LONDON SOUTH BANK
UNIVERSITY

Authorship *in cinema*

Module code: AME_4_AIC

Faculty of Arts and Human Sciences

Semester 1, 2011-12

become what you want to be

Table of Contents

1. MODULE DETAILS

Module Title:	Authorship in cinema
Module Level:	4
Module Reference Number:	AME_4_AIC
Credit Value:	20
Student Study Hours:	200
Contact Hours:	48
Private Study Hours:	152
Pre-requisite Learning (If applicable):	None
Co-requisite Modules (If applicable):	None
Course(s):	Film studies
Year and Semester	2011/12, sem 1
Module Coordinator:	Ricardo Domizio
UC Contact Details (Tel, Email, Room)	020 7815 5816, domizior@lsbu.ac.uk, B403
Teaching Team & Contact Details (If applicable):	N/A
Subject Area:	Film studies
Summary of Assessment Method:	1 x extract analysis and 1 x essay

2. SHORT DESCRIPTION

Film theory has had a fraught relationship with the concept of the author. The collaborative nature of the film industry, its commercial underpinnings, and its reliance on 'empirical' rather than imaginative modes of representation are cited as evidence of its "unauthored" qualities. And yet the cinema director-author remains one of the primary ways of understanding film. This module will examine the wide-ranging debates in film authorship through historical enquiry, theoretical investigation and comparative case studies. It will also seek to update the debate by considering the impact of digital media on the idea of the classical film-author. Finally, the module addresses the issue of diversity by drawing attention to the cultural specificity of arguments and in the range of directors adopted as case study subjects.

3. AIMS OF THE MODULE

- To critically explore the concept of authorship in terms of its historical origins and its contribution to film theory
- To relate authorship to the influence of the director working within diverse industrial, cultural and national contexts
- To apply different authorial approaches to the works of specific directors, e.g. Alfred Hitchcock, Quentin Tarantino and Wong Kar-Wai
- To explore the currency of the term 'authorship' in the light of digital technologies

4. LEARNING OUTCOMES

4.1 Knowledge and Understanding
By the end of the module students should have:
- An understanding of authorship debates and their contribution to film theory
- An ability to interpret and analyse films in terms of directorial 'signature'
- An awareness of how digital media is impacting on authorship debates

4.2 Intellectual Skills
At the end of the module students will:
- be able to demonstrate an ability to analyse both film text and written text.
- be able to formulate arguments and opinions regarding film and its contexts.

4.3 Practical Skills
By the end of this Module students should:

- have an awareness of the wide range of sources available to them in the study of film, and how to access these.
- demonstrate an ability to plan and write essays to an academic standard
- be able to work individually and in groups in order to formulate arguments cogently and express them effectively.

4.4   Transferable Skills
By the end of this Module students should have acquired:

- effective time management skills
- the ability to work on tasks in small groups
- good written and oral communication skills
- the ability to work to deadlines
- the ability to formulate cogent arguments

5.   ASSESSMENT OF THE MODULE

Assessment 1
Type: extract analysis (1000 words)
Weighting: 40%
Due: week 7
Assessment 2
Type: essay (1500 words)
Weighting: 60%
Due: week 13

All assessed work is to be handed in to the Faculty Office, B266 on or before the deadline date. The office shuts at 4.30pm so allow enough time for queues or other delays. Please fill in a yellow coversheet for each piece of work handed in and collect a receipt for it. Retain this receipt as evidence of submission in the unlikely case of lost or misplaced work.

Reminder re. plagiarism.
The act of plagiarism is to pass off as your own work the ideas or thoughts of someone else without giving credit to that person by quoting the reference to the original. Your work will be penalised if you do this. Your attention is drawn to the LIS Help Sheet 04, available on the LISA website (http://www.lisa.lsbu.ac.uk/helpsheets/hs04.pdf). This is a very helpful introductory guide for students on the subject of plagiarism, and it is your responsibility to familiarise yourself with it.

6.   FEEDBACK

Feedback for assignments that are handed in on time will normally be given to students 15 working days after the deadline. This will come in the form of a feedback sheet containing a marking grid and written comments. You are advised to read this carefully and act on any guidance given. You are also advised to collect your original paper submitted, as this will contain handwritten comments made by your marker which should point our weaknesses where they occur on the actual script.

7.   INTRODUCTION TO STUDYING THE MODULE

7.1   Overview of the Main Content
This module will firstly introduce students to the principle ways in which authorship has been understood in relation to the context of cinema. We will go on to examine and test these traditional views of authorship against 3 case studies that together span different historical and cultural contexts for the film 'auteur', namely, Alfred Hitchcock (classical Hollywood); Quentin Tarantino (postmodern Hollywood); Wong Kar-Wai (contemporary 'World Cinema').

7.2   Overview of Types of Classes

Classes are 4 hours in duration and consist of a combination of lectures, seminars and in-class screenings. Lectures will introduce students to the week's topic. Seminars will include group work and student led presentations. Lectures and seminars will include audio-visual material where appropriate.

7.3   Importance of Student Self-Managed Learning Time

The emphasis in this module is to **guide and foster individual, independent study**. The teaching sessions enable students to use time for independent study effectively.

Attendance at lectures, seminars and screenings is compulsory. If for some reason you are unable to attend, please notify your tutor in advance of the class by:

- Email;
- Voice mail;
- In writing.

You are reminded that:

Self-motivation, organization of time, and independent learning are key transferable skills for this module. Students are expected to undertake at least 152 hours of independent study for this module

Learner Support Material:

You will need to use both printed and electronic sources. As well as the recommended readings and references later in this guide, you should also use the Library webpage (www.lsbu.ac.uk/library). This is your starting point for information searching. Use it to find books and other materials held in the Library, to access full text online journals and databases. You can also use it to renew your books. Access to its premium databases and full text article services is restricted to LSBU members, they can be used off campus with your LSBU username and password. The Library provides various kinds of support such as HELPSHEETS (including valuable information on avoiding plagiarism and using the Harvard Referencing system.) A list of helpsheets can be found on the Library webpage under the Guides and Workshops section. This also gives a link to the free library and IT training sessions available to students.

Help can be obtained from the Helpdesk on level 1 East. Later in the term the Research Helpdesk will run 1-3 pm Monday-Friday on level 3 Bridge. At this desk it is possible to give more detailed advice and support. You can also contact your Information Adviser to make an appointment (stackpl@lsbu.ac.uk).

You may also find the British Film Institute Library a valuable resource, especially for specialist and out-of-print material. The Library also has cards for the British Film Institute library, which can be borrowed for short periods.

BFI Library
21 Stephen Street,
London W1T 1LN
Tel. 0207 255 1444
Or visit their website at:

http://www.bfi.org.uk/filmtvinfo/library/

7.4   Employability

Employability of students is enhanced by specific knowledge gained, and intellectual and practical skills learned on the module. This module promotes verbal and written communication, planning, both team-working and independent thought, good interpersonal qualities and problem solving. These so-called 'soft' skills are becoming increasingly important in all branches of the Media Industries.

8.   THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

Classes are on Tuesday 0930-1300

Part one: Authorship theory and the classical *auteur*

Wk	Date	Lecture	Screening /seminar	Reading (bold denotes items on Blackboard)
01	27/09/11	What is authorship? *La politique des auteurs*;	Seminar: introductions; discussion of favourite directors	
02	04/10/11	Andrew Sarris and the 'Auteur Theory' Hitchcock as a Hollywood Auteur 1	Screening: *Rebecca* (Hitchcock, 1940, US, 126m)	Caughie, 35-47; Caughie, 61-7; Cook and Bernink, 240 and 246; *REBECCA*: **Modleski, p.43-55;**
02	**04/10/11**	**2-3pm and 3-4pm - PERRY LIBRARY INDUCTION IN TRAINING ROOM (Rm 2 East)**		
03	11/10/11	Hitchcock as a Hollywood Auteur 2 Hitchcock and gender	Seminar: *Rebecca*	Hill et al. (1998), 310-12; Stanton Peele, http://www.peele.net/lib/hitch.html
04	18/10/11	The 'Hitchcockian woman'	Screening: *Psycho* (Hitchcock, 1960, US, 104m)	*PSYCHO*: **Wood, 142-151**; Sterritt, 100-18; Raymond Bellour, 'Psychosis, Neurosis, Perversion' in Deutelbaum et al. 311-331 Hill et al. (1998), 310-12; Stanton Peele, http://www.peele.net/lib/hitch.html
05	25/10/11	Peter Wollen and 'Auteur-structuralism' Barthes and the 'Death of the author'	Seminar: *Psycho* Extract analyses and structuralist analyses of both Hitchcock films	AUTEUR-STRUCTURALISM: Hill et al. (1998), 315-6; Wollen, ch.2, 74-115; Cook and Bernink, 294-5, 299-301, and 331
06	01/11/11	Summarizing classical authorship studies	Screening and seminar: *The birds* (Hitchcock, 1963, US, 119)	Wood, 20-7; *THE BIRDS*: **Margaret M. Horowitz in Deutelbaum et al. 279-287;** Wood, ch.7, 152-172; Sterritt, 119-43;
07	08/11/11	**D E A D L I N E: Assignment 1 hand in**		

Part two: contemporary debates – the postmodern *auteur* and World cinema

Wk	Date	Lecture	Screening /seminar	Reading (bold denotes items on Blackboard)
07	08/11/11	Quentin Tarantino 1: brief biography and intro to *Pulp Fiction*	Screening: *Pulp Fiction* (Tarantino, 1994, 148m)	Polan, 7-16; *Pulp Fiction*: **Gallafent, 45-51**;
08	15/11/11	The Auteur as 'Star' in post-classical Hollywood	Screening: *Kill Bill, Vol1* (Tarantino, 2003, 106m)	Mike Allen, 88-97; *Kill Bill, Vol1*: **Mark Olsen's interview with Tarantino in Sight and Sound, Vol.13 No.10, October 2003;**
09	22/11/11	Tarantino 2: the post-modern auteur?	Seminar: *Pulp Fiction* and *Kill Bill, Vol1*	**Polan, 70-85**;Teresa Duncan- Kill Bill Vol.1: http://www.findarticles.com/p/articles/mi_m0268/is_6_42/ai_113389497/pg_1
10	29/11/11	The auteur in World Cinema; Wong Kar-Wai 1	Screening and seminar: *Fallen angels* (Wong Kar-Wai, 1995, 93m)	Li Cheuk-to, 'Popular cinema in Hong Kong' in Nowell-Smith (ed.), 704-711; *Fallen angels*: **Teo, 83-97 Elizabeth Wright, http://www.sensesofcinema.com/2002/great-directors/wong/**
11	06/12/11	Wong Kar-Wai 2: the image of time	Screening and seminar: *In the mood for love* (Wong Kar-Wai, 2001, 98m)	*In the mood for love*: **Brunette, 86-101**
12	13/12/11	Authorship in the age of digital cinema: still a relevant concept?	Extracts from *Transformers* (Bay, 2007)	Cook and Bernink, 312-14, **Harbord, 138-151**
13	10/01/12	**No class**		
14	**17/01/12**	**D E A D L I N E: Assignment 2 hand in**		

9. LEARNING RESOURCES

9.1 Core Materials

9.1.1 Films:
Rebecca (Hitchcock, 1940, US, 126m)
Psycho (Hitchcock, 1960, US, 104m)
The birds (Hitchcock, 1963, US, 119m)
Pulp Fiction (Tarantino, 1994, 148m)
Kill Bill, Vol1 (Tarantino, 2003, 106m)
Fallen angels (Wong Kar-Wai, 1995, 93m)
In the mood for love (Wong Kar-Wai, 2001, 98m)

9.1.2 Books:

Allen, Michael Contemporary U.S. Cinema (London: Longman, 2002)

Allen, Richard and Gonzales, S.Ishii, Alfred Hitchcock centenary essays (London: BFI, 1999)

Boggs, Carl and Pollard, Tom A world in chaos: social crisis and the rise of postmodern cinema (Lanham, Md.: Rowman & Littlefield Publishers, 2003)

Brunette, Peter Wong Kar-Wai (University of Illinois Press, 2005)

Caughie, John (ed.), Theories of Authorship (London: Routledge, 1981)

Cook, P. & Bernink, M., (eds), The Cinema Book (2 ed. London: BFI, 1999)

Deutelbaum, Marshall and Poague, Leland (eds.), A Hitchcock reader (Iowa: Iowa State University, 1986)

Gallafent, Edward, Quentin Tarantino (London: Longman, 2006)

Gerstner, David and Staiger, Janet (Eds.) Authorship and Film (London: Routledge, 2002)

Harbord, Janet, Film cultures, (London: Sage, 2002)

Haeffner, Nicholas, Alfred Hitchcock (London: Longman, 2005)

Hill, John & Church-Gibson, Pamela (eds.), The Oxford Guide to Film Studies (Oxford: Oxford University Press, 1998).

Hill, John & Church-Gibson, Pamela (eds.), World Cinema: critical approaches (Oxford: Oxford University Press, 2000)

Modleski, Tania, The women who knew too much: Hitchcock and feminist theory (New York: Methuen, 1988)

Nowell-Smith, Geoffrey (ed.), The oxford dictionary of World Cinema, (Oxford: Oxford University Press, 1996)

Page, Edwin Quintessential Tarantino (Marion Boyars Publishers, 2005)

Polan, Dana Pulp Fiction (London: BFI Modern Classics, 2000)

Rayns, Tony (Ed.) Wong Kar-wai on Wong Kar-wai (London: Faber, 2006)

Sterritt, David The films of Alfred Hitchcock (Cambridge: Cambridge University Press, 1993)

Tasker, Yvonne (Ed.) <u>Fifty Contemporary Filmmakers</u> (London and New York: Routledge, 2002)

Teo, Stephen <u>Wong Kar-Wai: Auteur of Time</u> (London: British Film Institute, 2005)

Truffaut, Francois. <u>Hitchcock</u> (London: Paladin, 1986)

Williams, Richard et al (eds.), <u>Colonial Discourse and Post-Colonial Theory: A Reader</u> (London: Longman, 1993)

Wollen, Peter <u>Signs and meaning in the cinema</u> (London: BFI, 1997)

Wood, Robin <u>Hitchcock's films revisited</u> (New York: Columbia University Press, 1989)

9.1.3 Websites

Peele, Stanton, 'Personality, Pathology, and The Act of Creation: The Case of Alfred Hitchcock' in *Biography: An Interdisciplinary Quarterly*, 9(3):202-218, Summer 1986.
http://www.peele.net/lib/hitch.html

9.2   Optional Materials

9.2.1 Films:
Blackmail (Hitchcock, GB, 1929)
Notorious (Hitchcock, US, 1946)
Marnie (Hitchcock, US, 1964)
Reservoir Dogs (Tarantino, US, 1991)
Jackie Brown (Tarantino, US, 1997)
Kill Bill, Vol2 (Tarantino, 2004, 136m)
Days of being wild (Wong Kar-wai, HK, 1990)
Chunking express (Wong Kar-wai, HK, 1994)
2046 (Wong Kar-wai, HK, 2004)

9.2.2 Books:

Andrew, Dudley 'The unauthorized auteur today' in Jim Collins and Hilary Radner, eds, <u>Film theory goes to the movies</u> (Routledge, 1993)

Bordwell, David <u>Planet Hong Kong: Popular Cinema and the Art of Entertainment</u> (Harvard University Press, 2000)

Boyd, David and Barton Palmer, R. (eds.), <u>After Hitchcock: Influence, Imitation and Intertextuality</u> (Austin: University of Texas Press, 2006)

Burke, Sean, <u>Authorship: From Plato to the Postmodern: A Reader</u>

Cooper, Darius, <u>The Cinema of Satyajit Ray: Between Tradition and Modernity</u> (Cambridge: CUP, 2000)

Dabashi, Hamid, <u>Close Up: Iranian Cinema, Past, Present, and Future</u> (London: Verso, 2001)

Everett, Wendy (ed.), <u>European Identity in Cinema</u> (Exeter: Intellect Books, 1996)

Paglia, Camille, <u>The birds</u>, (London: BFI Modern Classics, 1998)

Nacify, Hamid, <u>An Accented Cinema: Exilic and Diasporic Filmmaking</u> (Princeton: PUP, 2001)

Peary, Gerald, <u>Quentin Tarantino interviews</u> (Jackson: University Press of Mississippi, 1998)

Sterritt, David <u>The films of Alfred Hitchcock</u> (Cambridge: Cambridge University Press, 1993)

Williams, Richard et al (eds.), <u>Colonial Discourse and Post-Colonial Theory: A Reader</u> (London: Longman, 1993)

Woods, Paul <u>Quentin Tarantino: The Film Geek Files</u> (Plexus Publishing, 2005)