

University of Wales Trinity Saint David



GENRE CASE STUDY

CAMF6005

2019-20

CAMF6005 GENRE CASE STUDY

20 Credit Module

Monday 13.00-16.00

Lecture Room: TL10

Teaching is by seminar and tutorial

Seminar 13.00-15.00; tutorial 15.00-16.00

Module Coordinator: Dr Matt Jones

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SYLLABUS

In this module students will be introduced to the theoretical and ideological issues at stake in contemporary cinema. Through the analysis of a range of film texts taken from a number of genres, students will be invited to consider both revisionist and postmodern approaches to genre filmmaking. The module will begin by considering the culturally evolutionary nature of film genres, using examples taken from the genres of Film Noir, the Western, Comedy, and the Gangster genre. We shall then explore genre in relation to new media, particularly in relation to Gaming. The interface between theoretical and ideological developments, and contemporary genre film, video on demand, and new media production will also be considered over the course of the module.

Students will consider the concept of genre in relation to films and new media in the last seminars of the module, leading the sessions on the genres of their choosing. They will then go on to address the broader theoretical issues surrounding their chosen genre in their written work.

AIMS

- To provide students with the conceptual, critical and theoretical framework to analyse a variety of films belonging to specific genres.
- To identify and explore the theoretical and ideological debates surrounding postmodern and revisionist approaches to genre films.

LEARNING OUTCOMES

By the end of this module students should be able to:

- critically analyse and interpret the forms, theoretical models and concepts that structure films belonging to their chosen genre;
- demonstrate a coherent knowledge and detailed understanding of the analysis of genre films from a range of theoretical perspectives;
- critically evaluate the ideological and philosophical implications of revisionist and postmodern approaches to genre films;
- formulate their own theoretically and critically informed close analyses of films from their chosen genre.

TRANSFERABLE SKILLS

Note-taking, giving presentations, research skills, writing essays, communication, evaluative and analytical skills. Recognition of formal techniques involved in the construction of visual media texts.

MODULE EVALUATION

At the end of the module you will be asked to complete a module evaluation form. Please refer to the learning outcomes when making your evaluation.

TIMETABLE

The course is taught over a twelve-week period, starting in week one of semester one. Each seminar will last for two hours, followed by a one-hour tutorial. There will be a reading week in week six, during which presentations will be given by students. Please see weekly schedule below for the details of the timetable.

BIBLIOGRAPHY

Essential

- Braudy, L. and Cohen, M. (eds.) (2004) *Film Theory and Criticism*. Oxford: Oxford University Press.
- Buckland, W. (2007) *The Cognitive Semiotics of Film*. Cambridge: Cambridge University Press.
- Buckland, W. (2009) *Film Theory and Contemporary Hollywood Movies*. London: Routledge.
- Buckland, W. (2012) *Film Theory: Rational Reconstructions*. London: Routledge.
- Butler, C. (2002) *Postmodernism*. Oxford: Oxford University Press.
- Elsaesser, T. and Hagener, M. (2009) *Film Theory: An Introduction through the Senses*. London: Routledge.
- Etherington-Wright, C. and Doughty, R. (2011) *Understanding Film Theory*. Basingstoke: Palgrave.
- Falzon, C. (2002) *Philosophy Goes to the Movies*. London: Routledge.
- Gaut, B. (2010) *A Philosophy of Cinematic Art*. Cambridge: Cambridge University Press.
- Jenkins, H. (2006) *Convergence Culture: Where Old and New Media Collide*. New York: New York

University Press

Laist, R. (2015) *Cinema of Simulation: Hyperreal Hollywood in the Long 1990's*. London: Bloomsbury Publishing.

Stam, R. (2000) *Film Theory: An Introduction*. Oxford: Wiley-Blackwell.

Recommended

Students will be issued with specific bibliographies and online resources for their chosen genre of study. The bibliography below would be relevant to those choosing to study film noir.

Adams, J. (2015) *The Cinema of the Coen Brothers: Hard-Boiled Entertainments*. London: Wallflower Press.

Belton, J. (2004) *American Cinema/ American Culture*. New York & London: McGraw – Hill.

Benshoff, H. M. and Griffin, S. (2003) *America on Film*. Oxford: Wiley-Blackwell.

Bould, M. (2005) *Film Noir: From Berlin to Sin City*. London: Wallflower.

Bould, M. (2009) *Neo-Noir*. London: Wallflower.

Brooker, W. (ed.) (2005) *The Blade Runner Experience*. London: Wallflower Press.

Conard, M.T. (2009) *The Philosophy of Film Noir*. Lexington: University Press of Kentucky.

Grant, B. (2007) *Film Genre*. London: Wallflower.

Hanson, H. (2007) *Hollywood Heroines: Women in Film Noir and the Female Gothic Film*. London: I.B. Taurus.

Hirsch, F. (2001) *The Dark Side of the Screen: Film Noir*. New York: Da Capo Press.

Holmlund, C. (2001) *Impossible Bodies*. London: Routledge.

Krutnik, F. (1991) *In a Lonely Street: Film Noir, Genre, Masculinity*. London: Routledge Publishers Limited.

Langford, B. (2005) *Film Genre: Hollywood and Beyond*. Edinburgh: Edinburgh University Press.

Luhr, W. (2012) *Film Noir*. Oxford: Wiley-Blackwell.

Naremore, J. (2008) *More than Night: Film Noir and its Contexts*. Berkeley: University of California Press.

Naremore, J. (2002) *A Panorama of American Film Noir*. New York: City Lights.

Nieland, J. and Fay, J.(eds.) (2009) *Film Noir*. London: Routledge.

Pettey, H.B. and Palmer, R.B. (2014) *Film Noir*. Edinburgh: Edinburgh University Press.

Sanders, J. (2009) *The Film Genre Book*. Leighton Buzzard: Auteur Press.

Silver, A. (2007) *The Gangster Film Reader*. London: Limelight Editions.

Slocum, D. (2001) *Violence in American Cinema*. London: Routledge.

Thompson, K.M. (2007) *Crime Films*. London: Wallflower.

Journals

Cinema Journal

Screen

Sight and Sound

Websites

www.afi.com

www.bfi.org.uk

www.imdb.com

Module Outline:

Week One (Monday 23rd September)

Neo Noir: Case Study One

The Big Lebowski

Week Two (Monday 30th September)

Neo Noir: Case Study Two

Blood Simple; The Man Who Wasn't There

Week Three (Monday 7th October)

Contemporary Television and Neo Noir

Fargo (Series One and Two)

Week Four (Monday 14th October)

Revisioning the Western

For a Few Dollars More; Unforgiven; Dead Man

Week Five (Mon 21st October)

The Postmodern Western: Case Study

Django Unchained

Week Six

READING WEEK: STUDENT PRESENTATIONS (Monday 28th October in TL10; schedule to be agreed between tutor and students and published via Moodle)

Week Seven (Monday 4th November)

Postmodern Comedy: Wes Anderson

Rushmore; The Grand Budapest Hotel

Week Eight (Monday 11th November)

Reimagining the Gangster

The Sopranos

Week Nine (Monday 18th November)

New Media, New Directions: Gaming

L.A. Noire, Red Dead Redemption, Grand Theft Auto V

Week Ten (Monday 25th November)

New Media, New Directions: David Cage case study

Heavy Rain, Beyond: Two Souls; Detroit: Become Human

Week Eleven (Monday 2nd December)

Student-led seminar

Individual case studies to be agreed between tutor and students

Week Twelve (Monday 9th December)

Assessment Support

Essential Film, Television, and Videogame texts:

The Big Lebowski (Coens, 1997)

Blood Simple (Coens, 1984)

The Man Who Wasn't There (Coens, 2001)

Fargo (2014 – present)

For a Few Dollars More (Leone, 1965)

Unforgiven (Eastwood, 1992)

Dead Man (Jarmusch, 1995)

Django Unchained (Tarantino, 2012)

Rushmore (Anderson, 1998)

The Grand Budapest Hotel (Anderson, 2014)

The Sopranos (Chase, 1999-2007)

Red Dead Redemption (Rockstar, 2010; PS4)

L.A. Noire (Rockstar, 2011; PS4)

Grand Theft Auto V (Rockstar, 2013; PS4)

Heavy Rain (Quantic Dream, 2010; PS4)

Detroit: Become Human (Quantic Dream, 2018; PS4)

LEVEL 5 ASSESSMENT SPECIFICATION			
Module:	Genre Case Study		
Module code:	CAMF6005	Contribution to Overall Module Assessment (%):	50
Lecturer:	MJ	Internal Verifier:	BA
Assignment Title:	Assessment 1: Genre Case Study Presentation	Word count (or equivalent):	20-minute presentation equivalent to 3000 words
Submission deadline:	Monday 28th October 2019	Return date of provisional marks & written feedback:	Monday 25th November 2019
Submission method:	A copy of the presentation file and script must be submitted to the space provided on Moodle the same day as the assessment. Late submission of the assessment will result in a late penalty mark. Penalties for late submission: Up to one week late, maximum mark of 40%. Over one week late, 0%. Only the Extenuating Circumstances Panel may approve a change to submission dates.		
Academic honesty / referencing:	Academic honesty is required. In the main body of your submission you must give credit to authors on whose research and ideas your work is based. Append to your submission a reference list that indicates the books, articles, etc. that you have used, cited or quoted in order to complete this assessment.		

Module Learning Outcomes:

- critically analyse and interpret the forms, theoretical models and concepts that structure films belonging to their chosen genre;
- demonstrate a coherent knowledge and detailed understanding of the analysis of genre films from a range of theoretical perspectives;
- critically evaluate the ideological and philosophical implications of revisionist and postmodern approaches to genre films;
- formulate their own theoretically and critically informed close analyses of films from their chosen genre.

TASK DESCRIPTION

Assessment 1 (50%): Presentation

Students will make a 20-minute presentation based on a genre text of their own choosing. The presenter must critically analyse and/or deconstruct the text under investigation, applying theoretical approaches to their arguments.

At least ONE of the films you discuss should be an essential text.

Presentations will be scheduled during Reading Week on **Monday 28th October 2019.**

Feedback will be given by **Monday 25th November 2019.**

You must avoid using the same texts and examples or the same subject matter in your assignments.

Work should be labelled with your student number, module code, and assignment number and full title. The topic being addressed should be produced in full at the beginning of the piece.

All written work must be produced as a Microsoft Word document and submitted via Moodle by the deadlines given above. The presentation file must be accessible as a Powerpoint file or hyperlink to an online version.

Work should be double spaced, page numbered, and fully referenced according to the University's Harvard referencing booklet. Filmographies and bibliographies must be included in the submission of all written work.

A word count should be supplied at the end of your work, which should not include filmographies and bibliographies.

GUIDANCE FOR STUDENTS IN THE COMPLETION OF TASKS

NOTE: The guidance offered below is linked to the five generic assessment criteria on the module marking proformer.

A full rubric for the assessment criteria related to this assessment and level of study can be found on the Film and Media Moodle homepage.

1. Engagement with Research

Your work must be informed and supported by scholarly material that is *relevant* to and *focused* on the task(s) set. You should provide evidence that you have accessed an appropriate *range* of sources, which may be academic, governmental and industrial; these sources may include academic journal articles, textbooks, current news articles, organisational documents, and websites. You should consider the *credibility* of your sources; academic journals are normally highly credible sources while websites require careful consideration/selection and should be used sparingly. Any sources you use should be current and up-to-date, mostly published within the last five years or so, though seminal/important works in the field may be older. You must provide *evidence* of your research/own reading throughout your work, using a suitable referencing system, including in-text citations in the main body of your work and a reference list at the end of your work.

Guidance specific to this assessment: *You need to demonstrate your ability to engage with research skills by using relevant and focused scholarly materials from an appropriate range of current and/or seminal sources, evaluating the credibility of these sources, and ensure that your work is properly referenced.*

2. Knowledge and Understanding Skills

At level 6, you should be able to demonstrate: sound knowledge and critical understanding of the well-established concepts and principles of the subject area and the way in which those principles have developed; knowledge of the main methods of enquiry in the discipline. *Knowledge* relates to the facts, information and skills you have acquired through your learning. You demonstrate your *understanding* by interpreting the meaning of the facts and information (knowledge). This means that you need to select and include in your work the concepts, techniques, models, theories, etc. appropriate to the task(s) set. You should be able to explain the theories, concepts, etc. meaningfully to show your understanding. Your mark/grade will also depend upon the *extent* to which you demonstrate your knowledge and understanding.

Guidance specific to this assessment: *You need to demonstrate your knowledge and understanding of the main theoretical discourses behind genre films.*

3. Cognitive and Intellectual Skills

You should be able to critically analyse information, and propose solutions to problems arising from that analysis, including the critical evaluation of the appropriateness of different approaches to solving problems. Your work must contain evidence of logical, analytical thinking, evaluation and synthesis. For example, to examine and break information down into parts, make inferences, compile, compare and contrast information. This means not just describing what! But also justifying: Why? How? When? Who? Where? At what cost? At all times, you must provide justification/evidence for your arguments and judgements. Evidence that you have reflected upon the ideas of others within the subject area is crucial to you providing a reasoned and informed debate within your work. Furthermore, you should provide evidence that you are able to make sound judgements and convincing arguments using data and concepts, with an understanding of the limits of knowledge, and how this influences analyses and interpretations. Sound, valid conclusions are necessary and must be derived from the content of your work. Where relevant, alternative solutions and recommendations may be proposed.

Guidance specific to this assessment: *You need to demonstrate cognitive and intellectual skills through the critical analysis of the broad principles underlying the genre text(s) you have chosen, presenting coherent arguments supported by a range of credible scholarly materials.*

4. Practical Skills

At level 6, you should be able to use/deploy a range of established techniques within the discipline, and apply underlying concepts and principles outside the context in which they were first studied, including, where appropriate, the application of those principles in an employment context. You should be able to demonstrate how the subject-related concepts and ideas relate to real world situations and/or a particular context. How do they work in practice? You will deploy models, methods, techniques, and/or theories, in that context, to assess current situations, perhaps to formulate plans or solutions to solve problems, or to create artefacts, some of which may be creative. This is likely to involve, for instance, the use of real world artefacts, examples and cases, the application of a model within an organisation and/or benchmarking one theory or organisation against others based on stated criteria. You should show awareness of the limitations of concepts and theories when applied in particular contexts.

Guidance specific to this assessment: *You need to demonstrate practical skills through the close, critical and formal analysis of the genre text(s) you have chosen, forming a connection between your analysis and your main theoretical arguments. You need to demonstrate good presentation skills and effective resource management, including managing your time and display materials.*

5. Transferable Skills for Life and Professional Practice

Your work must provide evidence of the qualities and transferable skills necessary for employment requiring the exercise of personal responsibility and decision-making. This includes demonstrating: professional development to advance existing skills and acquire new competences that will enable you to assume significant responsibility within organisations; that you can initiate and complete tasks and procedures, whether individually and/or collaboratively; that you can use appropriate media to effectively communicate information, arguments and analysis in a variety of forms to specialist and non-specialist audiences; fluency of expression; clarity and effectiveness in presentation and organisation. Work should be coherent and well-structured in presentation and organisation.

Guidance specific to this assessment: *You must provide evidence of the qualities and transferable skills appropriate to the task, demonstrating a professional attitude by engaging clearly and directly with your audience, providing clear and well-structured display material and managing your time effectively.*

Module:	Genre Case Study		
Module code:	CAMF6005	Contribution to Overall Module Assessment (%):	50
Lecturer:	MJ	Internal Verifier:	BA
Assignment Title:	Assessment 2: Genre Case Study Essay	Word count (or equivalent):	3000 words
Submission deadline:	Monday 13th January 2020	Return date of provisional marks & written feedback:	10th February 2020
Submission method:	All written assessments, where practical and possible, must be submitted via Turnitin unless otherwise instructed by the Lecturer. (Please DO NOT put this assessment specification into Turnitin or it will match many similarities with other students' submissions.) Late submission of the assessment will result in a late penalty mark. Penalties for late submission: Up to one week late, maximum mark of 40%. Over one week late, 0%. Only the Extenuating Circumstances Panel may approve a change to submission dates.		
Academic honesty / referencing:	Academic honesty is required. In the main body of your submission you must give credit to authors on whose research and ideas your work is based. Append to your submission a reference list that indicates the books, articles, etc. that you have used, cited or quoted in order to complete this assessment.		

Module Learning Outcomes:

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TASK DESCRIPTION

Assessment 2 (50%): Essay (3000 words)

Assignment due: Noon, Monday 13th January 2020.

Answer one of the following questions:

- Analyse and discuss the use of intertextuality in the work of the Coen Brothers.
- Discuss the ways in which – and the reasons why – Westerns from the 1960s onwards are seen to draw upon, and to critique, the traditional themes of the genre. You may refer to both the American and the Italian Western in your essay.
- Examine and discuss the representation of violence in the films of Quentin Tarantino, considering how this draws upon and subverts classical Hollywood convention.
- Consider the case for and against Wes Anderson as a postmodern auteur.
- With reference to narrative theory in the age of new media, consider and discuss the extent to which it is possible for the player to influence the outcome of a videogame.

You must refer to at least **TWO module texts in support of your argument. Where Question One is concerned, you may refer to the *Fargo* television series.**

You must avoid using the same texts and examples or the same subject matter in your assignments.

Work should be labelled with your student number, module code, and assignment number and full title. The topic being addressed should be produced in full at the beginning of the piece.

Feedback will be given by **Monday 10th February 2020.**

All written work must be produced as a Microsoft Word document and submitted via Moodle by the deadlines given above.

Work should be double spaced, page numbered, and fully referenced according to the University's Harvard referencing booklet. Filmographies and bibliographies must be included in the submission of all written work.

A word count should be supplied at the end of your work, which should not include filmographies and bibliographies.

GUIDANCE FOR STUDENTS IN THE COMPLETION OF TASKS

NOTE: The guidance offered below is linked to the five generic assessment criteria on the module marking proformer.

A full rubric for the assessment criteria related to this assessment and level of study can be found on the Film and Media Moodle homepage.

1. Engagement with Research

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Guidance specific to this assessment: You need to demonstrate your ability to engage with literature skills by using relevant and focused scholarly materials from an appropriate range of current and/or seminal sources, evaluating the credibility of these sources, and ensure that your work is properly referenced.

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Guidance specific to this assessment: You need to demonstrate your knowledge and understanding of the main theoretical discourses behind genre films.

3. Cognitive and Intellectual Skills

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Guidance specific to this assessment: *You need to demonstrate cognitive and intellectual skills through the critical analysis of the broad principles underlying the genre text(s) you have chosen, presenting coherent arguments supported by a range of credible scholarly materials.*

4. Practical Skills

At level 6, you should be able to use/deploy a range of established techniques within the discipline, and apply underlying concepts and principles outside the context in which they were first studied, including, where appropriate, the application of those principles in an employment context. You should be able to demonstrate how the subject-related concepts and ideas relate to real world situations and/or a particular context. How do they work in practice? You will deploy models, methods, techniques, and/or theories, in that context, to assess current situations, perhaps to formulate plans or solutions to solve problems, or to create artefacts, some of which may be creative. This is likely to involve, for instance, the use of real world artefacts, examples and cases, the application of a model within an organisation and/or benchmarking one theory or organisation against others based on stated criteria. You should show awareness of the limitations of concepts and theories when applied in particular contexts.

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5. Transferable Skills for Life and Professional Practice

Your work must provide evidence of the qualities and transferable skills necessary for employment requiring the exercise of personal responsibility and decision-making. This includes demonstrating: professional development to advance existing skills and acquire new competences that will enable you to assume significant responsibility within organisations; that you can initiate and complete tasks and procedures, whether individually and/or collaboratively; that you can use appropriate media to effectively communicate information, arguments and analysis in a variety of forms to specialist and non-specialist audiences; fluency of expression; clarity and effectiveness in presentation and organisation. Work should be coherent and well-structured in presentation and organisation.

Guidance specific to this assessment: *You must provide evidence of the qualities and transferable skills appropriate to the task, demonstrating a professional attitude by managing your resources effectively, including your study materials and the time allocated to the task, and through effective communication, including verbal and written communication with your tutors.*

FEEDBACK

Feedback is an essential part of all education and training programmes. It helps learners to maximise their potential at different stages of training, raise their awareness of strengths and areas for improvement, and identify actions to be taken to improve performance.

Feedback can be seen as informal (for example in day-to-day encounters between teachers and students or trainees, between peers or between colleagues) or formal (for example as part of written or clinical assessment). However, there is no sharp dividing line between assessment and teaching in the area of giving feedback on learning. Feedback is part of the overall dialogue or interaction between teacher and learner, not a one-way communication.

During your studies you will therefore receive feedback in many ways, including the following:

- Dialogue between teachers and students in formal classes
- Direct questions and responses from tutors inside and outside formal classes
- Email correspondence between teachers and students
- Interactions between students and teachers using the module message board on Moodle
- Informal comments and responses to pitches and presentations in classes
- Comments and annotations added to written submissions, such as essays and reflective journals
- Formal written feedback in response to assignments recorded on the summative assessment module feedback forms

You will have the opportunity to discuss your feedback with your Module tutor.

Feedback will be returned on assessed work within 4 weeks of submission.