PROVISIONAL RESEARCH METHODS COURSE

(an updated outline will be available in January)

Instructor: Janina Falkowska

Screening: Mon 1.30-4.30 P.M., UC 12

Lecture and Tutorial: Wed 1.30-3.30 PM, UC 12

Office hours: Thurs 11.00 – 12.00 P.M. and by appointment

Office number: University College, room 75

Or contact via email address falkow@uwo.ca

Course description:

This seminar provides a practical introduction to the research methods involved in the study of film, its political and historical contexts, its reception in various countries and its theoretical interpretations. Students will read theoretical works at the same time and bring this discussion to the classroom. These sessions should help them develop their ideas about their research devoted to the thesis which they will present in early-April.

During the first six weeks of the course, the instructor will share research methods, research content, writing and editing experience with the students. The instructor will also reiterate major analytical and historical methodologies in film studies in the context of his/her own research work of the films of Michael Haneke, a prominent contemporary European director.
In the second part of the course students will begin to develop their own research projects directly related to the thesis. Each student will be responsible for programming films and readings based on their thesis project and leading a seminar on these materials. Students will also be responsible for drafting a short segment of the thesis as a seminar paper that they will later develop into a thesis prospectus. The work on the latter will involve developing a bibliography and mapping out the thesis prospectus’ major ideas and research methods, that is, producing a “cognitive map” of the entire thesis.

All the reading material for the course will be posted on MOODLE.

**Grade Breakdown by assignment**

1. Participation: 10%
2. Presentation no 1: 20%
3. Presentation no 2: 20%
4. Paper proposal and bibliography: 15%
5. Final Paper: 35%

Additionally, students will prepare a MA thesis proposal which will be presented to Film Studies faculty at the beginning of April.

*Assignment guidelines with all the details spelled out will be distributed at the beginning of classes.*

**COURSE WORK**

**Mondays: screenings**

**Wednesdays: lecture and tutorial**

**Dates of sessions:**

**I part of the course** – films, readings and methodology chosen by the professor to illustrate the steps taken to do research work in her own area(s) of expertise

**Session no 1**
January 6th

**Screening: Michael Haneke** (*Funny Games*, 1997)

January 8th

Introduction to the course. Explanation of its rationale and of the course plan.

**Part 1**

Presentation of two areas of expertise of the Instructor:

Andrzej Wajda and his films – history and politics of Poland

Michael Haneke and his films – witness to change in Europe

General discussion of research methodology for major projects.

**Part 2**

Michael Haneke – research methodology in the analysis of the historical content presented in his work

Discussion of the main works (books, articles, web pages) used for the set up of the theoretical framework for research related to the approaches to history and ideology

**Class reading:**


Discussion of Works Cited no 1 in ANNEX

**Session no 2**

January 13th

**Screening: Michael Haneke** *Code Inconnu* (*Code Unknown*, 2000)

January 15

**Part 1**
Themes of fragmentation and alienation in the films of Michael Haneke

Class reading:


Discussion of Works Cited no 2 in ANNEX

Part 2

Planning a chapter based on the discussion of an article about Michael Haneke

Session no 3

January 20

Screening: Michael Haneke Caché (Hidden 2005)

January 22

Part 1

Contemporary Europe in the eyes of Michael Haneke

Class reading:


Online ISSN 1460-2474
Discussion of Works cited no 3 in ANNEX

Part 2

Designing a cognitive map of the entire thesis based on the discussion of my book proposal devoted to Michael Haneke

Session no 4

January 27

Screening: Michael Haneke, Das weisse Band (The White Ribbon, 2009)

January 29

Part 1

Guilt of the father figure in Michael Haneke’s films. Discussion of Cache, The White Ribbon and earlier films made by Michael Haneke in view of this topic

Discussion of Works cited no 4 in ANNEX

Class reading:


Part 2

Discussion of the problems encountered on a particular project and analyzing the ways to solve them based on the analysis of all the films and their criticism seen in this part of the course
II PART OF THE COURSE - STUDENTS AND THEIR RESEARCH INTERESTS

Films and readings chosen by students:

One reading chosen by the instructor

One reading chosen by the student

The order of presentations, film choices for a particular session, essays and readings will be discussed at the beginning of Winter term

Student no 1 (focus on history, society viewed through a cinematic lens)

February 3 - screening

February 5 – session by a student followed by short remarks of a professor about the value of archival research for the analysis of historical film

((Detailed Notes about the session:

Student: probably Alexander

Student Presentation

*present a rationale for why you have chosen this particular reading for your presentation

*compare the article chosen by the instructor with reference to its usefulness for the work on the film

*explain which elements of this presentation would help you plan a topic for the final essay

Student no 2 (visual culture vs. historical consciousness)

February 10 - screening

February 12 – session by a student followed by short remarks of a professor about the structure of a chapter
((Notes: 
Student: probably Charlotte

**Student Presentation** *present a rationale for why you have chosen this particular reading for your presentation*

*compare the article chosen by the instructor with reference to its usefulness for your work on the film*

*explain which elements of this presentation would help you plan a chapter by chapter project which you could treat as a template for your thesis and how would you expand your work beyond one chapter.*

Winter Break

Student no 3 (gender, sexuality)

February 24

February 26

((Notes: 
Student: probably Joanna Smith

**Student Presentation** *present a rationale for why you have chosen this particular reading for your presentation*

*compare the article chosen by the instructor with reference to its usefulness for your work on the film*

*explain which elements of this presentation would help you plan a chapter by chapter project which you could treat as a template for your thesis and how would you expand your work beyond one chapter.*

Student no 4 (philosophy, history, religion, horror, international film)

March 3

March 5

((Notes: probably Sean Volk

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**Student Presentation** *present a rationale for why you have chosen this particular reading for your presentation*

*compare the article chosen by the instructor with reference to its usefulness for your work on the film*

*explain which elements of this presentation would help you plan a chapter by chapter project which you could treat as a template for your thesis and how would you expand your work beyond one chapter.*

After the first round of students’ presentations you should start working on the thesis for your final essay.

**WORK ON MA THESIS PRESENTATION**

We will use your experience from the first round of presentations for the second round. During this round of presentations you will be advised how to apply everything we have learned so far to the crafting of your MA thesis presentation. In other words, treat the second presentation of the film chosen by you as a mock-up MA Thesis presentation.

Student no 1
March 10 – screening of the film chosen for the presentation
March 12 – discussion of the major points for the presentation followed by questions and comments of other students (involving play-acting as professors and members of the audience)

Student no 2
March 17 - screening of the film chosen for the presentation
March 19 - discussion of the major points for the presentation followed by questions and comments of other students (involving play-acting as professors and members of the audience)

Student no 3
March 24 - screening of the film chosen for the presentation
March 26 – discussion of the major points for the presentation followed by questions and comments of other students (involving play-acting as professors and members of the audience)

Student no 4

March 31- screening of the film chosen for the presentation

April 2 - screening of the film chosen for the presentation

April 7 - discussion of the major points for the presentation followed by questions and comments of other students (involving play-acting as professors and members of the audience)

Conclusion to the course. Discussion of the content and methodology of the course.

ANNEXES

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No. 1

Bibliography - General works helpful in the set up of a theoretical framework for research and writing about Michael Haneke


Bhabha, Homi K. *Nation and Narration*. Ed. London and New York: Routledge, 1990. (excerpt from this source)


No. 2

Bibliography - Melancholia and mourning in Michael Haneke's Films

Francis, Terri. Embodied Fictions, Melancholy Migrations: Josephine Baker's
Cinematic Celebrity MFS Modern Fiction Studies, Volume 51, Number 4, Winter 2005,
pp.824-845 (Article) Published by The Johns Hopkins University Press
DOI: 10.1353/mfs.2006.0010
For additional information about this article
Access Provided by Western Ontario, Univ of at 05/23/12 8:25PM GMT
http://muse.

Kristeva, Julia. Crisis of the European Subject; translated by Susan Fairfield; with an
Ross, Christine. The Aesthetics of Disengagement. Contemporary Art and Depression.
Sanchez-Pardo, Esther. Cultures of the Death Drive. Melanie Klein and Modernist
Sokurov, Aleksandr, and Don (translator) Swift. "Death, the Banal Leveller (on Tarkovsky)."

No. 3 Contemporary Europe in the eyes of Michael Haneke

Psychological Works of Sigmund Freud. / translated from the German under the general
editorship of James Strachey, in collaboration with Anna Freud, assisted by Alix Strachey
Riemer, Willy, ed. After Postmodernism. Austrian Literature and Film in Transition.
Ross, Christine. The Aesthetics of Disengagement. Contemporary Art and Depression.
Sanchez-Sanchez-Pardo, Esther. Cultures of the Death Drive. Melanie Klein and Modernist
No. 4

Filmography: Michael Haneke

2012 Amour

2009 The White Ribbon

2007 Funny Games U.S.

2005 Caché

2003 Le temps du loup

2001 The Piano Teacher

2000 Code Unknown

1997 Funny Games

1997 The Castle

1995 Lumières and Company (documentary) (segment "Michael Haneke/Vienne")

1994 71 Fragments of a Chronology of Chance

1993 Die Rebellion (TV movie)

1992 Benny's Video

1991 Nachruf für einen Mörder (TV movie)

1989 The Seventh Continent

1986 Fraulein - Ein deutsches Melodram (TV movie)

1984 Wer war Edgar Allan? (TV movie)

1983 Variation - oder Daß es Utopien gibt, weiß ich selber! (TV movie)

1979 Lemmings (TV mini-series)
   – Verletzungen (1979)
   – Arkadien (1979)
1976 *Sperrmüll* (TV movie)

1976 *Three Paths to the Lake* (TV movie)

1974 *After Liverpool* (TV movie)

**No 5**

**The Instructor’s publications relevant to the course:**

**PUBLICATIONS**

Books Authored


Nominated for the American Association for the Advancement of Slavic Studies ORBIS BOOKS PRIZE for Polish Studies in 2008.


Chapters in Refereed Books

PUBLISHED:


Papers in Refereed Journals


Publications Appearing as Refereed Conference Proceedings:

R“Carnivalesque in European cinemas” presented at the 13th International Mikhail Bakhtin conference held at the University of Western Ontario, July 28 to August 1, 2008. 


No 6

MICHAEL HANEKE – GENERAL BIBLIOGRAPHY


Silverman, Max. "The Empire Looks Back (Frantz Fanon’s The Wretched of the Earth, Michael Haneke’s Cache).” Screen 48, no. 2 (2007): 245-249.


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