FLM003 What Is Cinema? Critical Approaches

Semester: A & B
Level: 5
Credit Value: 30

Module Organisers:
Dr Alasdair King (a.king@qmul.ac.uk; 020 7882 8311; advice and feedback hours: Thursday 1-3; Arts One 2.08 SEMESTER A)
Dr Libby Saxton (e.a.saxton@qmul.ac.uk; 020 7882 8328; advice and feedback hours: tbc ; Arts One 1.05 SEMESTER B)

Graduate Teaching Assistants / Seminar Leaders:
Adam Plummer (a.plummer@qmul.ac.uk)
Dr Hollie Price (h.price@qmul.ac.uk)
Dr Jackie Stirling (j.stirling@qmul.ac.uk)

Pre-requisite: FLM100 Introduction to Film Studies or FLM Concepts and Histories
Assessment: two 2,000-word essays (25% each); one three-hour examination (50%)

Timetable:
LEARNING OUTCOMES OF THE MODULE

No description available.

NB - In both semesters there will be a lecture but no seminars in week 1. In Semester A seminars start in week 3 and you

Barcraft 1.06 (BM)
Seminar E 12.00-3.00
Barcraft 3.15
Seminar D 11.15 am
Barcraft 1.06
Seminar C 11.15 am
Barcraft 1.15
Seminar B 10.15 am
Seminar A 10.15 am
Screening: 12.00-3.00 Arts 1 A LT
Lecture: Thursday 11.00-12.00 Arts 1 A LT
This module aims to build on the first year Film Studies core modules, developing students' understanding of the systematic study of film by introducing them to a spectrum of critical concepts and approaches. Students on this module can expect to 1) gain an understanding of a broad range of critical approaches to film, as well as of the historical and cultural contexts in which they emerged; 2) learn how to apply these theories as tools to enrich their readings of the films studied both on this module and on other Film Studies modules; and 3) gain an appreciation of the merits and limits of different critical approaches, and the ability to evaluate the appropriateness of different conceptual readings of a film.

### MODULE SCHEDULE

#### Semester A

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Viewing</th>
<th>Key reading</th>
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<tbody>
<tr>
<td>READING WEEK</td>
<td>7.</td>
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<tr>
<td>Eisenstein, USSR. 1925. Battleship Potemkin (Eisenstein)</td>
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1. 'Identification, mirror', pp. 46-54.  
2. 'The Passion for perceiving', pp. 59-64. |
| 9. | FLM003 Assessment Guidance Workshop In ALT1 | Year 2/Year F Film Careers Event (replaces screening in ALT1) | Sophie Mayer, 'Some notes on writing about film theory' (uploaded on QM+) |
Stam, *Film Theory*, pp. 298–308 |
Much of the reading for this module is taken from the following book: Robert Stam, *Film Theory: An Introduction* (Wadsworth: Belmont, 2002)

**SET TEXTS AND KEY AND FURTHER READING**

and experience are valid and critical to a full class discussion.

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<table>
<thead>
<tr>
<th>Film</th>
<th>Viewings</th>
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<tbody>
<tr>
<td><em>Film: New York etc.</em></td>
<td><em>Children of Men (Alfonso Cuaron, 2006)</em></td>
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<td><em>Screening 1</em></td>
<td><em>What is Digital Cinema?</em></td>
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<tr>
<td><em>Revision and essay outlines</em></td>
<td>12</td>
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<td><em>Blackwell</em> (2000), pp. 3-14-32, 78</td>
<td><em>Routledge, 1999</em></td>
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<td><em>Time Out Companion: A Short Guide to Writing About Film</em></td>
<td><em>Screening 1</em></td>
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<tr>
<td><em>Perlman, 2000</em></td>
<td>11</td>
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Students are required to attend the weekly film screenings; this is essential preparation for the lecture and seminar. For subsequent viewings, multiple copies of most of the films are available in the College library, which has viewing facilities.
in the library but we recommend you purchase them. It will be necessary to read more widely than these sources and further guidance with regards reading will be given as the module progresses. We have provided a General Reading List (see below) and these books can all be profitably mined for relevant information and different points of view.

We will also distribute weekly reading lists that will offer suggestions for Further Reading, so that students can follow up areas of particular interest. Both the Further Reading and the General Reading Lists can act as valuable starting points for research for coursework essays and in preparation for exams. In addition to the College library, students are strongly encouraged to use the British Film Institute (BFI) Library at the Southbank Centre, an invaluable resource, particularly when it comes to preparing coursework essays. It is possible to search some of the BFI collections online. Students are also encouraged to research and follow these debates through journals such as Film Philosophy, Senses of Cinema and Necsus, all of which are freely available online.

SEMINAR PREPARATION

Students are required to prepare for seminars by reading the Key Reading specified on the module schedule above and preparing through making detailed notes in response to the questions on the seminar handout. Copies of the Key Reading not found in the two recommended textbooks will be distributed electronically on QMPlus for students to download and print out. All students are required to prepare for each seminar and to be ready to discuss the key reading thoroughly.

ASSESSMENT

Assessment is based on two coursework essays and an examination. The examination will require students to answer two questions in three hours, and will constitute 50% of the final mark. The exam will require you to be able to demonstrate a broad understanding of film theory and to compare and contrast different theories. The essays should be of approximately 2,000 words in length (including footnotes but excluding bibliography), and each will constitute 25% of the final mark. In the case of both assignments, research beyond the required reading for the module will be necessary. Students will have the opportunity to discuss their essay plans in one-to-one tutorials with the module organisers. Please note the criteria used in the School to assess coursework and examinations as set out in the SLLF Undergraduate Student Handbook.


David Bordwell and Noel Carroll, Post-Theory: Reconstructing Film Studies (Williamson, 1996).


GENRAL READING LIST (These are the texts that we recommend you purchase.)

Teaching Assistant will let you know when seminars how and when they can be contacted.

The module organiser will be available to discuss any aspect of the module during their weekly tutorial/feedback hours (see above) or by appointment. Students should not hesitate to approach them during these times about any concerns or questions they may have.

STAFF AVAILABILITY

ALERT: This is not necessarily the same as your lecturer's availability. It is essential that you acknowledge them. Not to do so is dishonest. Should anyone need to seek credit for someone else's work, please read all the sections, questions and guidelines in the Undergraduate Student Handbook.

ACKNOWLEDGING THE WORK OF OTHERS

16 December 2012: All the Spring Semester. This is Sunday 7 April 2013.

For this module, the deadline for this essay is the final day of the semester attended: in the Autumn Semester this is Sunday 16 December 2012 and the second essay by 23.59 on Sunday 16 December 2012

ESSAY DEADLINES

In order to receive full credit, the first essay must be submitted by 23.59 on Sunday 16 December 2012 and the second essay by...


Felicity Colman, ed. *Film, Theory and Philosophy: The Key Thinkers* (Durham: Acumen, 2009).


Thomas Elsaesser and Malte Hagener, *Film Theory: An Introduction Through the Senses* (London: Routledge, 2010).


Annette Kuhn, ed., ‘Screen Theorizing Today’, special issue of *Screen*, 50: 1 (Spring 2009).


