

2012
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IMMERSE EDUCATION
SHAPING MINDS SINCE

immerse
EDUCATION

Film Studies

SYLLABUS OVERVIEW

16-18 YEARS OLD

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About the Programme

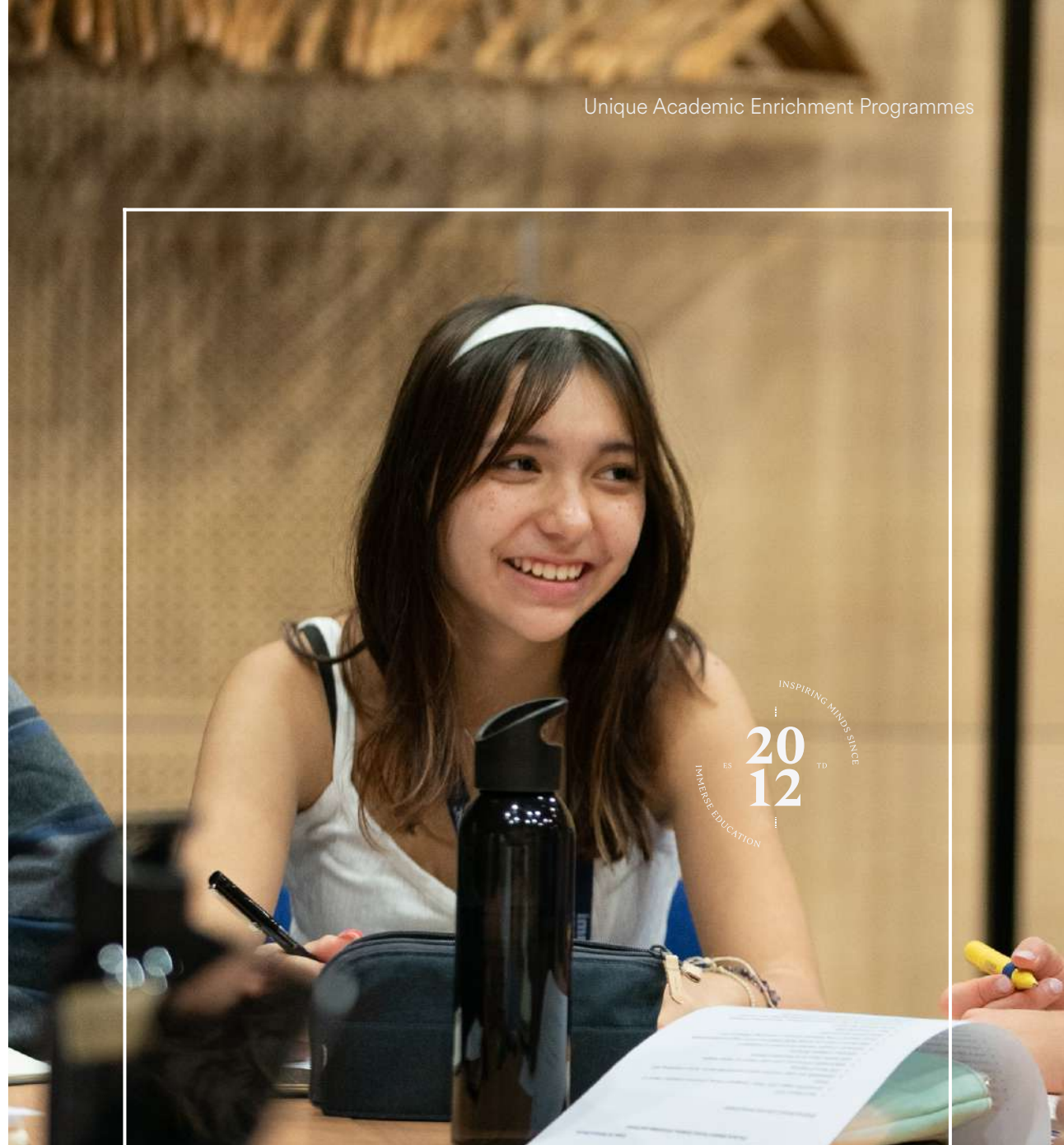
The aim of these introductory programmes is to provide participants with academically challenging content in a classroom environment based on the university style of learning. Through academic sessions, the programmes also offer young students unique and valuable insights into what it would be like to study their chosen subject at an advanced level.

This Syllabus Overview provides a summary of the topics and subject areas that participants can encounter during their studies with Immerse. It has been carefully created by our expert tutors who are members of faculty at world-leading universities, and who have experience in teaching undergraduate students.

Academic Sessions

The academic sessions at Immerse are arranged into modules to enable participants to explore a broad range of topics over the course of their programme. The modules included in this syllabus overview are indicative but not prescriptive.

Tutors are encouraged to include their own specialisms and also focus on any particular areas of interest expressed by participants within the class. They may choose to provide further detail on a specific topic, or they may include new material and information that builds on the knowledge already developed during the programme.





Personal Project

Each programme includes an element of individual work, generally termed the 'Personal Project'. This can take many forms but is commonly an essay or presentation delivered on the final day of the programme. Participants will receive feedback on this work which may also be mentioned in the participant evaluation which is provided in writing by the tutor once the programmes have ended.



Preparatory work

Some tutors may ask participants to complete some preparatory work, such as reading or a series of exercises in advance of the programme. Participants are strongly encouraged to complete this work since it will be included in the opening sessions of the programme. Any preparatory tasks will be provided in advance of the programme directly to the participant.

Academic Difficulty

As all of our programmes are designed to provide a unique introduction to advanced material, the syllabus will be academically challenging at times.

This is something to be excited about and all of our tutors will encourage and support participants throughout the programme. Immerse Education aims to develop every participant regardless of ability, and our tutors will adapt their teaching to individual needs.

Aim of the Film Studies Programme

The Immerse Film Studies programmes is the ideal introductory course to film theory taught in the heart of Oxford. Participants will dive into the world of the moving image and learn what it takes to write about and make captivating visual experiences. Taught by exceptional filmmakers, the Immerse Film Studies programme offers a unique insight into the history of the cinematic medium and the opportunities that lie in wait for the young filmmaker and scholar.



Introduction to the Screenplay

From the high-budget Hollywood scripts to the lyrical notes written by the independent filmmakers of the American and British Underground cinemas of the 1960s and 70s, screenplays can take many forms. In this module, participants will examine the purposes and conventions of each, framing discussions around the concept of contingency – the question of how we can write about events that might not occur in front of the camera the way we imagine them to. Students will read examples of short screenplays from Scottish filmmaker Margaret Tait and American filmmaker Stan Brakhage. Using the film journal material collected throughout the modules as a springboard, participants will embark on the journey of writing their very own short screenplays.





Introduction to the Scene Analysis

On this module, participants will write a short scene analysis, learning how to strike a suitable balance between necessary description and precise technical analysis, all in the service of furthering an argument regarding a film experience. Students will learn how to use appropriate technical terms regarding camera movement, lighting, and editing techniques, before strengthening this close technical analysis with perspectives from philosophy, psychology, and historical and cultural studies. This module will finish with discussions surrounding effective research techniques involving film theory and the effective formatting of film essays, including the appropriate use of still frames when describing a scene.



An Introduction to Editing & The Editing Process

Dedicated to film editing, students will begin arranging material recorded during their daily film journals into a unified whole throughout this module. Participants will be encouraged to see the editing process as an extension of the filming process, where recorded images can continue to be reimagined and recreated, in order to tease out concealed elements within the images. Through the idea of the palimpsest, students will explore how film editing has evolved over the century and what effect present-day editing techniques have in altering the relationship between the reality we record and the final images exhibited.





The Flow of Time

In this second session dedicated to film editing, students sharpen their awareness of the rhythms contained in their recorded images. Participants will study concepts by philosopher Henri Bergson and Russian filmmaker Andrei Tarkovsky and apply them to the editing process of their films. By sensing the rhythms and the passing of time in a more intuitive fashion, and making cuts accordingly, students will aim to create more effective films as a result.



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