

## unit guide

# The city, the subject and the digital image



**AME\_2\_CSD**

**Faculty of Arts and Human Sciences**

**Sem 2, 2007/08**

**become what you want to be**

## Table of Contents

1.0	Unit Details .....	3
2.0	Short Description .....	3
3.0	Aims of the Unit .....	3
4.0	Learning Outcomes .....	3
4.1	Knowledge and Understanding .....	3
4.2	Intellectual Skills .....	4
4.3	Practical Skills .....	4
4.4	Transferable Skills .....	4
5.0	Assessment of the Unit.....	4
6.0	Introduction to Studying the Unit.....	4
6.1	Overview of the Main Content .....	4
6.2	Overview of Types of Classes .....	4
6.3	Importance of Student Self-Managed Learning Time .....	5
6.4	Employability .....	5
7.0	The Programme of Teaching, Learning and Assessment.....	5
8.0	Learning Resources .....	7
8.1	Core Materials .....	7
8.2	Optional Materials.....	8
NOTES	.....	<b>Error! Bookmark not defined.</b>

## 1.0 UNIT DETAILS

<b>Unit Title:</b>	The city, the subject and the digital image
<b>Unit Level:</b>	2
<b>Unit Reference Number:</b>	AFS_2_CSD
<b>Credit Value:</b>	15
<b>Student Study Hours:</b>	150
<b>Contact Hours:</b>	36
<b>Private Study Hours:</b>	114
<b>Pre-requisite Learning (If applicable):</b>	L1 units
<b>Co-requisite Units (If applicable):</b>	None
<b>Course(s):</b>	Film Studies
<b>Year and Semester</b>	2007/08, Sem. 2
<b>Unit Coordinator:</b>	Ricardo Domizio
<b>UC Contact Details (Tel, Email, Room)</b>	X 5816, <a href="mailto:domizior@lsbu.ac.uk">domizior@lsbu.ac.uk</a> , Rm. B244a
<b>Teaching Team &amp; Contact Details (If applicable):</b>	As above
<b>Subject Area:</b>	Film Studies
<b>Summary of Assessment Method:</b>	1 Extract analysis; 1 Essay

## 2.0 SHORT DESCRIPTION

This unit will investigate the relationship between cinema and the city as a vital and dynamic association that stretches back from the earliest days of film to today's 'digital cinema'. The unit will base its study on the shift from modernist to postmodernist conceptions and representations of the 20<sup>th</sup> century city. It will show how the relationship between cinema and the city has habitually been inflected through a discourse of technology and how this carries on into the present digital context. Finally it will critically explore the extent to which digital technologies are impacting both on our notions of urban space and its representation.

## 3.0 AIMS OF THE UNIT

This unit aims to:

- Build upon Level one units in developing critical and analytical skills in film history and criticism
- Foster an understanding of cinema's relationship to architecture and its long history of representing the modern city-metropolis
- Introduce postmodernist theory as it pertains to film studies and theories of 'the subject'
- Encourage a wider understanding of new media technologies within the context of film studies
- Consider the theoretical and practical issues concerning the changeover from celluloid to digital cinema

## 4.0 LEARNING OUTCOMES

### 4.1 Knowledge and Understanding

Upon successful completion of the unit students should have:

- A solid grounding in the history of representation of the city in cinema
- An understanding of the practical and theoretical relationship between architecture and cinema
- An appreciation of the theoretical accounts of modernist and postmodernist cinematic representations of the city
- An awareness of the impact of digital technologies on cinema, architecture, and notions of subjectivity

## 4.2 Intellectual Skills

- An ability to grasp the underlying assumptions that structure architectural and film studies discourse
- An ability to formulate ideas and arguments in response to course material
- An aptitude to comprehend, digest and summarise complex theoretical writings pertaining to film/history and film/theory

## 4.3 Practical Skills

- build on skills developed at Level 1 to produce coursework with greater evidence of critical analysis and research.
- Ability to closely analyse audio-visual material
- Effective time-management skills
- Ability to think clearly and express complex arguments in writing
- Ability to work in small groups
- Ability to communicate ideas and arguments orally in seminars
- Ability to work to deadlines

## 4.4 Transferable Skills

By the end of this Unit 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

## 5.0 ASSESSMENT OF THE UNIT

1 x 1500 word film extract analysis (40%)

1 x 2000 word essay (60%)

The deadlines will be scheduled for mid-semester and end of semester. The two components will be designed to meet the learning outcomes of the unit.

The pass mark for the unit is 40%.

### **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.

## 6.0 INTRODUCTION TO STUDYING THE UNIT

### 6.1 Overview of the Main Content

The unit is constructed from a series of indicative film screenings that will illustrate theoretical concerns and galvanise discussion in seminars. The lecture material will describe a basic movement in cinematic representations of the city from modernist to postmodernist, to what might be called 'digital' imaginings of the city.

### 6.2 Overview of Types of Classes

Classes are 3 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.

### 6.3 Importance of Student Self-Managed Learning Time

The emphasis in this unit 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 unit. Students are expected to undertake at least 114 hours of independent study for this unit.

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 use the Web site LISA

<http://www.lisa.sbu.ac.uk>

Our Learning and Information Services have created this site as your starting point for information searching. Use it to find books and other printed materials held in the Library, in other libraries, and to access recommended Web sites, electronic abstracting services and full text journal articles. You can also use it to renew your books.

LISA can be used by anyone anywhere, but access to its premium databases and full text article services is restricted to SBU campuses and members of the University at home who apply for off-campus access. Details for off-campus access are on Help Sheet 3 Off-Campus (Remote) Access on LISA at

<http://www.lisa.sbu.ac.uk/helpsheets/index.html>

For help with using books, journals and electronic materials use the Information Support Centre (ISC) on Level 3 East in the Perry Library (ext.6627) or Help Desks in the other Libraries. The ISC contains reference and statistics collections and over 15 PCs dedicated to information searching. Staff will guide you to the most appropriate sources. You can also use our Information Quest package <http://www.lisa.sbu.ac.uk/quest> to learn how to search for materials for assignments.

You may also find the British Film Institute Library a valuable resource, especially for specialist and out-of-print material.

BFI Library

21 Stephen Street,

London W1T 1LN

Tel. 0207 255 1444

Or visit their website at:

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

### 6.4 Employability

Employability of students is enhanced by specific knowledge gained, and intellectual and practical skills learned on the unit.

## 7.0 THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

W K	DATE	LECTURE	SCREENING/SEMINAR/EXTRACTS	WEEKLY READING
1	01/02/08	The modern world 1: the rise of the city. George Simmel;	<b>Screening/Seminar:</b> <i>Sunrise</i> (F.W. Murnau, 1929, 91m)	AlSayyad, 1-18
2	08/02/08	The modern world 2: Walter Benjamin. Siegfried Kracauer	Extracts: <i>Metropolis</i> (Fritz Lang, 1929); <i>A man with a movie camera</i> (Vertov, 1929); <i>Berlin, Symphony of a City</i> (Ruttman, 1927); <i>King Kong</i> (Cooper + Schoedsack, 1933)	Sharpe et al, 1-50
3	15/02/08	Sex in the city Case study: 'Swinging London'	<b>Screening/Seminar:</b> <i>Alfie</i> (Lewis Gilbert, 1965,109m)	Moya Luckett in Ashby et al (2000) ch.16; Shonfield, 83-9
4	22/02/08	Foucault and the critique of the subject Lefebvre and the production of space;	Extracts: <i>Blow-up</i> (Antonioni, 1966), <i>Performance</i> (Roeg and Cammell, 1970) <i>The knack</i> (Lester, 1965), <i>Beat girl</i> (Gréville, 1960)	FOUCAULT: Mills, ch.6 LEFEBVRE: Leach, 138-46
5	29/02/08	Crime and the City: Film Noir	<b>Screening/Seminar:</b> <i>The Maltese Falcon</i> (John Huston, 1941, 100m) Extracts: <i>On Dangerous Ground</i> (Ray, 1952); <i>Out of the past</i> (Tournier, 1947);	FILM NOIR: Spicer, 64-68 THE MALTESE FALCON: Krutnik, 93-5
6	07/03/08	The Urban and the ethnic	<b>Screening/Seminar:</b> <i>Shaft</i> (Gordon Parks, 1971, 97m); Extracts: <i>Do the right thing</i> (Lee, 1989), <i>Boyz n the hood</i> (Singleton, 1991), <i>La haine</i> (Kassovitz, 1995), <i>Falling down</i> (Schumacher, 1993)	Paula J. Massood in Shiel (2003), 200-15; AlSayyad, ch.7
7	13/03/08	<b>DEADLINE : hand in First Assignment. N.B. THURSDAY!!</b>		
7	14/03/08	<b>PDP TUTORIALS</b>		
<b>E A S T E R H O L I D A Y S</b>				
8	11/04/08	The city in the developing world 1	<b>Screening/Seminar:</b> <i>Cyclo</i> (Tran Anh Hung, 1995, 123m)	J. Paul Narkunas in Shiel (2001), 147-58
9	18/04/08	The city in the developing world 2	Extracts: <i>City of God</i> (Fernando Meirelles, 2002, 124m). The colonial city: <i>The battle of Algiers</i> (Pontecorvo, 1966)	Elizabeth Wilson in Miles et al, 149-53
10	25/04/08	The future city and 'digitality'	<b>Screening/Seminar:</b> <i>Blade Runner</i> (Ridley Scott, 1982, 112m) Extracts: <i>Hackers</i> (Softley, 1995); <i>The matrix</i> (Wachowski, 2001)	Harvey (1990), 308-314; Steve Carper in Kerman, 185-95
11	02/05/08	'Digital cinema'	<b>Screening/Seminar:</b> <i>Strange days</i> (Kathryn Bigelow, 1995, 139m)	Aylish Wood, 95-103
12	09/05/08	The city, surveillance, and the urban screen	Extracts: <i>Red Road</i> (Andrea Arnold, 2006) Review of the unit	Michel Foucault, 'Panopticism', in Rabinow (ed.) 206-13
13	15/05/08	<b>DEADLINE : hand in Second Assignment. N.B. THURSDAY!!</b>		

## 8.0 LEARNING RESOURCES

### 8.1 Core Materials

#### BOOKS

AlSayyad, Nezar (2006) Cinematic urbanism: A history of the modern from reel to real. London and New York: Routledge

Ashby, Justine and Higson, Andrew (eds.) (2000) British cinema, past and present London and New York: Routledge

Brooker, Peter (ed.) (1992) Modernism/postmodernism. London: Longman

Christopher, Nicholas (1997) Somewhere in the night: Film Noir and the American City. California: Shoemaker and Hoard

Clarke, David B. (ed.) (1997) The cinematic city. London and New York: Routledge

Dimendberg, Edward (2004) Film noir and the spaces of modernity Cambridge, Mass: Harvard University Press

Kerman, Judith B. (ed.)(1997 2<sup>nd</sup> edition) Retrofitting Blade Runner. Bowling Green State University Popular Press

Krutnik, Frank (1991) In a lonely street: film noir, genre, masculinity Oxford and New York: Routledge

Leach, Neil (ed.) (1997) Rethinking architecture: a reader in cultural theory. London and New York: Routledge

Massood, Paula (2003) Black City Cinema: African American Urban Experiences in Film. Temple University Press

Miles, Malcolm; Hall, Tim and Borden, Iain (eds.) (2000) The city cultures reader. London and New York: Routledge

Mills, Sarah (2003) Michel Foucault. Oxford and New York: Routledge

Rabinow, Paul (ed.)(1984) The Foucault reader. Middlesex: Penguin

Rich, Nathaniel (2002) San Francisco Noir: the city in film noir from 1940 to the present. The Little Bookroom

Rieser, Martin and Zapp, Andrea (eds.) (2002) New screen media : cinema/art/narrative. London: British Film Institute

Sharpe, William and Wallock, Leonard (eds.) (1987) Visions of the modern city: essays in history, art and literature, John Hopkins University Press

Shiel, Mark and Fitzmaurice, Tony (eds.) (2001). Cinema and the City: Film and urban societies in a global context. Oxford: Blackwells

\_\_\_\_\_ (2003) Screening the city. London and New York: Verso

Shonfield, Katherine (2000) Walls Have Feelings: Architecture, Film and the City, Routledge

Silver, Alain and Ursini, James (2006) L.A. Noir: The City as Character, Santa Monica Press

Soja, Edward W. (1996) Thirdspace : journeys to Los Angeles and other real-and-imagined places. Oxford : Blackwell

- Soja Edward W. (2000) Postmetropolis : critical studies of cities and regions. Oxford : Blackwell
- Spain, Daphne (1992) Gendered Spaces University of North Carolina Press (Perry 305.3 spa)
- Spicer, Andrew (2002), Film Noir Longman
- Wood, Aylish (2002) Technoscience in contemporary American film. Manchester: Manchester University Press

## FILMS

- Sunrise* (F.W. Murnau, 1929)  
*The Maltese Falcon* (John Huston, 1941)  
*Alfie* (Lewis Gilbert, 1965)  
*Shaft* (Gordon Parks, 1971)  
*Blade runner* (Ridley Scott, 1982)  
*Cyclo* (Tran Anh Hung, 1995)  
*Strange days* (Kathryn Bigelow, 1995)

## 8.2 Optional Materials

### BOOKS

- Agrest, Diana, Conway, Patricia and Kanes Weisman, Leslie (eds.) (1996) Sex of Architecture Harry N. Abrams, Inc.
- Barber, Stephen (2002) Projected cities. London: Reaktion Books
- Bruno, Giuliana (2007) Atlas of Emotion: Journeys in art, architecture and film, Verso
- Colomina, Beatriz (1996) Sexuality and Space. Princeton Architectural Press
- Lefebvre, Henri (1991) The production of space. Oxford: Blackwell
- Mayer, Geoff & McDonnell, Brian, (eds.) (2007) Encyclopedia of Film Noir Greenwood Press,
- Silver, Alain and Ursini, James (1996) (eds.), Film Noir Reader. Limelight Editions
- \_\_\_\_\_ (1999) Film Noir Reader 2. Limelight Editions
- Thomas, Deborah (2001) Reading Hollywood : spaces and meanings in American film. London: Wallflower Press
- Weis, Lois and Fine, Michelle (eds.) (2005) Beyond Silenced Voices: Class,Race,and Gender in United States Schools New York: State University of New York Press

### FILMS

- |   |   |
|---|---|
| <i>Berlin, Symphony of a City</i> (Ruttman, 1927) | <i>Taxi Driver</i> (Scorsese, 1976)           |
| <i>Metropolis</i> (Fritz Lang, 1929)              | <i>Manhattan</i> (Allen, 1979)                |
| <i>A man with a movie camera</i> (Vertov, 1929);  | <i>Do the right thing</i> (Lee, 1989)         |
| <i>King Kong</i> (Cooper + Schoedsack, 1933)      | <i>Boyz n the hood</i> (Singleton, 1991)      |
| <i>Out of the past</i> (Tournier, 1947)           | <i>Falling down</i> (Schumacher, 1993)        |
| <i>The Fountainhead</i> (King Vidor, 1949)        | <i>La haine</i> (Kassovitz, 1995)             |
| <i>The Asphalt Jungle</i> (John Huston, 1950)     | <i>Se7en</i> (David Fincher, 1995)            |
| <i>On Dangerous Ground</i> (Ray, 1952)            | <i>Hackers</i> (Iain Softley, 1995)           |
| <i>Vertigo</i> (Hitchcock, 1958)                  | <i>Timecode</i> (Mike Figgis, 2000)           |
| <i>Beat girl</i> (Gréville, 1960);                | <i>The matrix</i> (Wachowski brothers, 2001)  |
| <i>La notte</i> (Michelangelo Antonioni, 1963)    | <i>City of God</i> (Fernando Meirelles, 2002) |
| <i>The knack</i> (Lester, 1965)                   | <i>Minority Report</i> (Spielberg, 2002)      |
| <i>The battle of Algiers</i> (Pontecorvo, 1966)   | <i>Spiderman</i> (Sam Raimi, 2002)            |
| <i>Blow-up</i> (Antonioni, 1966)                  | <i>Collateral</i> (Michael Mann, 2004)        |
| <i>Performance</i> (Roeg and Cammell, 1970)       | <i>I, Robot</i> (Alex Proyas, 2004)           |
| <i>Don't Look Now</i> (Roeg, 1973)                |   |



