

FILM 231 History and Criticism of Film

Trimester 1 2011

28 February to 2 July 2011

20 Points



TRIMESTER DATES

Teaching dates:	28 February to 3 June 2011
Mid-trimester break:	18 April to 1 May 2011
Study week:	6 to 10 June 2011
Last piece of assessment due:	13 June 2011

WITHDRAWAL DATES

Information on withdrawals and refunds may be found at

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

NAMES AND CONTACT DETAILS

Dr. Miriam Ross

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Phone: 463 9655

Room: 83 Fairlie Terrace room 312

Office Hours: tbc

Tutors: tbc

CLASS TIMES AND LOCATIONS

Lectures

Monday	9-12	New Kirk Lecture Theatre 301
Wednesday	9-12	New Kirk Lecture Theatre 301

Tutorials

All tutorials will be held on a Thursday.

Details of Thursday times and locations will be posted on S-Cubed

COURSE DELIVERY

This course will involve two lecture/screening sessions per week. Normally, the film will screen before the lecture. Lectures may be interactive. There will also be a weekly tutorial where students will discuss the issues raised by screenings, lectures and readings.

COMMUNICATION OF ADDITIONAL INFORMATION

Additional information will be posted on Blackboard.

COURSE CONTENT

This course involves a survey of the history of cinema. It will examine important aesthetic movements such as German expressionism, Soviet montage, film noir, Italian neo-realism and the French new wave. The course will consider commercially funded industries such as Hollywood and Bollywood, as well as government subsidised national cinemas like Australia and New Zealand. It will explore filmmaking in the third world and by indigenous communities. The course will place these different cinemas in an artistic, economic, technological, cultural, political and/or intellectual context, and engage with some of the significant debates surrounding film history.

LEARNING OBJECTIVES

Students who successfully complete this course will acquire a broad knowledge of film history. They will obtain specific knowledge of the cinema of attractions, the development of classical narrative, German expressionism, Soviet montage, the Hollywood studio system, film noir, Italian neo-realism, the French new wave, third cinema, 1970s German cinema, contemporary Iranian cinema and indigenous filmmaking. They should have also gained a general understanding of key debates over national cinema, using Australia and New Zealand as examples, and the features of commercial popular cinemas like Bollywood and Hollywood. They should have developed a critical awareness of the various contexts of these phases of film history. The course will enhance the analytical and critical skills of students. It will improve their proficiency at film

analysis and independent research. It will further develop their written and oral communications skills, as well as their capacity to work with others.

EXPECTED WORKLOAD

This is a 20 point course, so the University expects you to devote 200 hours to it. In addition to attending lectures, screenings and tutorials, you should spend about eight hours per week during the teaching period on reading, preparing for tutorials, working on assignments, and reflecting on lectures and screenings.

GROUP WORK

Students will undertake group work for assessment purposes as part of Assignment Two. This will involve working in a team of four or five and making a presentation in tutorials in week 9. Students will also undertake informal group work regularly during tutorials, but this will not be counted for assessment.

READINGS

Essential texts:

A list of weekly readings will be posted. These readings will be available through Electronic Closed Reserve in the library and will be accessible via the Internet.

Recommended Reading:

Familiarisation with *Film History: An Introduction* (2010) by Kristen Thompson and David Bordwell is expected. Many of the weekly readings will come from this book and it is a good reference guide for all aspects of the course.

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 7 February to 11 March 2011, while postgraduate textbooks and student notes will be available from the top floor of vicbooks in the Student Union Building, Kelburn Campus. After week two of the trimester all undergraduate textbooks and student notes will be sold from vicbooks on Level 3 of the Student Union Building. You can order textbooks and student notes online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz. Books can be couriered to you or they can be picked up from the shop. You will be contacted when they are available.

ASSESSMENT REQUIREMENTS

The assessment for this course will be internal. There will be three assignments. Further information about assessment will be distributed during the course and placed on Blackboard.

Assignment One: Essay (40%)

Due Date: Wednesday, April 15, 3pm

Length: 2000-2500 words

Description:

This assignment will cover topics discussed in the first six weeks of the course, such as the cinema of attractions, the emergence of narrative, German expressionism, Soviet montage, French poetic realism, and classical Hollywood. You will conduct independent research into your chosen topic, develop a critical position on the topic, and construct a persuasive argument in essay form to communicate your findings.

Assessment Criteria:

- Fulfilling the set task in a clear, direct, relevant and complete manner
- Clear evidence of engagement with the ideas and materials discussed in FILM 231
- The originality and quality of your findings. This will include your ability to conduct independent research from reputable academic sources, synthesise research materials, engage in textual analysis, and develop and express your ideas
- Coherency, structure and argumentation of your essay
- Quality and fluency of your expression
- Understanding and correct application of terms and concepts used in film analysis
- Accurate and complete referencing of all sources, including a bibliography and filmography

Relationship to Learning Objectives:

This assignment will improve your knowledge of one of the topics studied in the first six weeks of the course. It will enable you to develop your skills at independent research and textual analysis, as well as your ability to construct and sustain a critical argument. It will also enhance your written skills.

Assignment Two: Group Presentation (20%)

Due Date: Tutorials in week 9

Length: 10 minutes

Description:

You will work with three other students in your tutorial to create and pitch a new, contemporary film in the style of one of the film movements studied in weeks 2, 3, 4, or 7. In doing so you will include reference to at least two scholarly works on this movement. The presentation will take place during tutorials in week 9.

Please note that you will be graded individually for this assignment.

Assessment Criteria:

- Fulfilling the set task in a clear, direct, relevant, complete and **timely** manner
- Clear evidence of engagement with the ideas and materials discussed in FILM 231
- The originality and quality of your findings. This will include your ability to research your chosen film movement, and develop a new project based on the features of that movement
- Coherency, structure and argumentation of your presentation
- Quality, creativity, and fluency of your presentation, including your verbal expression, teamwork and ability to use audiovisual aids
- Understanding and application of relevant film terms and concepts
- Accurate and complete referencing of all sources, including a bibliography and filmography

Relationship to Learning Objectives:

This assignment will enhance your research and analytical skills, and your ability to sustain a persuasive argument. It will further develop your written and oral communication skills, as well as your capacity to work with others. It will enable you to acquire a deeper understanding of film history, particularly in relation to your chosen film movement.

Assignment Three: Essay (40%)

Due Date: Monday, June 13, 3pm

Length: 2000-2500 words

Description:

This assignment will cover topics studied in weeks 7-12 of the course, such as film noir, Italian neo-realism, the French new wave, the Hollywood renaissance, new German cinema, Australian cinema, New Zealand cinema, indigenous filmmaking, Iranian cinema and Bollywood. You will conduct independent research into your chosen topic, develop a critical position on the topic, and construct a persuasive argument in essay form to communicate your findings.

Assessment Criteria:

- Fulfilling the set task in a clear, direct, relevant and complete manner
- Clear evidence of engagement with the ideas and materials discussed in FILM 231
- The originality and quality of your findings. This will include your ability to conduct independent research from reputable academic sources, synthesise research materials, engage in textual analysis, and develop and express your ideas
- Coherency, structure and argumentation of your essay
- Quality and fluency of your expression
- Understanding and correct application of terms and concepts used in film analysis
- Accurate and complete referencing of all sources, including a bibliography and filmography

Relationship to Learning Objectives:

This assignment will improve your knowledge of one of the topics studied in weeks 7-12 of the course. It will enable you to develop your skills at independent research and textual analysis, as well as your ability to construct and sustain a critical argument. It will also enhance your written skills.

ASSIGNMENT COVER SHEETS

Assignment cover sheets and extension forms can be found on Blackboard or outside the Programme office. Remember to fill in your tutor's name.

PENALTIES AND EXTENSIONS

Extensions will be granted only in exceptional and unforeseen circumstances. Issues of workload do not constitute exceptional and unforeseen circumstances. If you require an extension, you must complete an

extension request form (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate. Tutors cannot grant extensions.

Work submitted after the deadline will be penalised by a 2.5 percent deduction from your total mark per work day. Late work also receives only minimal comments from your marker.

MANDATORY COURSE REQUIREMENTS

To gain a pass in this course you must:

- Submit the written work specified for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work)
- Complete the presentation for Assignment Two in tutorials in week 9
- Attend and participate fully in at least seven (7) tutorials

CLASS REPRESENTATIVES

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

STATEMENT ON LEGIBILITY

You are expected to present work that meets appropriate standards. Work submitted during the course (i. e. work that is internally assessed) should be typed or prepared on a computer. Work submitted in the final examination will obviously be handwritten. You are expected to write clearly. Where work is deemed 'illegible', you will be given a photocopy of the work and asked to transcribe it to an acceptable standard (preferably typed) within a specified time frame.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

WHERE TO FIND MORE DETAILED INFORMATION

Find key dates, explanations of grades and other useful information at www.victoria.ac.nz/home/study.

Find out how academic progress is monitored and how enrolment can be restricted at

www.victoria.ac.nz/home/study/academic-progress. Most statutes and policies are available at

www.victoria.ac.nz/home/about/policy, except qualification statutes, which are available via the *Calendar* webpage at www.victoria.ac.nz/home/study/calendar.aspx (See Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at www.victoria.ac.nz/home/about_victoria/avcacademic.

COURSE PROGRAMME

Week 1	Introduction/ Cinema of Attractions
Week 2	Early Narrative/ Emergence of Classical Style
Week 3	German Weimar Cinema/ Film Noir
Week 4	French Poetic Realism/ Italian Neo-Realism
Week 5	Sound and Early 30s Cinema/ Hollywood Studio System
Week 6	1950s Hollywood/ Post-War Japan
Week 7	French New Wave/Dogme 95
Mid Trimester Break: Monday 18 April– Sunday 1 May 2010	
Week 8	Soviet Montage/Third Cinema
Week 9	Hollywood Renaissance/New German Cinema
Week 10	Australian Cinema/Cinema of Aotearoa, New Zealand Cinema
Week 11	Iranian Cinema/ Indigenous Cinema
Week 12	Bollywood/ New Technology

Study Week: Monday 6 June to Friday 10 June 2011

Examination Period: Friday 10 June to Saturday 2 July 2011