Date/Time: TBC

This session will explore the range of sources relevant to film studies –textual, visual, archival, online etc - and how these can be used to develop film based research. Details will also be provided of the take-away assignment. For this assignment you will be assessed on your presentation and bibliographical skills as well as the way in which you engage with a range of sources.

#### SUGGESTED RESOURCES:

<http://sensesofcinema.com/>

<http://filmstudiesforfree.blogspot.co.uk/>

<http://screen.oxfordjournals.org/content/by/year>

<http://libguides.qub.ac.uk/newspapers>

#### READING LIST:

Allen, R. and Gomery, D, *Film History: Theory and Practice* (Boston: McGraw Hill, 1993)

Barber, S, *Using Film as a Source* (Manchester: MUP, 2015) (particularly chapters 7 and 8 on Resources and Using Sources) pp. 106-144 **(on QOL)**

Chapman, J, Glancy, M and Harper, S *The New Film History: Sources, Methods, Approaches* (New York; Basingstoke: Palgrave Macmillan, 2007)

Corrigan, T. *A Short Guide to writing about film* (New York; London: Pearson Longman, 2007)

Gocsik, K. and Barsam, R, *Writing About Movies* (New York: Norton, 2007)

Faculty of Arts, Humanities and Social Sciences

School of Arts, English, and Languages

**SCA 7005 (Mini-Module 2): *Camera Practice***

**Convenor:** Prof. Cahal McLaughlin/Conan McIvor

**Contact:** c.mclaughlin@qub.ac.uk

**Seminar** TBC

**Schedule**

**See Attached booklet.**



Faculty of Arts, Humanities and Social Sciences

School of Arts, English, and Languages

**SCA 7005 (Mini-Module 3): *Interpreting the Image***

**Convenor:** Richard O'Sullivan

**Contact:** r.osullivan@qub.ac.uk

**Schedule:** Semester 2

**Seminar 1: Date/Time:** TBC

**Seminar 2: Date/Time:** TBC

**Content**

This module is part of SCA7005: Research Methods in Film and Visual Studies. As a source of knowledge, images are as powerful as the written word. In filmmaking, however, the image is often merely subordinate to – and illustrative of – the written word, or story. This mini-module explores some of the interpretive approaches to the film image, with a focus on experimental films.

**Learning Outcomes**

After attending seminars, carrying out private and team-based research and study, students should have the ability to:

Apply existing research skills to interpreting the structure and meaning of images;

Recognise and understand some key approaches to the interpretation of film images;

Complete a close analysis using one of the interpretive approaches discussed.

**Teaching and Learning**

Sessions will be a mixture of lecture, screenings, group work and discussion.

**Readings**

There is no required reading for this module, but a list of recommended readings and viewings is provided below which will support your learning in the interpretation of images.

**Assessment**

1 X 1,500 -word essay

Deadline: 6 April, 2017.

## Seminar One:

In this session, we will consider V.F. Perkins' approach to the close analysis and interpretation of film images. We will then look at two avant-garde films that prove problematic for this approach to interpreting imagery – Man Ray's *L'Étoile de mer* and Dali and Bunuel's *Un Chien Andalou*. We'll consider responses to these film images that base their readings on Freudian ideas.

### Reading:

Adamovicz, Elza. 2010. *Un Chien Andalou*. London: I.B.Tauris. p44-54

Perkins, V.F. 1972. *Film as Film: Understanding and Judging Movies*. London: Penguin. Especially chapters one, two, five and six.

Durgnat, Raymond, 1977. *Luis Bunuel*. Berkeley: University of California Press. Chapter on *Un Chien Andalou*

Rabinovitz, Lauren. 'Independent Journeyman: Man Ray, Dada and Surrealist Film-Maker'. *Southwest Review*. Vol. 64, No. 4 (AUTUMN 1979), pp. 355-376. Pages 369-372.

## Seminar Two:

In this session we will contrast two further approaches to interpreting experimental films and their images, focusing on work by Stan Brakhage and/or Bruce Baillie. We will examine James Peterson's approach to the post-war American 'lyrical film' and contrast it to P. Adams Sitney's discussion of these films.

### Reading:

Peterson, James. 1994. *Dreams of Chaos, Visions of Order*. Detroit: Wayne State University Press. Especially chapters one through four.

Peterson, James, 'Is a Cognitive Approach to the Avant-garde Cinema Perverse?' in Bordwell, D. and Carroll, N., eds. 1996. *Post-Theory: Reconstructing Film Studies*. Madison: University of Wisconsin Press

James, David E. 1989. *Allegories of Cinema: American Film in the Sixties*. Princeton: Princeton University Press. Chapter on Brakhage.

Sitney, P. Adams. 2002. *Visionary Film* (3rd Ed.). Oxford: Oxford University Press. Chapters on 'The lyrical Film' and 'Major Mythopoeia'.

School of Arts, English, and Languages

**SCA 7005 (Mini-Module 4): *Film Production, Culture, and Employability: The Case of Northern Ireland***

**Convenor:** Dr. Des O'Rawe

**Contact:** d.orawe@qub.ac.uk

**Seminar** Monday, 2-4pm, Screen 2 (DFC),

**Schedule**

**Semester 2: TBC**

**Content**

This 5-CAT module is part of **SCA7005: Research Methods in the Creative Arts**. It will develop skills in the analysis and application of information and critical opinion relating to film industry, policy, and employability. The emphasis will be on examining these issues within the context of contemporary Northern Ireland and its film and screen industries.

**Learning Outcomes**

After attending seminars, carrying out private and team-based research and study, students should have the ability to:

- Apply research and analytical skills to all assignments at MA level, particularly the written assignment;
- Write concisely and employ adequate referencing of both scholarly and non-scholarly material within their work;
- Develop a good knowledge and understanding of the relations between film production, policy, and work, especially within the context of NI;
- Engage with a verity and range of sources pertinent to film studies research.

**Teaching and learning**

Sessions will be workshops based around a brief lecture, group work activity and discussion with an exploration of different media forms to facilitate discussion and learning.

**Readings**

There is no essential reading for this module, but a list of recommended reading is provided below. This reading will support your learning in practical management. A list of relevant weblinks is also included to indicate where you should be looking for film-related resources.

### Assessment

Assessment will be in the form of a written assignment.

### Seminar 1: Date/Time: TBC

This session will introduce the broad aims of the workshops and outline what is to be expected in terms of content and assessment.

### Seminar 2: Date/Time: TBC

This session will explore issues around current and past productions, and the relationship between series such as *Game of Thrones* and *The Fall*, and feature films such as *Good Vibrations* and *'71*, in relation to film policy and employability in N. Ireland.

### Seminar 3: Date/Time: TBC

This workshop will look at the wider film culture in N. Ireland and focus on areas of potential employment, investment, and community engagement - looking in particular at the Belfast Film Festival, Northern Visions, community cinema projects, and the independent production sector.

### SUGGESTED RESOURCES:

<http://www.northernirelandscreen.co.uk/>  
<https://creativeskillset.org/>  
<http://www.filmhubni.org/Community>  
<http://www.culturenorthernireland.org/features/film/rise-community-cinema>  
<http://www.nvtv.co.uk/>  
<http://cmr.ulster.ac.uk/wp-content/uploads/2012/08/medialiteracy.pdf>  
<http://www.niassembly.gov.uk/assembly-business/committees/culture-arts-and-leisure/calls-for-evidence/inquiry-into-the-creative-industries/>

### READING LIST:

Chambers, Ciara. 'The Spence Brothers: Amateur Sci-fi and Cine Culture in Northern Ireland'. *Small-Gauge Storytelling: Discovering the Amateur Fiction Film*. Shand, Ryan and Craven, Ian (eds.), Edinburgh: Edinburgh UP, 2013. 373-399.  
Hill, John. *Cinema and Northern Ireland: Film, Culture and Politics*. London: BFI, 2006.  
---. 'The Relaunching of Ulster Pride: The Titanic, Belfast and Film.' *Relaunching Titanic: Memory and Marketing in the New Belfast*. William J. V. Neill, Michael Murray, and Berna Grist (eds.). London: Routledge, 2013. 31-45.

**Assignment Questions:** Write a short essay/article on any **one** of the following:

**Word length:** 1,400 words

**Submission date:** No later than 6pm on Monday, May 15th, 2017.

**Presentation:** Word-Processed, double-spaced, appropriate referencing, etc.

1. Are productions such as *Game of Thrones* and *The Fall* beneficial or detrimental to the Northern Ireland film industry?
2. Using a recent case-study (for example, *'71* (Demange, 2014) or *Good Vibrations* (Barros D'Sa and Leyburn, 2013) or *66 Days* (Byrne, 2016)), delineate and evaluate its relationship to the local film industry.
3. Critically assess the role of *either* Creative Skillset *or* BBC NI in supporting 'productivity and employability' amongst independent filmmakers in Northern Ireland film.
4. Using at least two case-studies (for example, Northern Visions and the Magic Lantern Film Society), critically evaluate the strength of community-based filmmaking and exhibition in Northern Ireland?
5. What is the importance of the Belfast Film Festival in the context of film culture in Northern Ireland?

## NOTES