

BA Hons (Film & Visual Media) programme guide

NQF level 8

120 Credits



Faculty: Humanities

Department/academic unit: Interdisciplinary

Programme director: Prof Suzanne Human



Guide to degree programme compiled in January 2013 and edited in January 2015 by Johanet Kriel

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Cover illustration: Hiroshi Sugimoto (b. 1948). *Movie Theatre, Canton Palace, Ohio*. 1979. Silver Gelatin Print, Dimensions variable by edition. (<http://www.c4gallery.com/artist/database/hiroshi-sugimoto/movie-theatres-theaters/sugimoto-ohio-theater-1980.jpg>)

1. General information

Welcome to the new Bachelor of Arts Honours in Film and Visual Media! This film programme is unique because it offers students the chance to integrate film analysis, history and theory with making their own films (studio research). Students will also have the chance to work with international film scholars and experienced professionals from the local industry. We hope that you will enjoy and make the most of this degree.

1.1 Registration and class attendance

First of all, please ensure that you are registered for the correct programme code. The **programme code** for the BA Hons (Film & Visual Media) is **15600**. You should also be registered for the following modules:

Module Name & Code	NQF level	Credits	Compulsory/ elective/ research	Semester	Notional hours
History of Film (FVMH6800)	8	30	Compulsory	1	300
Approaches to the moving image (FVMA6800)	8	30	Compulsory	1	300
Research report aligned with studio research (FVMR6800)	8	60	Compulsory	2	600
Total for hons year	8	120		1 year	1,200

In addition to the lectures for these modules, students must also attend the weekly screenings where films which are relevant to the study material will be viewed. There are also additional lectures for the first few weeks; see section 4.2. **The attendance of ALL lectures as well as screenings is COMPULSORY.** As per UFS regulations, students who have not attended 80% of all classes, may not be allowed to write the exam. See the policy on class attendance on Blackboard. If you are unable to attend a lecture/screening, it is expected that you inform one of the relevant lecturers either in person or by phone/email, in order not to fall behind with work.

Notional hours are how many hours the average student should spend to complete the qualification and it is calculated at 10 hours for 1 credit. This qualification is equivalent to 120 credits; that is, 1,200 notional or “learning” hours.

It is recommended that students make audio/video recordings of lectures (e.g. with their cell phones) for revision purposes.

1.2 Contact details

Your lecturers for this degree programme and their contact details are as follows:

- Mr Chris Vorster – 051 401 2160; vorstercj@ufs.ac.za; Scaena and UFS Film Studio once it is completed
- Dr Anthea van Jaarveld – 051 401 2657; viaarsa@ufs.ac.za; FG Block B 210
- Prof Helene Strauss – 051 401 3452; straussjh@ufs.ac.za; FG Block B 224

- Ms Johanet Kriel – 051 401 9730; krielj@ufs.ac.za; Mabaleng Building Block C 22

The programme director is Prof Suzanne Human (051 401 2281; humane@ufs.ac.za; Mabaleng Building Block C 24).

Please contact us as soon as possible if you experience any problems with the respective modules' course materials, or if you have any questions about the degree programme.

1.3 Reading material

You need to purchase the following **prescribed textbooks** (available from various online bookstores).

- Bordwell, David & Kristin Thompson. 2010. *Film History: An Introduction*. 3rd edition. N.Y.: McGraw-Hill. 978-007-126794-6
- Church Gibson, Pamela & John Hill. 1998. *The Oxford Guide to Film Studies*. Oxford University Press. 978-0-19-871124-7

The following are **recommended** general texts, containing further information on Film Studies which are available in the library.

- Bordwell, David & Kristin Thompson. *Film Art: An Introduction*. 9th edition. N.Y.: McGraw-Hill.
- Hayward, Susan. 2001. *Cinema Studies: The Key Concepts*. 2nd edition. London: Routledge.
- Nelmes, Jill (ed). 2007. *Introduction to film studies*. 4th edition. London : Routledge.

Please see the respective study guides and outlines per week below for details on other prescribed and recommended texts. Any additional articles/excerpts will usually be made available on Blackboard; students can then print these texts at their own expense should they prefer hard copies.

2. Programme rationale & outcomes

The **purpose of this programme** in Film and Visual Media is to enable graduates to critically view in terms of both local and global, past and present cross-medial image traditions in the arts; to analyse film and video products as aesthetic and cultural texts; to grasp the histories and theories surrounding film production; and to self-reflectively integrate these forms of knowledge in their own film production. Thus, it effectively integrates all the major strands of Film Studies: history, analysis, hermeneutics, theory and production.

The **programme outcomes** are as follows:

Upon completion, students should be able to

- demonstrate knowledge of key concepts, visual examples and texts Film and Visual Media Studies, including History, Theory, and Analysis
- critically apply abovementioned concepts to analyse films as aesthetic texts, narrative texts and/or cultural texts
- interpret films, and recognise the biases of specific interpretation theories
- demonstrate an understanding of film as part of local and global, past and present cross-medial image traditions in the arts and in visual culture

- demonstrate knowledge of and critically reflect upon key practices and notions of Film Production
- independently research and produce a short film/documentary/music video
- critically contextualise the abovementioned production of a film (i.e., selections made regarding the chosen cinematographic techniques and imagery, and how these fit into the field and history of film) in terms of the broader cultural history, theory and interpretation of images
- reflect abovementioned critical contextualisation in a discursive, self-reflective research essay.

The **research project** in this case involves students creating a short film/documentary/music video and critically contemplating this production (i.e., selections made regarding the chosen cinematographic techniques and imagery, and how these fit into the theories and history of film) in a logical, self-reflective research essay. As such, students must not only demonstrate and apply their knowledge of the field and its methodologies but should also interrogate various sources of knowledge and expound upon the complexities and limitations of applying a specific methodology. Thus, students are compelled to demonstrate full responsibility for their work, their choices and their use of sources. Due to the collaborative nature of the film production project, students also have to demonstrate the ability to operate within a group; they also have to demonstrate the ability to perform independent research in writing their research essay. All in all, students' higher cognitive skills are therefore developed progressively throughout the programme.

Upon completion of the programme and depending on their specific BA modules, students could continue with various qualifications at the UFS, including an honours or possibly masters degree in Art History, Fine Arts, Drama and Theatre Arts, Literature and/or Language Studies, and Media Studies. Students may also go on to complete a masters degree in Film Studies at other institutions.

3. Method of instruction

The teaching and learning strategy will be partly based on lectures and workshops presented by and screenings of films introduced by lecturers and guest lecturers, and partly on collaborative and independent work performed by the students. Moreover, students are encouraged to participate in interactive learning and are assisted to do independent research. As such, the programme's focus is on facilitating students to acquire the appropriate knowledge and skills in the field of Film Studies, and more importantly to be able to critically integrate these in their film practice. In this way the programme endeavours to develop specific attributes of critical thinking which characterise its graduates and which are required in the typical professions related to Film Studies, for example, as critics or reviewers, film and documentary makers and writers, broadcasting officers, teachers, academics and visual artists in modern South Africa. Due to the relatively small number of students who will be accepted into the programme each year (a provisional maximum of ten due to restricted access to equipment), lecturers will also be able to provide a degree of individuated attention to each learner according to his/her research interests.

4. Modules

4.1 Description and outcomes of modules

The content of the programme per module in brief is as follows:

- **History of Film (FVMH6800, first semester)**

Students are provided with an in-depth account of the history of film, from the earliest examples in Europe to contemporary Southern African films. Moreover, for the final evaluative project, students will present seminars in small groups and then write individual essays in which they compare the South African film industry (historical) with the international film industry (historical) during a certain period (e.g. comparing the 1950s in Hollywood with South African film at the time). As such, students should thus demonstrate their acquired knowledge of both local and global film history and historical modes of narration as well as the ability to perform a comparative analysis and independent research. Moreover, this module will also develop students' active film-analysis skills; thereby facilitating their understanding of montage/editing, depth of field, focus, lighting, sound, etc. as part of a broader historical whole. This develops their ability to later cast their own productions, research and writing in a similar light.

- **Approaches to the moving image (FVMA6800, first semester)**

This module involves the critical reading, evaluation and application of original theoretical texts as well as various secondary texts. Students will thus engage with key texts from some of the most prominent film theorists (e.g. Sergei Eisenstein and Christian Metz) as well as from other visual arts and cultural theorists (e.g. Walter Benjamin). The aim is thus to further deepen students' knowledge and awareness of the theoretical concepts surrounding moving, photographic and digital images, and to facilitate the analysis of these images as both aesthetic and cultural texts. Moreover, as to the exit level outcomes, students should be able to demonstrate a critical engagement with the texts and their methodologies and concepts; i.e. to grasp both the complexities and possible limitations of each text, along with recognising the inter-relatedness of the texts. Once again, the aim is for students to integrate this engagement with their own practical work and research essay at the end of the year.

- **Research report aligned with studio research (FVMR6800, second semester)**

This module will deepen students' knowledge of the practice and production of films. Films will be considered as part of the cinematic and broadcasting industries, as well as of the art world, that is, as edifying, entertaining, sociological and commercial products, as well as art. Students consider these aspects in terms of both the international and local industry. This module is also geared towards equipping students with the basic skills they require to cooperate in the making of a film, from pre-production (e.g. script-writing and casting) to post-production (e.g. editing and distribution). Moreover, students will put these skills into practice in their own short film productions, and should be able to defend and reflect on the various cinematographic choices they had made along the way.

In the research essay, the acquired knowledge in production, theory and history are aligned. As mentioned above, students apply their film analytical, hermeneutic, theoretical and practical skills in critically reflecting upon their own productions (from pre- to post-production phase). They must thus defend but also challenge the validity of the various choices they had made along the way, while also casting their own efforts in a larger historical and image-traditional framework.

4.2 Additional lectures for the first few weeks: Research Methodology and Film Analysis

For the first few weeks, students have to attend extra lectures in Research Methodology and Film Analysis. Both of these provide students with a foundation in basic research skills and film analysis skills. It is essential that students attend both of these sets of extra lectures as they will help determine students' success for the rest of the year.

The Research Methodology lectures will be presented at various times and in various venues by various people. Please see the detailed weekly outlines below or ask at the Drama and Theatre Arts Department.

The Film Analysis lectures will provide you with the basic vocabulary to interpret and understand films. It will be presented by Prof Helene Strauss and it also forms part of another module" ENGD6894 (Reading Film: Perspectives from Film Theory and Cultural Studies). This module forms part of the English Honours degree programme and, as its title indicates, it offers a critical introduction to the study of film using methods drawn from film theory, cultural studies and critical theory. In addition, we encourage you to join the rest of the ENGD6894 classes too, as far as possible. These will take place on Tuesdays from 14h00 to 18h00 in FGG224 or in Mabaleng C16.

4.3 Timetable

BA Hons (film & visual media) 1st semester timetable

	08h10	09h10	10h10	11h10	12h10	13h10	14h10	15h10	16h10	17h10
Mon							Weekly screening, introduced by relevant lecturer and followed by discussion. Mabaleng C16.			
Tue	History of film (FVMH6800); first lecture. Drama Dept						For the first six weeks of lectures ONLY: Introduction to Film Analysis with Prof Helene Strauss. Venue will be confirmed.			
Wed							Approaches to the moving image (FVMA6800); first lecture. Mabaleng C16.			
Thu	History of film (FVMH6800); second lecture. Drama Dept						Approaches to the moving image (FVMA6800); second lecture. Mabaleng C16.			
Fri	For the first four weeks of lectures ONLY: Research methodology. These lessons will be presented on different days and times. Please see each week's outline below.									

4.4 Outlines per week for the first semester

Please note that the outlines for the Research report aligned with studio research (FVMR6800) module will only be available in the second semester.

Key: 🎬 = Screening during lecture period

📖 = Article/chapter which has to be read **prior** to lecture.

FA = *Film Art: An Introduction* (Bordwell and Thompson)

FH = *Film History: An Introduction* (Bordwell and Thompson)

OG = *The Oxford Guide to Film Studies* (Gibson and Hill)

H = Hayward, Susan. *Cinema Studies: The Key Concepts*. 2nd ed. London: Routledge, 2001.

Week 1

Monday 2 Feb: **Weekly screening:** 🎬 Martin Scorsese. 2011. **Hugo**. 126 min.

Tuesday 3 Feb: **FVMH6800: Orientation lecture** - Shifting boundaries

Film analysis: Introduction/ What is Film Studies?

🎬 *Duck Amuck* (Chuck Jones, Warner Bros., USA, 1953, 10m, Technicolor, mono sd)

Flirting (John Duigan, Australia, 1991, 100m, c)

📖 FA: Chapter 10, section on *Duck Amuck*.

📖 Online: Smith, Greg M. "It's Just a Movie': A Teaching Essay for Introductory Media Classes."

Cinema Journal 41.1 (2001): 127-34.

Recommended: H: "animation"

Wednesday 4 Feb: **FVMA6800: Orientation lecture** - Visual theories: Film and the visual arts

Thursday 5 Feb: **FVMH6800: 1890 – 1912: The Birth of Cinema (1)**

🎬 *The Story of Film: An Odyssey* - Episode 1

📖 FH Chapter 1: The Invention and Early Years of Cinema, 1880s – 1904 (p. 1 – 21)

📖 FH Chapter 2: The International Expansion of the Cinema, 1905 – 1912 (p. 22 - 42)

FVMA6800: Cinema: a form of entertainment and business, a form of art, or a social construction?

🎬 Selection of earliest films (e.g. the Lumière Brothers' *Arrival of a Train at La Ciotat* (1895))

📖 Extracts from Rudolf Arnheim's *Film as Art*

📖 Extracts from first chapter of David Bordwell's *Film Art: An Introduction*

Friday 6 Feb:

Research methodology – Mr Strydom. 11h00 – 13h00.

- 📖 The art of academic writing (Hay)
- 📖 Drama theatre Performance Companion (Mangan)

Week 2

Monday 9 Feb: **Research methodology – Prof Luwes. 09h00 – 13h00.**

- 📖 *Research Methods Handbook* (Quantitative and Qualitative)

Weekly screening: 🎬 Ferdinand Zecca. 1902. *The Victims of Alcoholism*. 4 min.

Edwin S Porter. 1903. *The Life of an American Fireman*. 6 min.

Edwin S Porter. 1903. *The Great Train Robbery*. 11 min.

Winsor McCay. 1914. *Gertie the Dinosaur*. 12 min.

Georges Méliès. 1902. *A Trip to the Moon*. 13min.

Tuesday 10 Feb: **FVMH6800: 1912 – 1918: The Birth of Cinema (2)**

- 🎬 Paul Merton. 2010. *Weird & Wonderful World of Early Cinema*. 59 min.
- 📖 *FH* Chapter 3: National Cinemas, Hollywood Classicism, and World War I, 1913 – 1919 (p. 43- 67)

Research methodology – Prof Luwes. 10h00 – 13h00.

- 📖 *Research Methods Handbook* (Quantitative and Qualitative)

Film analysis: Film as Cultural Text: Globalization and the Blockbuster

- 🎬 *Day after Tomorrow* (Roland Emmerich, 2004, USA, 124 m, c)
- 📖 Hall, Stuart. "Encoding/ Decoding." *The Cultural Studies Reader*. Ed. Simon During. London and New York: Routledge, 1993. 90-103.
- 📖 Kellner, Douglas. "Culture Industries." *A Companion to Film Theory*. Eds. Toby Miller and Robert Stam. Malden, MA: Blackwell, 2004. 202-220.

Wednesday 11 Feb: **Research methodology – Prof Luwes. 10h00 – 13h00.**

- 📖 *Research Methods Handbook* (Quantitative and Qualitative)

FVMA6800: New technologies, art and first audiences.

- 🎬 Selected scenes from Dhundiraj Govind Phalke's *Raja Harishchandra* (1913) and Wladyslaw Starewicz's *The Cameraman's Revenge* (1912).
- 📖 Viktor Shlovsky. 1917. "Art as technique."
- 📖 Tom Gunning. 1998. "Re-newing Old Technologies: Astonishment, Second Nature and the Uncanny in Technology from the Previous Turn-of-the-Century."

Thursday 12 Feb: **FVMH6800: 1890's – 1940: The Weird and Wonderful World of South African Cinema.**


- 🎬 Joseph Albrecht. 1931. *Moedertjie*.


 **To be confirmed.**


Research methodology – Prof Luwes. 10h00 – 13h00.


 *Research Methods Handbook* (Quantitative and Qualitative)

FVMA6800: Film as a unique medium: Understanding Formalism and how it relates to film analysis.

 Extracts from D.W. Griffith's *The Birth of a Nation* (1915).

 OG Chapter 7: "Formalism and Neo-Formalism" (Ian Christie)

 Boris Eikhenbaum. 1927. "Problems of Cine-Stylistics."

 Walter Benjamin. 1935. "The work of art in the age of mechanical reproduction."

Friday 13 Feb: **Research methodology – Prof Luwes. 10h00 – 13h00.**

 *Research Methods Handbook* (Quantitative and Qualitative)

Week 3

Monday 16 Feb:

Weekly screening: 🎬 Buster Keaton & Edward F. Cline. 1920. **One Week**. 19 min.
Charlie Chaplin. 1918. **How to Make Movies**. 17 min.
Charlie Chaplin. 1936. **Modern Times**. 87 min.

Tuesday 17 Feb:

FVMH6800: 1918 – 1928: The Triumph of American Film and the First of its Rebels

🎬 *The Story of Film: An Odyssey - Episode 2*

📖 *FH* Chapter 6: Soviet Cinema in the 1920s (p. 105 – 127)

📖 *FH* Chapter 7: The Late Silent Era in Hollywood, 1920 – 1928 (p. 128 -151)

📖 *FH* Chapter 8: International Trends of the 1920s (p. 152 -174)

Film analysis: Mise-en-scène: The Sirkean Melodrama

🎬 *All That Heaven Allows* (Douglas Sirk, USA, 1955, 89 m, c, mono sd)

📖 *FA* Chapter 4; section on Genre in chapter 9; Appendix on writing.

Wednesday 18 Feb:

**Research methodology –Postgraduate school: Generic Academic Writing.
10h00 – 13h00.**

FVMA6800: Film as social apparatus or propaganda? Constructivism & symphonies.

Marxism. City

🎬 Selected scenes from Sergei Eisenstein's *Battleship Potemkin* (1925) and Dziga Vertov's *Man with a Movie Camera* (1928)

📖 OG Chapter 12: "Marxism and Film" (Chuck Kelyinhans)

📖 Sergei Eisenstein. 1928 – 1945. Extracts from *Film Form*.

📖 Siegfried Kracauer. 1926. "Cult of distraction: On Berlin's picture palaces."

Thursday 19 Feb:

FVMH6800: 1918 - 1932: The Great Rebel Filmmakers Around the World

🎬 *The Story of Film: An Odyssey - Episode 3*

📖 *FH* Chapter 4: France in the 1920s (p. 71 – 86)

📖 *FH* Chapter 5: Germany in the 1920s (p 87 – 104)

FVMA6800: Psychical reality versus documentary or social reality? German Expressionism and French Impressionism.

Expressionism

🎬 Selected scenes from Robert Wiene's *The Cabinet of Dr. Caligari* (1920), F.W. Murnau *Nosferatu* (1922), Germaine Dulac *The Seashell and the Clergyman* (1928) and Carl Dreyer (1928) *The Passion of Joan of Arc*.

📖 OG Chapter 8: "Impressionism, surrealism, and film theory: path, dependence, or how a tradition in film theory gets lost" (Robert B. Ray)

📖 William Earle. 1968. "Revolt Against Realism in the Films."

Friday 20 Feb:
13h00.

Research methodology – Mr Heydenrych, UFS Computer Labs. 10h00 –

Week 4

Monday 23 Feb: **Weekly screening:** 🎬 Stanley Donen. 1952. *Singin' in the Rain*. 103 min.

Tuesday 24 Feb: **FVMH6800: The 1930s: The Great American Movie Genres (1)**

🎬 *The Story of Film: An Odyssey - Episode 4*

📖 *FH* Chapter 9: The Introduction of Sound (p. 177 – 194)

📖 *FH* Chapter 10: The Hollywood Studio System (p. 195 – 218)

📖 *FH* Chapter 11: Other Studio Systems (p. 219 – 238)

Wednesday 25 Feb: **FVMA6800: Hollywood's legacy: the good, the bad and the ugly (1). How genres work.**

🎬 Selected scenes from James Whale's *Frankenstein* (1931) and Wes Craven's *Scream* (1996).

📖 Robert B Ray. "A certain tendency of the Hollywood Cinema."

📖 Timothy Corrigan & Patricia White. 2004. *The Film Experience: An Introduction*. Chapter 8: "Rituals, Conventions, Archetypes and Formulas: Movie Genres".

Film analysis: Cinematography

🎬 *Camera* (David Cronenberg, Canada, 2001, 10 m, c and b/w)

Do The Right Thing (Spike Lee, USA, 1989, 120 m, c)

📖 *FA* Chapter 5

📖 H: "deep focus/ depth of field," "shots," "French Poetic Realism," "framing" and "the tracking shot"

Thursday 26 Feb: **FVMH6800: The 1930s: The Great American Movie Genres (2)**

🎬 Victor Fleming's *Wizard of Oz* (1939).

📖 OG Genre and Hollywood by Tom Ryall (p. 327 – 341)

📖 *FA* Chapter 9: Film Genres (p. 328 – 346)

FVMA6800: Hollywood's legacy: the good, the bad and the ugly (2). The ideology of genres in terms of race, gender, class systems and sexuality.

🎬 Selected scenes from *The Good, The Bad and the Ugly* and from films from various genres chosen by students).

📖 Julian Murphet. 2014. Ideology and the genre system: Hollywood's divide-and-conquer.

<http://theconversation.com/ideology-and-the-genre-system-hollywoods-divide-and-conquer-24968>

Friday 27 Feb: **Research methodology – Mr Heydenrych, UFS Computer Labs. 10h00 – 13h00.**

Week 5

Monday 2 March: **Weekly screening:** 🎬 Jans Rautenbach. 1969. *Katrina*. 99min.

Tuesday 3 March: **FVMH6800: 1939 - 1952: The Devastation of War and a New Movie Language**

🎬 *The Story of Film: An Odyssey - Episode 5*

📖 *FH* Chapter 12: Cinema and the State: The U.S.S.R., Germany and Italy, 1930 – 1945) (p. 239 -258)

📖 *FH* Chapter 13: France: Poetic Realism, the Popular Front and the Occupation, 1930 – 1945) (p.259 -276)

📖 *FH* Chapter 14: Leftist, Documentary, and Experimental Cinemas, 1930-1945) (p. 277 – 295)

Wednesday 4 March: **FVMA6800: Realism: Visual reality and social reality in film.**

🎬 Selected scenes Vittorio De Sica's *The Bicycle Thieves* (1948) and Roberto Rossellini's *Rome, The Open City* (1945)

📖 Robert Stam. 2000. *Film Theory: An Introduction*. "The Phenomenology of Realism."

📖 André Bazin. From *What is Film?* "The Evolution of the Language of Cinema." 1950-1955.

Film analysis: Editing

🎬 *Rear Window* (Alfred Hitchcock, Paramount. Alfred Hitchcock Prod., USA, 1954, 112m Technicolor)
"Odessa Step" sequence from *Bronenosets Potemkin/ Battleship Potemkin* (Sergei Eisenstein, USSR, 1925, 75m, b/w)

📖 *FA* Chapter 6, part 1 (everything on Continuity editing); Chapter 12, the sections on the development of the CHC and CHC after the coming of sound; Chapter 3, 3 pages on CHC.

📖 H: "Studio System," "continuity editing," "180-degree rule," "eyeline matching," "matchcutting" and "shot/reverse angle shot"

Thursday 5 March: **FVMH6800: South African cinema and postcolonialism**

🎬 *Jopie Fourie*

📖 *To be confirmed.*

FVMA6800: Practice seminar 1

****Students present their practice FVMA6800 seminars (10 minutes each)****

Week 6

Monday 9 March: **Weekly screening:** 🎬 Steve Jacobs. 2007. *Disgrace*. 119min.

Tuesday 10 March: **FVMH6800: 1953 - 1957: The Swollen Story – World Cinema Bursting at the Seams**

🎬 *The Story of Film: An Odyssey - Episode 6*

📖 *FH* Chapter 15: American Cinema in the Postwar Era, 1945 – 1960 (p. 298 – 323)

📖 *FH* Chapter 16: Postwar European Cinema: Neorealism and its Context, 1945 – 1959 (p. 324 – 341)

📖 *FH* Chapter 17: Postwar European Cinema: France, Scandinavia, and Britain, 1945 – 1959 (p. 342 – 357)

Wednesday 11 March: **FVMA6800: The role of culture and multiculturalism in film studies.**

🎬 Selected scenes from Akira Kurosawa's *Seven Samurai* (1954); Mehboob Khan's *Mother India* (1957); and Hans Jürgen Pohland's *Things Fall Apart* (1971).

📖 OG Chapters 19: "Indian Film" (Ashish Rajadhyaksha); 23: "Japanese Cinema" (Freda Freiberg); and 24: "African Cinema" (N. Frank Ukadike)

📖 Ella Shohat & Robert Stam. 2003. Introduction to *Multiculturalism, Postcoloniality, and Transnational Media*.

📖 Robert Stam. 2000. *Film Theory: An Introduction*. "Multiculturalism, race, and representation."

Film analysis: Sound

🎬 *Singin' in the Rain* (Stanley Donen/ Gene Kelly, USA, 1952, 103m, Technicolor, mono sd) OR *The Conversation* (Francis Ford Coppola, USA, 1974, 113m, Technicolor, mono sd)

📖 *FA* Chapter 7

📖 H: "musical" and "asynchronization"

Thursday 12 March: **FVMH6800: 1960s onwards: Political cinema beyond the West (incl. African film)**

📖 *FH* Chapter 18: Postwar Cinema Beyond the West, 1945 – 1959 (p. 358 – 380)

FVMA6800: Final seminar 1

****Students present their final FVMA6800 seminars (10 minutes each)****

Friday 13 March: **Research methodology –Postgraduate school: Qualitative Research methodology, 09h00 – 16h30**

Week 7

Monday 16 March: **Weekly screening:** 🎬 Selected scenes from Zoltan Korda's *Cry the Beloved Country* (1951)

Darrell Roodt. 1995. *Cry the Beloved Country*. 106 min.

Tuesday 17 March: **FVMH6800: 1957 - 1964: The Shock of the New – Modern Filmmaking in Western Europe**

🎬 *The Story of Film: An Odyssey - Episode 7*

📖 *FH* Chapter 19: Art Cinema and the Idea of Authorship (p. 381 – 402)

📖 *FH* Chapter 21: Documentary and Experimental Cinema in the Postwar Era, 1945 – Mid-1960s (p. 439 – 471)

Wednesday 18 March: **FVMA6800: New waves of cinema and cinematic theory.**

🎬 Extracts from Jean-Luc Goddard's *Breathless* (1960)

📖 Francois Truffaut. "A certain tendency of the French cinema."

📖 Alexandre Astruc. "The birth of a new avant-garde."

Thursday 19 March: **FVMH6800: Differing semiotics in two adaptations of the same film: A South African case study**

🎬 Richard Attenborough's *Cry Freedom* (1987).

📖 *To be confirmed*

FVMA6800: Auteur theory and semiotics.

🎬 Selected scenes from Orson Welles's *Citizen Kane* (1941) and several Quentin Tarantino films. Francois Truffaut. 1959. *The 400 Blows*. 99 min.

📖 OG Chapter 6: "Classic film theory and semiotics" (Antony Easthope)

📖 Peter Wollen. "Auteur theory" from *Signs and Meaning in the Cinema* (in Mast & Cohen)

Friday 20 March:

****Students hand in their first FVMA6800 essay on Friday 20 March.****

March holiday from Saturday 21 March until Sunday 29 March. Enjoy the break!

Week 8

Monday 30 March: **Weekly screening:** 🎬 Francois Truffaut. 1959. *The 400 Blows*. 99 min.

Tuesday 31 March: **FVMH6800: 1965 – 1969: New Waves Sweep Around the World**

🎬 *The Story of Film: An Odyssey - Episode 8*

📖 *FH* Chapter 20: New Waves and Young Cinemas, 1958 – 1967 (p. 403 – 438)

Wednesday 1 April: **FVMA6800: Ideologies of race and culture: The Black Consciousness Movement, Post-Colonialism and whiteness. ***Joined by the ENGD6894 students.*****

🎬 Selected scenes from Zola Maseko *Drum* (2004) and Tate Taylor *The Help* (2011)

📖 OG Chapter 17: “Race, ethnicity and film” (Robyn Wiegman)

📖 Richard Dyer. 2000. “White.” From *Film and Theory: An Anthology*.

Thursday 2 April: **FVMH6800: 1967 – 1979: New American Cinema**

🎬 *The Story of Film: An Odyssey - Episode 9*

📖 *FH* Chapter 22: Hollywood’s Fall and Rise: 1960 – 1980 (p. 472 – 493)

📖 *FH* Chapter 25: New Cinemas and New Developments: Europe and the U.S.S.R. since the 1970s (p566 – 598)

FVMA6800: The American avant-garde: psychology and philosophy of film.

🎬 Maya Deren’s *Meshes of the Afternoon* (1943), and Stan Brakhage’s *Mothlight* (1963) and *Window Water Baby Moving* (1962). Selected scenes from Ingmar Bergman’s *Persona* (1966) and Andrei Tarkovsky’s *Ivan’s Childhood* (1962).

📖 Christian Metz. 1986. Chapter 3 from *The Imaginary Signifier: Psychoanalysis and the Cinema*. “Identification, Mirror.”

📖 Gilles Deleuze. Extracts from *Cinema 1: The Movement Image* and *Cinema2: The Time Image*

Easter weekend from 3 April to 6 April. Enjoy the break!

Week 9

Monday 6 April: **Weekly screening:** 🎬 Jim Sharman. 1975. *The Rocky Horror Picture Show*. 100 min. ***Since Monday is a public holiday, this screening will be rescheduled to Wednesday.***

Tuesday 7 April: **FVMH6800: 1969 – 1979: Radical Directors in the 70s Make State of the Nation Movies**

🎬 *The Story of Film: An Odyssey - Episode 10*

📖 *FH* Chapter 23: Politically Critical Cinema of the 1960s and 1970s (p.494 – 535)

📖 *FH* Chapter 24: Documentary and Experimental Film Since the Late 1960s (p. 536 – 565)

FVMA6800. *Please note that this lecture will be on Tuesday afternoon instead of Wednesday*****

Gender Optics. *Guest lecture by prof Helene Strauss; joined by ENGD6894*****

🎬 *The Piano* (Jane Campion, Australia/ New Zealand/ France, 1993, 121 m, c) OR *4 Months, 3 Weeks & 2 Days* (Cristian Mungiu, Romania and Belgium, 2007, 113 m, c)

📖 E. Deidre Pribram, "Spectatorship and Subjectivity." *A Companion to Film Theory*. Eds. Toby

📖 Miller and Robert Stam. Malden, MA: Blackwell, 2004. 146-164.

📖 Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Media and Cultural Studies: Keywords*. Eds. Meenakshi Gigi Durham and Douglas M. Kellner. Malden, MA: Blackwell, 2002. 393-404.

Wednesday 8 April: ***No FVMA6800 lectures today*** **The Weekly screening will take place at this time instead.** 🎬 Jim Sharman. 1975. *The Rocky Horror Picture Show*. 100 min. (Dressing up is optional!)

Thursday 9 April: **FVMH6800: The 1980s: Moviemaking and Protest Around the World**

🎬 *The Story of Film: An Odyssey - Episode 12*

📖 *FH* Chapter 28: American Cinema and the Entertainment Economy: The 1980s and After (p. 661 - 693)

FVMA6800: Practice seminar 2

****Students present their practice FVMA6800 seminars (10 minutes each)****

Week 10

Monday 13 April: **Weekly screening:** 🎬 Tod Haynes. 2002. *Far from Heaven*. 107 min. ***This will either be screened in the usual timeslot, or in Tuesday afternoon's slot.***

Tuesday 14 April: **FVMH6800: The 1990s: The First Days of Digital – Reality Losing its Realness in America and Australia**

🎬 *The Story of Film: An Odyssey - Episode 14*

📖 *FH* Chapter 30: Digital Technology and the Cinema (p. 713 – 730)

FVMA6800. *Please note that this lecture will be on Tuesday afternoon instead of Thursday*****

Film Queeries *Guest lecture by prof Helene Strauss; joined by ENGD6894*****

🎬 *Far From Heaven* (Todd Haynes, USA, 2002, 107m, c) OR *The Celluloid Closet* (Vito Russo, USA, 1995, 102 m, c)

📖 Anneke Smelik, "Gay and Lesbian Criticism." *The Oxford Guide to Film Studies*. Eds. John Hill and Pamela Church Gibson. Oxford and New York: Oxford UP, 1998. 135-147.

Pidduck, Julianne. "New Queer Cinema and Experimental Video." *New Queer Cinema: A Critical Reader*. Ed. Michele Aaron. New Brunswick, NJ: Rutgers UP, 2004. 80-97.

Wednesday 15 April: **FVMA6800: Final seminar 2**

****Students present their final FVMA6800 seminars (10 minutes each)****

Thursday 16 April: **FVMH6800: 2000 onwards: Film Moves Full Circle and the Future of the Movies**

🎬 *The Story of Film: An Odyssey - Episode 15*

📖 *FH* Chapter 29: Towards a Global Film Culture (p.694 – 712)

📖 OG Hollywood and the World by Toby Miller (p. 371 – 381)

FVMA6800: No lectures

No lectures. Faculty of Humanities prize giving ceremony at 11h30 and graduation ceremony at 14h30. Congratulations to everyone who is receiving their BA degree!

Week 11

Monday 20 April: **Weekly screening:** 🎬 Katinka Heyns. 1998. *Paljas*. 119 min.

Tuesday 21 April: **FVMH6800: For the last three weeks, students will work on and present/submit their final History of Film project.**

Wednesday 22 April: **FVMA6800: Realism: Visual reality and social reality in documentary.**

🎬 Selected scenes from Jean Rouch's *Chronicle of a Summer* (1961) and Jonathan Caouette's *Tarnation* (2003).

📖 *The Routledge Companion to Film* Chapter 45: "Documentary" (Carl Plantinga).

📖 Michael Renov. 2004. Introduction to *Surveying the Subject*.

2004. 165-181.

Thursday 23 April: **FVMH6800: No formal lectures. Students work on final project.**

FVMA6800: Monster mania: Horror films as blockbusters and analogies.

🎬 (Selected scenes from) Neil Blomkamp's *District 9* (2009).

📖 Noël Carroll. 2003. "The Grotesque Today: Preliminary Notes Toward a Taxonomy." From *Modern Art and the Grotesque*.

📖 Annie van den Oever. 2009. "Monstration and the monstrous. The grotesque in the very beginning and at the very end."

Friday 24 April: **FVMA6800: Second essay**

****Students hand in their second FVMA6800 essay on Friday 24 April.****

Week 12

Monday 27 April: **Weekly screening: Monday 27 April and Friday 1 May are public holidays, so there will be no screening.**

Tuesday 28 April: **FVMH6800: No formal lectures. Students work on final project.**

Wednesday 29 April: **FVMA6800: Stories within and about stories: meta-narrativity in film.**

🎬 Selected scenes from Christopher Nolan's *Memento* (2007).

📖 David Bordwell. Introduction from *Making Meaning: Inference and Rhetoric in the Interpretation of Cinema*.

📖 Extracts from Warren Buckland's *Puzzle films*

Thursday 30 April: **FVMH6800: No formal lectures. Students work on final project.**

FVMA6800: New technologies, new cinemas and new audiences.

🎬 Selected scenes from James Cameron's *Terminator 2: Judgment Day* (1991).

📖 *Oxford Guide to Film Studies*, Chapter 27: "Film and television" (John Hill)

📖 William J. Mitchell. Extracts from *The Reconfigured Eye: Visual Truth in the Post-Photographic Era*.

Week 13

Monday 4 May: **Weekly screening:** 🎬 Sam Mendes. 1998. *American Beauty*. 122 min.

Tuesday 5 May: **FVMH6800: No formal lectures. Students work on final project.**

Wednesday 6 May: **FVMA6800**

Cutting edge science meets film theory: Cognitive theory, neuroscience and film studies.

🎬 Selected scenes from M. Night Shyamalan *The Sixth Sense* (1999).

📖 Hugo Münsterberg. 1916[!!]. Extracts from *The Photoplay A Psychological Study*

📖 David Bordwell. 1989. "A Case for Cognitivism."

Thursday 7 May: **FVMH6800: No formal lectures. Students work on final project.**

FVMA6800

You are what you tape: Youtube and participatory culture.

🎬 Ester Brymova's *Butterflies* (2009)

📖 Henry Jenkins. 2008. "What Happened Before YouTube?"

📖 Henry Jenkins. 2010. "How YouTube Became OurTube"

Week 14

Monday 11 May: **Weekly screening:** 🎬 Kevin MacDonald et al. 2011. *Life in a Day*. 95 min.

Tuesday 12 May: **FVMH6800: No formal lectures. Students work on final project. Due date to be confirmed.**

Wednesday 13 May: *****No FVMA6800 lectures today so that students can concentrate on completing their longer essays.***** ****Students hand in their longer FVMA6800 essays on Wednesday 13 May.****

Thursday 14 May: **FVMH6800: Revision for the exam.**

FVMA6800: Revision for the exam.