

FILM AND PHILOSOPHY: AN ADVANCED INTRODUCTION TO THE FIELD

7AAQS501
Semester I, 2015-16
Credit Level 7
Credit Value: 20 credits

Syllabus

Screenings: Tuesdays 12:00 – 14:00 in K2.31

Seminars: Tuesdays 15:00 – 17:00 in FS2

Module Convenor

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General Module Aims

This module explores the various relationships between film and philosophy. The programme is divided into three sections. After examining the question of how film is uniquely able to raise philosophical questions and illustrate thought experiments, we then move onto an historical study of what philosophers have had to say about cinema, starting with the work of Hugo Munsterberg, then Stanley Cavell and moving through to the radical philosophy of Gilles Deleuze. We then explore core philosophical areas such as ethics, phenomenology and existentialism, as well as postmodern thinking on the simulacrum and the hyperreal, and how these can be approached through cinema. In the final block of sessions, we think, first of all, about what may be overlooked in certain “philosophical” approaches to film, by considering politics, race and world cinema. And lastly, we explore the notion that film itself can philosophise through a consideration of Daniel Frampton’s provocative claim that film should be understood as ‘minded’ – that it expresses thoughts, intentions and emotions about the world it depicts – and can be considered a form of philosophy, or in Frampton’s neologism, ‘Filmosophy’.

This is an advanced introduction to the fast-growing field of film and philosophy, in all its various iterations. Students who have not completed a first degree in film studies will need to do some preliminary reading. Essential reading pre-requisites for this course include: David Bordwell and Kristin Thompson, *Film Art: An Introduction* (New York: McGraw-Hill, any edition); Christine Gledhill and Linda Williams, eds., *Reinventing Film Studies* (London: Arnold, 2000); John Hill and Pamela Church Gibson, eds., *The Oxford Guide to Film Studies* (Oxford: Oxford University Press, 1998). Recommended reading includes: Pam Cook, ed., *The Cinema Book*, 3rd ed. (London: British Film Institute, 2007); Jill Nelmes, ed., *Introduction to Film Studies*, 4th ed. (London and New York: Routledge, 2007); Timothy Corrigan, Patricia White, and Meta Mazaj, eds., *Critical Visions in Film Theory: Classic and Contemporary Readings* (Boston and New York: Bedford/St. Martin’s, 2011).

Module Assessment

Formative assessment (not weighted): 500-600 words due Tuesday 15th December 2015 (see below).

100% of final mark: 5,000 word essay due Tuesday 5th January 2016 before 12 noon.

Teaching Schedule

Week 1 – Beginning 14 September

Induction Week: NO TEACHING

Week 2 – Beginning 21 September

Topic: Bringing film and philosophy together

Film: *Eternal Sunshine of the Spotless Mind* (Gondry, 2004)

Assigned Reading:

Wartenberg, Thomas. E. 'On the Possibility of Cinematic Philosophy', in *New Takes in Film-Philosophy*, ed. by Havi Carel and Greg Tuck (Hampshire and New York: Palgrave Macmillan, 2011), pp. 9-24.

Bolton, Lucy, 'Philosophy goes to the Movies', *Film-Philosophy*, 11.3, 2007.
<<http://www.film-philosophy.com/2007v11n3/bolton.pdf>>

Assigned Listening:

'What is Film-Philosophy? Round Table', Discussion held on Monday 12th October 2009, University of St Andrews, Scotland.

<<http://www.film-philosophy.com/index.php/f-p/article/view/260>>
The audio recording lasts 1hr 20 mins.

Further Reading:

Grau, Christopher (ed.), *Eternal Sunshine of the Spotless Mind* (Philosophers on Film series) (London: Routledge, 2009)

Eldridge, R. 'Philosophy In/Of/As/And Film; *Projections: The Journal for Movies and Mind* 3.1 (2009), pp.109-16.

Hunt, Lester H. 'Motion Pictures as a Philosophical Resource', in Noel Carroll and Jinhee Choi (eds.) *Philosophy of Film and Motion Pictures: An Anthology* (Oxford: Blackwell, 2005), pp.397-405.

Mulhall, Stephen, Introduction, *On Film* (London/New York: Routledge, 2002), pp. 1–12.

Ponech, T., 'The Substance of Cinema', in Smith, Murray, and Thomas E. Wartenberg, (eds) 'Thinking Through Cinema: Film as Philosophy', (Malden, MA: Blackwell Publishing, 2006), pp.187-98.

Further Viewing:

Memento (Nolan, 2000); *Persona* (Bergman, 1966); *The Pervert's Guide to Cinema* (Fiennes, 2006); *Turin Horse* (Tarr, 2012); *The Tree of Life* (Malick, 2011); *Waking Life* (Linklater, 2001); *Wittgenstein* (Jarman, 1993)

Week 3 – Beginning 28 September

Topic: Early film philosophy

Film: *The Gold Rush* (Chaplin, 1925)

Assigned Reading:

Münsterberg, Hugo, *The Photoplay: a Psychological Study* (New York: Dover, 1916), pp. 57-82.
Arnheim, Rudolf, 'A New Laocoön: Artistic Composites and the Talking Film', in *Film as Art* (Berkeley: University of California Press, 1957), pp.199-220.
Bazin, André, 'Cinematic Realism' and 'Charlie Chaplin', in *What is Cinema?* ed. and trans. Hugh Gray (Berkeley and Los Angeles: University of California Press, 1967) pp. 59-69, 144-153.

Further Reading:

Carroll, Noël, *Philosophical Problems of Classical Film Theory* (Princeton, NJ: Princeton UP, 1988).
Higgins, Scott, (ed.) *Arnheim for Film and Media Studies* (New York: Routledge / AFI, 2011).
Langdale, Allan (ed.) *Hugo Münsterberg On Film* (London and New York: Routledge, 2002), pp. 79-108.
Lessing, Gotthold Ephraim, *Laocöon: an Essay on the Limits of Painting and Poetry*, trans. Edward Allen McCormick (Baltimore: Johns Hopkins University Press, 2008).
Shaw, Daniel, *Film and Philosophy: Taking Movies Seriously* (London and New York: Wallflower, 2008), pp. 1–26.

Further Viewing:

Battleship Potemkin (Eisenstein, 1925); *La Souriante Madame Beudet* (Dulac, 1923); *M* (Lang, 1931); *Modern Times* (Chaplin, 1936); *Phantom Carriage* (Sjostrom, 1922); *Sherlock, Jr.* (Keaton, 1924)

Week 4 – Beginning Monday 5 October

Topic: Stanley Cavell and the screen

Film: *Adam's Rib* (1949, Cukor)

Assigned Reading:

Emerson, Ralph Waldo, 'Self-Reliance' in *The Complete Essays and Other Writings* ed. Brooks Atkinson (New York: Modern Library, 1950), pp. 145-169.

Cavell, Stanley, 'What Becomes of Things on Film' and 'The Thought of Movies', in *Cavell on Film* ed. William Rothman (Albany: SUNY Press, 2005), pp. 1-10, 97-106.

Further Reading:

Cavell, Stanley, *The World Viewed: Reflections on the Ontology of Film* (Cambridge, MA: Harvard UP, 1979).

Cavell, Stanley, *Pursuits of Happiness: The Hollywood Comedy of Remarriage* (Cambridge, MA: Harvard UP, 1981).

Cavell, Stanley, *Contesting Tears: The Hollywood Melodrama of the Unknown Woman* (Chicago: Chicago UP, 1996) , esp. pp. 229-264.

Film-Philosophy Special Section on Stanley Cavell, Volume 18, 2014.

< <http://www.film-philosophy.com/index.php/f-p/issue/view/88>>

Rodowick, D.N., *The Virtual Life of Film* (Cambridge, MA Harvard UP, 2007).

Further Viewing:

Comedies of remarriage: *The Awful Truth* (McCarey, 1937); *His Girl Friday* (Hawks, 1940); *It Happened One Night* (Capra, 1934); *Philadelphia Story* (Cukor, 1940) [*Eternal Sunshine of the Spotless Mind* could also be considered an example]

Melodramas of unknown women: *Gaslight* (Cukor, 1944); *Letter from an Unknown Woman* (Ophuls, 1948); *Now, Voyager* (Rapper, 1942); *Stella Dallas* (Vidor, 1937)

Week 5 – Beginning Monday 12 October

Topic: Gilles Deleuze, time and modernity

Film: *L'Eclisse* (Antonioni, 1962)

Assigned Reading:

Deleuze, Gilles, 'Recapitulation of Images and Signs', Section 3, and 'Thought and Cinema', in *Cinema 2: The Time-Image*, trans. Hugh Tomlinson (Minneapolis: University of Minnesota Press, 1989), pp. 34-43, 156-188.

Deleuze, Gilles, 'Philosophy of Film as the Creation of Concepts', in *The Philosophy of Film*, ed. Wartenberg and Curran, pp. 33–37.

Further Reading:

Bergson, Henry, *Matter and Memory*. trans. N.M. Paul and W.S. Palmer (London: Allen and Unwin, 1896).

Bogue, Ronald, *Deleuze on Cinema* (New York: Routledge, 2003).

Deleuze, Gilles, *Cinema 1: The Movement-Image*, trans. Hugh Tomlinson (Minneapolis: University of Minnesota Press, 1986), esp. pp. 12-28: 'Frame and shot, framing and cutting'.

Flaxman, Gregory (ed.), *The Brain is the Screen: Deleuze and the Philosophy of Cinema* (Minneapolis: University of Minnesota Press, 2000).

Martin-Jones, David, *Deleuze and World Cinemas* (London: Continuum, 2011).

Pisters, Patricia, *The Matrix of Visual Culture: Working with Deleuze in Film Theory* (Stanford: Stanford University Press, 2003).

Rodowick, D.N., *Gilles Deleuze's Time Machine* (Durham: Duke University Press, 1997).

Further Viewing:

Movement-image: *Birth of a Nation* (Griffith, 1915); *Man with a Movie Camera* (Vertov, 1929); *Le Passion de Jeanne d'Arc* (Dreyer, 1928)
Time-image: *L'Année dernière à Marienbad* (Resnais, 1961); *L'Avventura* (Antonioni, 1960); *Hiroshima, mon amour* (Resnais, 1959); *India Song* (Duras, 1975); *Traces of Love* (Daesung Kim, 2006) [see Martin-Jones, *Deleuze and Film*, 2012]

Week 6 – Beginning Monday 19 October

Topic: Postmodernism and the (hyper)real

Film: *Alps* (Lanthimos, 2011)

Assigned Reading:

Baudrillard, Jean, 'The Precession of Simulacra', 'History: A Retro Scenario' and 'The Implosion of Meaning in the Media', in *Simulacra and Simulations*, trans. Sheila Fariar Glaser, (Ann Arbor: University of Michigan Press, 1994), pp.1-42, 43-48, 79-86.

Žižek, Slavoj, 'Introduction' and 'Passions of the Real, Passions of Semblance', in *Welcome to the Desert of the Real* (London: Verso, 2002), pp.1-32.

Further Reading:

Brooker, Peter, and Will Brooker, *Postmodern After Images* (London: Arnold, 1997).

Constable, Catherine, 'Baudrillard Reloaded: Interrelating Philosophy and Film via *The Matrix Trilogy*', *Screen*, 47.2, 2006, pp. 233-249.

Constable, Catherine, *Adapting Philosophy: Jean Baudrillard and The Matrix Trilogy* (Manchester and New York: Manchester University Press, 2009).

Degli-Espositi, Cristina (ed.), *Postmodernism in the Cinema* (London: Berghahn, 1998).

Foster, Hal, *The Return of the Real: the Avant-garde at the End of the Century* (Cambridge: MIT Press, 1996).

Jameson, Fredric, *Postmodernism, or, The Cultural Logic of Late Capitalism* (Durham, NC: Duke UP, 1992).

Kellner, Douglas, *Baudrillard: A critical reader* (Oxford: Blackwell, 1994).

Lyotard, Jean-François, *The Postmodern Condition: a Report on Knowledge* (Minneapolis: University of Minnesota Press, 1984).

Further Viewing:

Blue Velvet (Lynch, 1986); *eXistenZ* (Cronenberg, 1999); *Holy Motors* (Carax, 2012); *Inception* (Nolan, 2010); *Marie Antoinette* (Coppola, 2006); *The Matrix* (Wachowski and Wachowski, 1999); *Starship Troopers* (Verhoeven, 1997); *Synecdoche, NY* (Kaufman, 2008); *The Truman Show* (Weir, 1998)

Week 7 – Beginning Monday 26 October

Reading week: NO TEACHING

Week 8 – Beginning Monday 2 November

Topic: Phenomenology and affect

Film: *Beau Travail* (Denis, 1999)

Assigned Reading:

Merleau-Ponty, Maurice, 'The Body as Object and Mechanistic Physiology' in *Phenomenology of Perception*, trans. Colin Smith (London: Routledge, 2002), pp. 84-102.

Merleau-Ponty, Maurice, 'The Primacy of Perception and its Philosophical Consequences', in *The Primacy of Perception*, ed. James M. Edie (Evanston, IL: Northwestern UP, 1964), pp. 12-42.

Laura U. Marks, 'Introduction' and 'Video Haptics and Erotics', in *Touch: Sensuous Theory and Multisensory Media* (Minneapolis: University of Minnesota Press, 2002), pp. ix-xxii, 1-20.

Sobchack, Vivian, 'What My Fingers Knew: The Cinesthetic Subject, or Vision in the Flesh', in *Carnal Thoughts: Embodiment and Moving Image Culture* (Berkeley and Los Angeles: University of California Press, 2004), pp. 53-84.

Further Reading:

Ahmed, Sara, *Queer Phenomenology: Orientations, Objects, Others* (Durham: Duke University Press, 2007).

Barker, Jennifer M., *The Tactile Eye* (Berkeley: University of California Press, 2010).

Beugnet, Martine, *Cinema and Sensation: French Film and the Art of Transgression* (Edinburgh: Edinburgh University Press, 2007).

Lindner, Katharina, 'Questions of Embodied Difference: Film and Queer Phenomenology', *NECSUS European Journal of Media Studies*, 2, 2012.

Marks, Laura U., *The Skin of Film: Intercultural Cinema, Embodiment, and the Senses*, (Durham: Duke University Press, 2000).

Sobchack, Vivien, *The Address of the Eye: A Phenomenology of the Film Experience* (Princeton, NJ: Princeton UP, 1992).

Further Viewing:

Chocolat (Denis, 1988); *Dans ma peau* (de Van, 2002); *Enter the Void* (Noé, 2009); *Irréversible* (Noé, 2002); *The Lady in the Lake* (Montgomery, 1947); *Trouble Every Day* (Denis, 2001); *La vie nouvelle* (Grandrieux, 2002)

Week 9 – Beginning Monday 9 November

Topic: Existentialism and Violence

Film: *The Killers* (Siodmak, 1946)

Assigned Reading:

Camus, Albert, 'The Myth of Sisyphus', in *The Myth of Sisyphus* (London: Penguin), pp. 367-369.

Sartre, Jean-Paul, *Existentialism and Humanism*, trans. Philip Mairet (London: Methuen, 2011), 23-68.
Sartre, Jean-Paul, 'Bad Faith', in *Being and Nothingness*, trans. Hazel E. Barnes (New York: Pocket Books, 1978), pp. 47-70.

Further Reading:

Boule, Jean-Pierre, and Enda McCaffrey, *Existentialism and Contemporary Film: A Sartrean Perspective* (Oxford: Berghahn, 2011).
Connor, J.D., 'Sartre and Cinema: The Grammar of Commitment', *MLN*, 166.5, 2001, pp. 1045-1068.
Cox, Damian, and Michael P. Levine, 'Part III: The Human Condition', in *Thinking through Film: Doing Philosophy, Watching Movies* (Oxford: Blackwell, 2012), pp. 113-188.
Nancy, Jean-Luc, *The Inoperative Community* (Minneapolis: University of Minnesota Press, 1991).

Further Viewing:

Blackhat (Mann, 2015); *The Gunman* (Morel, 2015); *A History of Violence* (Cronenberg, 2005); *The Hitch-Hiker* (Lupino, 1953); *Kiss Me Deadly* (Aldrich, 1954); *Out of the Past* (Tourneur, 1947); *The Postman Always Rings Twice* (Garnett, 1946)

Week 10 – Beginning Monday 16 November

Topic: Ethics, morality and realism

Film: *La Promesse* (Dardenne and Dardenne, 1996)

Assigned Reading:

Excerpts from:

Kant, Immanuel, *Groundwork of the Metaphysics of Morals*, pp. 7-51.
Mill, John Stuart, *Utilitarianism*, pp. 13-35.
Downing, Lisa and Libby Saxton, *Film and Ethics: Foreclosed Encounters* (London: Routledge, 2009), pp. 1-16.

Further Reading:

Choi, Jinhee and Matthias Frey (eds.), *Cine-Ethics: Ethical Dimensions of Film Theory, Practice and Spectatorship* (London: Routledge, 2013).
Cox, Damian, and Michael P. Levine, 'Part IV: Ethics and Values, in *Thinking Through Film: Doing Philosophy, Watching Movies*, pp.189-264.
Falzon, Christopher, 'Religion and Morality', in *Philosophy Goes to the Movies* (London: Routledge, 2002), pp. 111-124.
Levinas, Emmanuel, *Totality and Infinity: an Essay on Exteriority* (Pittsburgh: Duquesne University Press, 1969).
Levinson, Jerrold (ed.), *Aesthetics and Ethics: Essays at the Intersection* (Cambridge: Cambridge UP, 1998).
Shaw, Daniel, 'Philosophy, Morality and the Movies', in *Film and Philosophy*, pp. 74-83.

Further Viewing:

Crimes and Misdemeanours (Allen, 1989); *Funny Games* (Haneke, 1997/2007); *The Gleaners and I* (Varda, 2000); *Gone Baby Gone* (Affleck, 2008); *The Idiots* (von Trier, 1998); *Shoah* (Lanzmann, 1985); *Two Days, One Night* (Dardenne and Dardenne, 2014)

Week 11 – Beginning Monday 23 November

Topic: Political philosophy and film aesthetics

Film: *Bamako* (Sissako, 2006)

Assigned Reading:

Fanon, Frantz, 'The Fact of Blackness', in *Black Skin, White Masks* (New York: Pluto Press, 2008), 82-180.

Rancière, Jacques, 'The Distribution of the Sensible', in *The Politics of Aesthetics*, trans. Gabrielle Rockhill (London: Continuum, 2006), 13-45.

Rancière, Jacques, 'The Emancipated Spectator', in *The Emancipated Spectator* (London: Verso, 2011), 1-23.

Further Reading:

Appiah, Kwame Anthony, 'Introduction', in *Cosmopolitanism: Ethics in a World of Strangers* (London: Norton, 2007).

Balibar, Etienne, 'Ambiguous Universality', in *Politics and the Other Scene* (London: Verso, 2002).

Bhabha, Homi, 'The Postcolonial and the Postmodern: Questions of Agency', in *The Location of Culture* (London: Routledge, 1994).

Silverman, Kaja, *World Spectators* (Stanford: Stanford UP, 2000).

Shohat, Ella and Robert Stam (eds.), *Multiculturalism, Postcoloniality and Transnational Media* (New Brunswick: Rutgers UP, 2003).

Spivak, Gayatri Chakravorty, 'Imperative to Reimagine the Planet', in *An Aesthetic Education in the Era of Globalization* (Cambridge: Harvard University Press, 2013).

Tcheuyap, Alexie, *Postnationalist African Cinemas* (Manchester: Manchester University Press, 2011).

Further Viewing:

The Battle of Algiers (Pontecorvo, 1966); *Black Girl* (Sembène, 1965); *Blood of the Condor* (Sanjinés, 1969); *The Hour of the Furnaces* (Solanas and Getino, 1968); *A Screaming Man* (Haroun, 2010); *Timbuktu* (Sissako, 2014); *Xala* (Sembène, 1975)

Week 12 – Beginning Monday 30 November

Topic: Filmosophy?

Film: *Love Actually* (Curtis, 2003)

Assigned Reading:

Frampton, Daniel, 'Film-thinking' and 'Filmgoer', in *Filmosophy* (London: Wallflower, 2006), pp. 117-168.
Mullarkey, John, 'Film as Philosophy: A Mission Impossible?', in *European Film Theory*, ed. Temeuga Trifonova (New York: Routledge, 2009), pp. 65-79.

Further Reading:

Cavell, Stanley, *The World Viewed: Reflections on the Ontology of Film*, esp. pp. 14-41 and 68-73.
Frampton, Daniel, 'The Way that Movement Speaks', *Film-Philosophy*, 5.10 (2001).
<<http://www.film-philosophy.com/vol5-2001/n10frampton>>
Mullarkey, John, 'Film Can't Philosophise (and Neither Can Philosophy): Introduction to a Non-Philosophy of Cinema', in *New Takes in Film-Philosophy*, pp. 86-101.

Further Viewing:

Caché (Haneke, 2005); *The Child* (Dardenne and Dardenne, 2005); *Damnation* (Tarr, 1988); *Die Hard* (McTiernan, 1988); *Mr and Mrs Smith* (Liman, 2005); *Star Wars Episode III: The Revenge of the Sith* (Lucas, 2005)

****Formative assessment due before 12 noon 15 December 2015****

Student Responsibilities

Reading / Required Text(s)

Students have the responsibility of keeping up with the assigned readings each week, to think about them seriously, to take notes on them, and to come to class fully prepared to discuss the assigned texts knowledgeably and analytically.

Reading is available in the Film and Philosophy module reader, which will be on sale in September, venue and dates of sales to be confirmed.

KEATS

KEATS (King's E-Learning And Teaching Service) is the College e-learning platform, used to administer important teaching and assessment module content. Important resources and information related to the course will be made available through this intranet space.

Module coursework such as essays is submitted **electronically** through KEATS. You will also receive feedback to your written work via KEATS. Please check it as instructed by your tutors.

You can find related information here:

<http://www.kcl.ac.uk/study/learningteaching/e-learning/upgrade/upgrade-moodle.aspx>

Participation and Attendance

Attendance at all class meetings is mandatory. You must come to seminars prepared to discuss both the required films and the readings assigned for that week.

Note that regular attendance of modules is a College regulation. Attendance at sessions, whether lectures, seminars, or screenings, is monitored and is part of the requirement for passing each module. Unavoidable absence must always be explained to the member of staff concerned, preferably in advance. Of course, you may at times be unwell or otherwise unable to meet a particular deadline for good reason. You must inform the convenor and/or seminar leader at once in all such cases.

Formulating an Essay Topic

You must devise an essay topic that critically engages with one of the conjunctions of film and philosophy that has been examined in this course. Your essay must involve reference to specific films, although it may or may not involve close analysis of them. Your course tutor is available to discuss potential topics with you.

Your engagement with the critical literature should be oriented towards identifying the strengths and limitations of a particular approach to film philosophy. In a 5,000-word essay you won't be able to cover *all* of the literature, so make sure that you communicate your reasons for concentrating on the material that you have chosen to focus on. This entails the identification and critical synthesis of key arguments, issues, and debates. The same process applies to your choice of film(s): why use *this* film rather than another one to test out your arguments? Since an important objective of this essay is to demonstrate the critical utility of a particular approach to film studies by putting it into practice, make sure that you leave enough space to do this effectively.

Formative Assessment

The first two paragraphs (500-600 words – do NOT exceed 600 words) of your 5,000-word essay are due in December (see above for deadline). Under no circumstances will work be received after the due date.

The first paragraph should provide a map of the essay to come: identifying the essay's key aims and objectives (what it will investigate); how it will go about investigating the questions it has established for itself (outlining its approach or method); and establishing the scholarly literature that will be most closely engaged with. Introductions should excite and persuade. How does this topic both draw upon an established field or area of study, and develop or expand upon it? Which films will be analysed, and what is the criteria for their selection?

The second paragraph should build upon the introduction by honing in on the scholarly literature that is most relevant to the topic. Accurate paraphrasing is essential here. Do not paraphrase or cite from another author's work without introducing them by name. When you first refer to another scholar's ideas, always use their full name. Write "Miriam Hansen argues that...". The next time you refer to this author you may simply use her surname (Hansen). Do not provide cultural-historical overviews without attributing the information contained in them to a scholarly source (or sources).

Before you write the first two paragraphs of your essay you should already have spoken to a member of academic staff about your essay topic. A senior PhD student and Graduate Teaching Assistant in the Film Studies Department will read the first two paragraphs of your essay. He or she will give you feedback on: (1) the organisation of your ideas; (2) your level of written expression; (3) the appropriateness of your use of the scholarly literature; and (4) the accuracy of your referencing.

This assessment is formative and will not be given a mark. The teaching assistants who read your work will give you written feedback via email on the above before Christmas.

Submission Guidelines

Every piece of assessed coursework that you are required to submit has a word limit. This limit must be carefully observed; failure to do so will be penalised when the work is marked. The School of Humanities has issued Examiners with the following guidelines:

- An electronic word count should be noted on the front of all pieces of coursework.
- Word limits apply to everything excluding the bibliography and filmography.
- There will normally be a 5% tolerance for work that exceeds the word limit: no penalty will be incurred for up to 5% over the limit.
- Thereafter 2 marks will normally be deducted for every additional 5% over the limit, until 50% is reached.
- After 50% 3 marks will normally be deducted for each additional 5%.
- An equivalent penalty does not apply to candidates whose work falls short of the prescribed limits. Such 'short work' will be assessed in accordance with the usual undergraduate marking criteria.

All essays must follow the Film Studies *Guidelines for the Presentation of Your Work*. Failure to do so will result in marks being deducted. Please be sure that you are also familiar with the Film Studies *Regulations for the Submission of Course Work*. You will find these and other useful

documents in the current students handbook at:

<http://www.kcl.ac.uk/artshums/depts/filmstudies/study/handbook/assessment/taught/work.aspx>

All essays must be submitted via KEATS (see above) **before 12 noon** on the day of the deadline.

Coursework must be submitted electronically through KEATS only. Coursework submitted as an email attachment to tutors or administrators **will not be accepted**.

Assessed coursework will only be accepted if the following regulations have been satisfied:

- **The coursework must be anonymous.** Do not include your name on any section of your work.

Late Work Penalty

Assessed work must be received by the 12 noon deadline. **Any assessment received within 24 hours of this deadline will be capped at 50. Work submitted more than 24 hours after the deadline will not be accepted.** Work submitted late due to technical problems unrelated to the KEATS system may be subject to this penalty. Familiarise yourself with the KEATS platform early in the course, and make sure to have reliable internet access at the point of submitting your work.

Return of Essays and Feedback

Mid-semester assessment: is normally returned within 3 weeks of the due date. (However, please note that mid-term assessment worth more than 25% of the total mark may be returned within 4 weeks).

Final assessment in Semester 1: is normally returned within 4 weeks of the start of semester 2.
Final assessment in Semester 2: is normally returned by the end of May.

Extensions

Applications for extension can be found on the Film Studies website at:

<http://www.kcl.ac.uk/artshums/depts/filmstudies/study/handbook/assessment/taught/miti.aspx>

Please note that all applications for extension must be supported with medical documentation or a letter from a counsellor. Submit your application for extension before the due date to the Film Studies Undergraduate Officer. The Chair of Examiners will review your application and notify you of the outcome.

Failing

If you fail a module (mark lower than 50), you will normally be given a chance to resit the failed elements (essay(s), in-class test(s), exam, presentation, *but not participation*) in December or January. Your final module mark will, however, be capped at 50, so there is no incentive to fail, or not submit, a piece of assessment so you can try again! If a student fails a September resit, they may be given a final opportunity to try and pass the module, but this is not guaranteed and is offered at the discretion of the Film Studies Department's Programme Board.

Plagiarism

Plagiarism is a serious academic offence and will not be tolerated by the Film Studies Department. All work submitted as part of the requirements for any examination or assessment of the College or of the University of London must be expressed in your own words and incorporate your own ideas and judgements. Plagiarism is the presentation of another person's thoughts, words, judgements, ideas, etc., as your own. Direct quotations from the published or unpublished work of others, including work available electronically, must always be identified as such by being placed inside quotation marks (if less than four lines long) or receiving a block quotation (if more than four lines long). Full reference to the source of such quotations must be provided in the proper form. A series of short quotations from several different sources, if not clearly identified as such, constitutes plagiarism just as much as does a single unacknowledged long quotation from a single source. Equally, if you paraphrase another person's ideas or judgements, you must refer to that person in your text, and include the work referred to in your bibliography.

Examples of plagiarism include:

- Direct copying of paragraphs, sentences, a single sentence or significant parts of a sentence without any acknowledgement.
- Direct copying of paragraphs, sentences, a single sentence or significant parts of a sentence with an end reference but without quotation marks around the copied text.
- Paraphrasing, summarising or simply rearranging another person's words, ideas, etc without changing the basic structure and/or meaning of the text.
- Offering an idea or interpretation that is not one's own without identifying whose idea or interpretation it is.
- A 'cut and paste' of statements from multiple sources.
- Copying or adapting another student's original work into a submitted piece of assessment.

An allegation of plagiarism can result in action being taken under the Regulations Governing Examination and Assessment Offences. It is a reasonable working assumption that work for which plagiarism is proved will be awarded a mark of zero. Additionally, a proven allegation of plagiarism can result in a range of other penalties depending on the seriousness of the case. Even in a minor or technical case, a note may be placed on a student's file for future reference. A serious case can lead to expulsion from the College. You should therefore consult your module convenor or personal tutor if you are in any doubt about what is permissible.

Taught Postgraduate Marking Criteria

Distinction

A++ (90-100) Striking insightful displaying for example: publishable quality, outstanding research potential, originality and independent thought, ability to make informed judgments. Highest professional standards of presentation

A+ (80-89) Insightful, displays for example excellent research potential, flexibility of thought, possibly of publishable quality, professional standards of presentation

A (70-79) Excellent; displays for example high levels of accuracy, evidence of the potential to undertake research the ability to analyse primary sources critically, very good standards of presentation

Merit

B+ (65-69) Approaching excellence in some areas, evidence of the potential to undertake research

B (60-64) Well developed relevant argument, good degree of accuracy and technical competence

Pass

C+ (55-59) approaching merit, sound degree of competency but incomplete argument, contains some inaccuracies

C (50-54) broadly satisfactory, narrow argument, contains inaccuracies

Fail

F+ 40-49 patchy overall knowledge, presentational weakness, little evidence of independent thought

Fail

F (0-39) fundamental mistakes, poor/unacceptable presentation

Communications with staff

Staff use email frequently to inform students of last minute changes to the weekly module arrangements, as well as to distribute important information and make other announcements. It is essential, then, to have a working King's College London email account and to check it frequently.

Please make sure you have read carefully and understood all information contained in this outline. If you are unsure about any aspect, please speak to the module convenor.