



# Media 101 EXAM Preparation

Dr Jenny Stümer  
Semester 2, 2020



# Screen Production major and classes

Practical filmmaking in Media / Communication  
(in the School of Social Sciences, in the Faculty of Arts)



# Undergrad **SCREEN PRODUCTION** classes

Screen 200 **Production Techniques** / open registration

Screen 201 **Storytelling for Screen** / open registration

Screen 300 **Documentary Film**

Screen 301 **Screenwriting** / open registration

Screen 302 **Fiction Film**

Screen 303 **Directing Performance** / open registration

**Undergrad classes introduce students to basic aspects of creative film/media production.**



# SCREEN PRODUCTION

## **Practical experience**

**Short film production / fiction and documentary**

**Screenwriting / screenplay format, story structure**

## **Skills**

**Camera operating, framing, cinematography, lighting, sound recording, working with actors, editing (instruction on Final Draft, Premiere pro, GH5S, DVX-200, S1, etc.)**

## **Principles**

**Organisation, collaboration, creativity, criticism, communication**







**How does the Postgrad degree differ from Undergraduate classes?**

## **Screen Production**

### **Postgrad (Masters) degree**

- Specialised focus
- Advanced technical instruction
- Professional portfolio of creative work
- Smaller cohort of experienced students
- Enhance skills as 'key creatives' (i.e writer, director, producer) who develop projects from concept to completion



# Storytelling for Screen

Develop skills to communicate ideas in narrative form for time-based media.

More platforms and venues now than ever.

A growing Screen industry in New Zealand.

VISUAL NARRATIVE results from making meaning through order.

*inter-frame and intra-frame organisation*

- composition (how an image is framed / *cinematography*)
- sequence (arrangement of images in time / *editing*)







# Screen Production classes

<http://www.arts.auckland.ac.nz/en/about/subjects-and-courses/screen-production.html>



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# Please take a minute to fill in the course evaluation 😊



2019 Semester Two

## MEDIA 101: Film Studies

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SEMESTER 2, 2019

15 points



ARTS

### To-do

[course evaluations](#) ×

14 Oct at 12:40 |

[Essay grades](#) ×

21 Oct at 10:46 |

[reminder](#) ×

22 Oct at 13:46 |

< **October 2019** >

30	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	1	2	3
4	5	6	7	8	9	10

Assignments are weighted by





# Check your stream



- carefully check your exam timetable and inform the University immediately if there are any problems. It is very important that the University has an accurate record of your location, so that you will have access to the correct version of the exam .

Info for off-shore students:

<https://www.auckland.ac.nz/en/students/academic-information/exams-and-final-results/exams-for-students-studying-remotely.html>





# COURSE REVIEW



Cinema as:

- Mythology
- Entertainment
- Spectacle
- Escape
- Perspective
- Ideology
- Identification



**Cinephelia:** A love for cinema

**Cinematic self-reflexivity:** A discourse in cinema about cinema



# STORYTELLING



**Narration refers to the way in which a particular story is told (on screen)**  
**Achieved through:**

## Techniques:

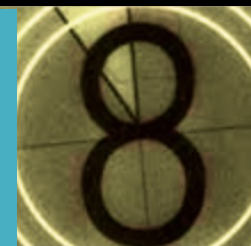
- Editing
- Sound
- Cinematography
- Mise-en-scene
- Character perspective

## Themes:

- Gender, queerness, subjectivity
- Race and class
- National and cultural identity
- Otherness, the return of the repressed, the uncanny
- Self reflexivity
- History, memory and, fantasy, nostalgia
- The end of childhood
- Politics (e.g. climate change; racial inequality)
- Space and place



# MEDIA 101 EXAM



**Exam date: Friday 06/11/2020 – 9.15-11.30**

**Duration: 2 hours**

**50% of your overall mark**

**Time allowed: 2 hours**

## **3 Section:**

**Section A: TWO Definitions** (worth 10 points)

**Section B: TWO Short Answers** (worth 20 Points)

**Section C: ONE Comparative Essay** (worth 20 points)



# Preparation



- Demonstrate your familiarity with **required readings and lecture material**
- Demonstrate your familiarity with **required films**
- Demonstrate your understanding of **key terms, key concepts and key ideas**
- Demonstrate your understanding of the **techniques of film and film analysis**
- **Extra reading is always encouraged, but not required**





# Preparation



- A good starting points are your **notes** from lectures and tutorials
- **Tutorial exercises**
- Be able to **summarize main ideas, topics and take-aways about each film**
- Identify **key themes** and **terms**
- Know your **films, directors and characters**



# In the Exam



Please read the questions and instructions carefully

- look for the **level of detail** required
- Be **clear** and **concise**
- Mind your **handwriting**
- Manage your **time**





# Section A



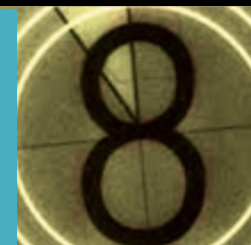
## Terminology (10 points)

- a choice of 8 terms
- You must provide **definitions** of **TWO TERMS**
- explain the **significance** of the term
- Provide a relevant **example** from **ONE** of the **films** studied in the course
- ✓ **demonstrate your understanding of the terminology**
- ✓ **Demonstrate your understanding of how the term applies to the film**



# List of Terms

(most of which you already know)



- Cinema of Attraction
- Scopophilia
- Stop-motion photography
- Eye Line Match
- Foley
- 180-degree rule
- Verisimilitude
- Continuity editing
- Jump cut
- Ellipsis
- Anthropocene
- Cinécriture
- Subtext
- Depth of Field
- Unconscious
- Blocking
- Slapstick/ Splatstick
- Subjectivity
- Instrumental prop
- metaphorical props
- Pastiche
- Perspective
- Soundbridge
- Diegetic and non-diegetic sound
- Synchronous vs. asynchronous sound
- Parallel vs. contrapuntal sound
- On-screen and off-screen sound
- Nostalgia
- Cinema vérité
- Parody
- Hybridity
- Sovereignty
- Parallel editing (crosscutting)
- Doppelgänger
- Scenic realism
- Cultural prop
- Negative and positive parallax
- Flare
- Anamorphic lens
- Surrealism
- Archetype
- Intertextuality
- Free indirect image
- Theatrical mise-en-scène
- Natural mise-en-scène
- Magical Realism
- Self-reflexivity
- Perspective
- The uncanny
- The return of the repressed
- The gaze



# Example 1



## Archetype

Archetypes are characters so exaggerated or reduced that they no longer appear realistic but function as abstractions.

They are intentionally flat for specific effect: such as being comedic, intellectual or imaginative. Often they stand in for ideas such as good and evil and draw on our cultural knowledge to associate them with these tropes.

An example for an archetype can be found in *A Girl Walks Home Alone at Night*. The character Saeed is the quintessential bad guy who harrasses and abuses, sells drugs and women. Saeed has no personality beyond this embodiment of badness, which is comically exaggerated by the use of costume and make up (e.g. the word 'sex' is atooed across his throat as the ultimate signifier of the bad boy). The film both uses these archetypes and simultaneously makes them strange.





## Example 2



### The return of the repressed

The return of the repressed is a psychoanalytical concept that describes the process by which memories, ideas or experiences that have been locked into the unconscious (repressed) are (once more) made available to consciousness. Freud used the term to think about the significance of dreams and memories in particular.

Cinema is often read as staging the return of the repressed, providing the images, materials, representations and stories that help individuals to engage with the collective unconscious or allow collectives to witness the psychological significance of a character's development and trials. The repressed often returns in the form of a monster that is subsequently contained, beaten or killed as a metaphor for resolving psychological conflict.

An example of this can be found in *Coraline*, where the protagonist represses her overbearing need for parental attachment. The repressed returns in the form of a monstrous mother set on loving/consuming Coraline. Once Coraline has fought and shot out the other mother at the end of the film, there is still a part of other mother that returns insistently ...as signified in the hand.



# Section B



## Short Answers (20 points)

- You must answer TWO of the questions
- Approximately 1-2 paragraphs
- Each question is worth 10 points



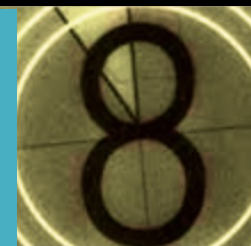
*Chungking Express; Coraline; Beasts of the Southern Wild; Black Panther*

*\*you cannot write on the same films in Section C*





# Chungking Express



- What kinds of places and spaces are evoked?
- What is the role of time and fantasy?
- How does the film play with genre and music?
- How is the mise-en-scene utilized to convey the film's themes?
- What is the role of commodity culture in providing a snapshot of Hongkong 1994
- What other genres and film movements are referenced and why?



# CORALINE



- What is the role of the doppelgänger in *Coraline*?
- What does Coraline learn from meeting other mother, other father, other neighbours ?
- How do the two worlds relate to Coraline's emotional development?
- How are these two worlds distinguished (visually and psychologically)?
- What is the role of the uncanny?
- How can we read *Coraline* as a modern fairy tale?





# Beasts of the Southern Wild



- What is the environmental context the film addresses?
- What is the link between the storm and Wink's disease?
- What is the relationship between the personal and the planetary?
- What is the role of magical realism and magical thinking/ Aurochs?
- How does the film illustrate human-animal relationship?



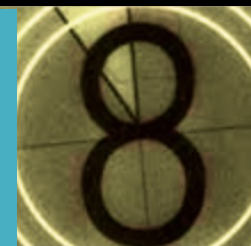
# Black Panther



- What does Killmonger stand for and how does he get politicized?
- How do T'Challa's ideas about Wakanda change over the course of the film?
- What does Nakia stand for?
- How does the film illustrate counter colonial ideas and negotiate issues of racial inequality?
- What does Wakanda stand for?



# Section C



## Comparative Essay:

- In this section you will be given a variety of themes
- You must choose **ONE of the themes** and relate it to **TWO films**

## Restriction:

- Do not repeat the same films you wrote on from Question 2 and 3 (Section B)
- Do not choose the same film you wrote about in your assignments.



# SECTION C



Compare **TWO FILMS** with respect to **ONE THEME**

- start from a point of commonality
  - support your claims
  - Show awareness of cinematic techniques
  - Discuss specific scenes
- 
- ✓ Identify recurring themes
  - ✓ Think about points of relation between films





# Any Questions?





# Thank you!

