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| **Course** | Introduction to Film Studies | **Year** | 2019/2020 |
| **Study programme** | English Studies | **ECTS** | 4 |
| **Department** | English Department |
| **Level of study programme** | ☒Undergraduate | ☐Graduate | ☐Integrated | ☐Postgraduate |
| **Type of study programme** | ☐Single major☒Double major  | ☒University | ☐Professional | ☐Specialized |
| **Year of study** | ☐ 1. | ☒2. | ☐ 3. | ☐ 4. | ☐ 5. |
| **Semester** | ☒Winter☐Summer | ☐ I. | ☐ II. | ☒ III. | ☐ IV. | ☐ V. |
| ☐ VI. | ☐ VII. | ☐ VIII. | ☐ IX. | ☐ X. |
| **Status of the course** | ☐Compulsory | ☒Elective | ☒Elective course offered to students from other departments | **Teaching Competencies** | ☐ YES ☒ NO |
|  **Workload** | 30 | **L** | 15 | **S** | 0 | **E** | **Internet sources for e-learning** | ☐ YES ☒ NO |
| **Location and time of instruction** | Room 157, 17.00 | **Language(s) in which the course is taught** | English |
| **Course start date** | 07.10.2019. | **Course end date** | 20.01.2020. |
| **Enrolment requirements** | students should be enrolled in the 3rd semester |
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| **Course coordinator** | Rajko Petković, PhD, associate professor |
| **E-mail** | rpetkovi@unizd.hr | **Consultation hours** | Monday, 15,30 – 17,00; by e-mail; Office 132 |
| **Course instructor** | Rajko Petković, PhD, associate professor |
| **E-mail** | rpetkovi@unizd.hr | **Consultation hours** | Monday, 15,30 – 17,00; by e-mail; Office 132 |
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| **Mode of teaching** | ☒Lectures | ☒Seminars  | ☐Exercises | ☐E-learning | ☐Field work |
| ☐Individual assignments | ☒Multimedia and network | ☐Laboratory | ☐ Mentoring | ☐Other |
| **Learning outcomes** | - the ability to define and recognize basic concepts related to film studies- the ability to define stylistic and narrative features of the film medium |
| **Learning outcomes at the Programme level** | - the ability to apply a critical analysis to any film text based on knowledge of key conceptual readings- the ability to define stylistic and narrative features of the film medium - the ability to analyze the socio-historical context of the film industry- the ability to demonstrate independent critical judgement and analytical skills in relation to critiquing film and to apply this to writings |
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| **Assessment criteria**  | ☒Class attendance | ☒Preparation for class | ☐Homework | ☐Continuous evaluation | ☐Research |
| ☐Practical work | ☐Experimental work | ☐Presentation | ☐Project | ☒ Seminar |
| ☒ Test(s) | ☐Written exam | ☒Oral exam | ☐Other: |
| **Conditions for permission to take the exam** | class attendance (80% full-time students; 50% associate students), accepted seminar paper, participation in class discussions, mid-term exam |
| **Exam periods** | ☒Winter | ☐Summer | ☒Autumn­ |
| **Exam dates** | 28.01. 2020. – 13,30 – 17,0011.02. 2020. – 13,30 – 17,00 |  | 03.09. 2020. – 15,0017.09. 2020. – 15,00 |
| **Course description** | After a brief overview of the history of film, the focus of this course will be on the analysis of the language of film (sound, cinematography, editing, etc.) and how to structure the film as a whole. Different film types and genres will also be elaborated, explaining the differences between feature, documentary and animated films. The most relevant theoretical approaches, including the realist and structural theories, will also be analyzed. |
| **Course content** | 1. Introduction to the course2. Film production, distribution and exhibition3. The language of film4. Narration, time and space in film; *Citizen Kane*5. Elements of mise-en-scène; *Our Hospitality*6. Cinematography and framing7. Types of editing - continuity editing, discontinuous or disjunctive editing8. Mid-term exam9. Sound in film10. Style and film structure11. Film genres; Western and horror12. Documentary, experimental and animated film; *Duck Amuck*13. Critical analysis of a film14. Periodisation of film history15. Final revision of the course |
| **Required reading** | Bordwell, David; Kristin Thompson. *Film Art: An Introduction*. New York: McGraw-Hill, 1985., (and later editions)Bordwell, David. *Narration in the Fiction Film*. Madison: University of Wisconsin Press, 1985.Miller, Toby; Robert Stam (ed.). *A Companion to Film Theory*. Malden-Oxford: Blackwell, 1999. |
| **Additional reading** | Bordwell, David. *On the History of Film Style*. Cambridge: Harvard University Press, 1997.Bordwell, David. *The Way Hollywood Tells It: Story and Style in Modern Movies*. Berkeley: University of California Press, 2006.Bordwell, David; Kristin Thompson. *Film History: An Introduction*. 3rd edition. New York: McGraw-Hill, 2009.Braudy, Leo; Marshall Cohen. *Film Theory and Criticism*. 7th edition. New York: Oxford University Press, 2009.Buckland, Warren. *The Cognitive Semiotics of Film.* Cambridge: CUP, 2000.French, Philip. *Wild Strawberries*. BFI Film Classics. London: British Film Institute, 2008.Gilić, Nikica. *Filmske vrste i rodovi*. Zagreb: AGM, 2007.Gilić, Nikica. *Uvod u teoriju filmske priče*. Zagreb: Školska knjiga, 2007.Kramer, Peter. *2001: A Space Odyssey*. BFI Film Classics. London: British Film Institute, 2010.Peterlić, Ante. *Osnove teorije filma*. Zagreb: Hrvatska sveučilišna naklada (4th edition); the earliest acceptable edition is from 1982; Zagreb: Filmoteka 16., 2001. Smoodin, Eric. *Snow White and the Seven Dwarfs*. BFI Film Classics. London: British Film Institute, 2012.Turković, Hrvoje. *Teorija filma*. Zagreb: Meandar, 1994. |
| **Internet sources** | - |
| **Assessment criteria of learning outcomes** | Final exam only |  |
| ☐Final written exam | ☒ Final oral exam | ☐Final written and oral exam | ☐Practical work and final exam |
| ☐Only test/homework  | ☒ Test | ☒ Seminar paper | ☐Seminar paper and final exam | ☐Practical work | ☐other forms |
| **Calculation of final grade** | 10% - attendance; 20% - seminar paper; 30% - test; 40% - oral exam |
| **Grading scale**attendance: 0,45 ECTS preparation for class: 0,55 seminar paper: 1test: 1 oral exam: 1 | below 60% | Failure (1) |
| 60-69% | Satisfactory (2) |
| 70-79% | Good (3) |
| 80-89% | Very good (4) |
| above 90% | Excellent (5) |
| **Course evaluation procedures** | ☒Student evaluations conducted by the University☐Student evaluations conducted by the Department☐Internal evaluation of teaching☐Department meetings discussing quality of teaching and results of student evaluations☐Other |
| **Note /Other** | In accordance with Art. 6 of the *Code of Ethics* of the Committee for Ethics in Science and Higher Education, “the student is expected to fulfil his/her obligations honestly and ethically, to pursue academic excellence, to be civilized, respectful and free from prejudice.”According to Art. 14 of the University of Zadar's *Code of Ethics*, students are expected to “fulfil their responsibilities responsibly and conscientiously. […] Students are obligated to safeguard the reputation and dignity of all members of the university community and the University of Zadar as a whole, to promote moral and academic values and principles. […]Any act constituting a violation of academic honesty is ethically prohibited. This includes, but is not limited to:- various forms of fraud such as the use or possession of books, notes, data, electronic gadgets or other aids during examinations, except when permitted;-various forms of forgery such as the use or possession of unauthorised materials during the exam; impersonation and attendance at exams on behalf of other students; fraudulent study documents; forgery of signatures and grades; falsifying exam results.”All forms of unethical behaviour will result in a negative grade in the course without the possibility of compensation or repair. In case of serious violations the *Rulebook on Disciplinary Responsibility of Students at the University of Zadar* will be applied.In electronic communications only messages coming from known addresses with a first and a last name, and which are written in the Croatian standard and appropriate academic style, will be responded to.This course uses the Merlin system for e-learning, so students are required to have an AAI account. /*delete if necessary*/ |