

## FILM 331 Film Analysis

**Trimester 1 2011**

28 February to 2 July 2011

20 Points



*Memento* (Christopher Nolan, 2000)

### TRIMESTER DATES

Teaching dates: 28 February 2011 to 3 June 2011

Mid-trimester break: 18 April to 1 May 2011

Study week: 6 – 12 June 2011

Last piece of assessment due: 30<sup>th</sup> May 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 Liz Watkins

Email: [liz.watkins@vuw.ac.nz](mailto:liz.watkins@vuw.ac.nz)

Room: 85 Fairlie Terrace, room 103

Office Hours: teaching weeks Tuesdays 1-3. Outside of teaching weeks office hours *tbc*

Tutors: Liv Macassey

E-mail: [olivia.macassey@vuw.ac.nz](mailto:olivia.macassey@vuw.ac.nz)

## CLASS TIMES AND LOCATIONS

### Lectures and Screenings

Wednesday	3-6pm	Hugh Mackenzie lecture theatre 105
Thursday	3-6pm	Hugh Mackenzie lecture theatre 105

### Tutorials

All tutorials will take place on Fridays 12-1pm, 1-2pm, 2-3pm  
Details of Friday times and locations will be posted on S-Cubed

## COURSE DELIVERY

The course is taught through lectures, screenings, tutorials, and set reading. Teaching provides a cultural, historical and critical context for each session. You are expected to attend all lectures, screenings and tutorials. The tutorials offer the opportunity for further discussion of the theories and concepts covered each week. You will need to complete the readings set for each week and to bring your copy of the texts with you to the tutorials.

## COMMUNICATION OF ADDITIONAL INFORMATION

Any additional information, or changes to the course, will be announced in class, posted on Blackboard and circulated by email to all class members

## COURSE CONTENT

This course offers a historically grounded sense of **theories and practices of film analysis**. The films and texts foreground a study of the affectivity of meaning as something that can only be read or interpreted. Cinematic codes, cultural contexts and film materials may participate in a text as it is interpreted, but cannot simply be observed. The **practices of film analysis** include a focus on shot analysis, the interrelations of sound and image, the voice-over, and the close-up as cinematic modes of representation. This focus facilitates an understanding of the ways in which meaning is operative in issues of cinema and spectatorship. This approach will enable us to address the ways in which **theory** has engaged with technological and cultural changes as they affect the interpretation of film. Areas of study include semiotics, narrative, the gaze, feminism, counter-cinema, experimental film, cinema and the senses, film/philosophy, and the impact of digital media on the ways in which we access and study the cinematic archive.

## LEARNING OBJECTIVES

By the end of the course students should be able to understand the major theoretical concepts and modes of analysis covered for their effect on the study of narrative cinema and counter-cinemas. Students should be able to demonstrate a good understanding of cinema as a cultural medium and should be able to develop a detailed critical analysis of a film. The course will further develop students' analytical and critical study skills to build on existing research proficiency.

## EXPECTED WORKLOAD

The university anticipates that you should be able to devote approximately 200 hours to a 20 point course at 300 level. Therefore you should probably expect to spend, on average, about 10 hours per week (apart from class time) in reading, preparation, viewing films and essay writing. You are expected to attend all lectures, screenings and tutorials.

## GROUP WORK

You will be required to work in groups for the student presentations that are to be given in weeks 8 and 9. For this part of the course you may need to meet outside of the taught contact hours. Although the group presentations will not be formally assessed, each student will be asked to submit a Critical Write –up (1000-

1250 words) of their contribution to the presentation. This includes a reflection on the discussion that follows the presentation. The Critical Write-up will be assessed.

## READINGS

**Essential texts:** although there are no required text books for this course, readings will be set for each week. Some readings are available in closed-reserve in the Rankine Brown Library; others will be available for you through Blackboard. I do ask that you bring copies of the relevant texts and your notes with you to each tutorial.

## ASSESSMENT REQUIREMENTS

### Summary

**Assignment 1)** Textual Analysis essay (2000 -2500 words) (weighting 40%) is due on Monday 28<sup>th</sup> March 2011

**Assignment 2)** You will be required to work in a group to give a 20-25minute presentation to be followed by a 1000-1500 word Critical Write-up:

The Critical Write-up (1000-1500 words) (weighting 15%) for students giving presentations given in week 8 is due on Monday 9<sup>th</sup> May 2011

**Or**

The Critical Write-up (1000-1500 words) (weighting 15%) for students giving presentations given in week 9 is due on Monday 16<sup>th</sup> May 2011

**Assignment 3)** Film Theory essay (2500-3000 words) (weighting 45%) is due on Monday 30<sup>th</sup> May 2011.

### Further information

**Textual Analysis essay** (2000-2500 words): Your essay should develop a textual analysis of one of the film clips on the disc provided. This analysis should be written in response to one of the questions provided. Your essay should pay close attention to the relationship of sound and image and to different shots (shot-reverse shot; the close-up, the point of view shot) for the part they play in the formation of the film text. The weighting for this assignment is 40%.

**The Disc:** each clip is played at its normal speed and then replayed in slow-motion. You will need to watch the film that the clip is from to discuss the significance of its context in the narrative. You may incorporate screen-grabs and/or diagrams into your essay.

**Assessment criteria.** The textual analysis should:

- Demonstrate a critical engagement with the films and theories covered on FILM331.
- Identify different shots and edits, with a close attention to the use of sound; develop a coherent and creative interpretation based on your own observations.
- Demonstrate a good understanding of the theories and concepts covered.
- Include accurate and complete references for all the relevant sources using footnotes and a bibliography.

**Relationship to learning objectives.** This assignment will build on your skills in the following areas:

- Critical and creative thinking.
- Formulating coherent interpretations of film that are informed by the theories and concepts covered on FILM331.

- Relating complex theoretical concepts to visual and textual analysis.

**The Textual Analysis essay (2000 -2500 words) (weighting 40%) is due on Monday 28<sup>th</sup> March 2011**

**2) Presentation and Critical Write-up (1000 -1500 words):** you will be asked to work in a small group to give a 20-25 minute presentation. The presentations will be given in weeks 8 and 9. This will be followed by a Critical Write-up in which you can detail the main issues addressed by your group. The Critical Write-up also enables you to develop an informed and critical reflection on both your contribution to the presentation and the discussion that followed it.

The group presentation is an opportunity to research and develop an analysis of one or two sequences from one of the films shown on the course. The Critical Write-up is part of a reflective practice which enables you to review the work you have done as you continue studying.

Although the presentation is not formally assessed feedback will be given to groups by a process of peer-review. You should note, however, that the presentation and the discussion that follows form an integral part of each student's critical write-up of their contribution to the presentation. The Critical Write-up is assessed. The weighting for this assignment is 15%.

**Assessment criteria.** The Critical Write-up should:

- Give a concise and clearly written summary of the main points covered by the presentation.
- Demonstrate the ability to identify your own research and contribution to the presentation.
- Reflect critically on the class discussion that develops in response to the presentation.
- Relate the theories covered on FILM331 to the textual analysis of film.
- Show a good understanding of the theories addressed in the presentation.
- Include accurate and complete references should be given using footnotes and bibliography to cover all of the relevant sources.

**Relation to learning objectives.** This assignment will further develop:

- Your understanding of the theories covered on FILM331 and their relationship to visual and textual analysis.
- Your ability to effectively identify research materials and draw them into a critical analysis of film.
- Your ability to reflect upon and respond effectively to a group discussion.

**The Critical Write-up (1000 -1500 words) (weighting 15%) for students giving presentations given in week 8 is due on Monday 9<sup>th</sup> May 2011**

**The Critical Write-up (1000 -1500 words) (weighting 15%) for students giving presentations given in week 9 is due on Monday 16<sup>th</sup> May 2011**

**3) Film Theory essay (2500-3000 words):** Your essay should examine one or more of the theoretical approaches covered by this course to develop a critical reading of a film screened on FILM331. You should select the film that you consider will enable you to think through the theoretical concepts that form the main focus of your essay. The weighting for this assignment is 45%.

**Assessment criteria.** This assignment should:

- Offer a coherent and logical argument that incorporates a critical reading of the research undertaken.
- Demonstrate a good understanding of the theoretical concept(s) that form(s) the focus of your essay.
- Demonstrate the ability to formulate a creative and critical analysis of film
- Include accurate and complete references for the relevant sources using footnotes and a bibliography to cover all of the relevant sources.

**Relation to learning objectives.** This assignment will enable you to build on:

- Your ability to relate complex theoretical concepts to visual and textual analysis through a sustained and logical argument.
- Your critical and creative thinking.
- Your ability to utilise your research skills to effectively support and inform the work you undertake.

**The Film Theory essay (2500-3000 words) (weighting 45%) is due on Monday 30<sup>th</sup> May 2011.**

#### ASSIGNMENT COVER SHEETS

Assignment cover sheets and extension forms can be found on Blackboard or outside the Programme Administrator's office in 83 Fairlie Terrace. 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. 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.

*Except under exceptional circumstances, no work will be accepted more than two weeks after the due date unless specific prior arrangements have been made.* This must be accompanied by relevant documentation where appropriate. Tutors cannot grant extensions. Extension requests must be submitted to the course coordinator.

#### MANDATORY COURSE REQUIREMENTS

To be eligible 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). You must also participate in the group presentations which relate closely to Assignment 2 the Critical Write-up. You must attend a minimum of 75% of the 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.

## 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](http://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](http://www.victoria.ac.nz/home/study/academic-progress). Most statutes and policies are available at

[www.victoria.ac.nz/home/about/policy](http://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](http://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](http://www.victoria.ac.nz/home/about_victoria/avcacademic).

## AWARD

The Prize for Film Studies, arising from a fund established by the Wai-te-Ata Press, will be awarded to the best student of film history, criticism or production in FILM courses.

## COURSE PROGRAMME

### WEEK 1: Film Analysis

**Wednesday 2<sup>nd</sup> March 2011 (3-6pm)**

**Lecture: Terms of Analysis**

**Screening:**

*Touch of Evil* (Orson Welles, 1958)

**Thursday 3<sup>rd</sup> March 2011 (3-6pm)**

**Lecture: Ideology and the Cinematic Apparatus**

**Screening for Sequence Analysis:** *The Birds* (Hitchcock, 1963)

**Friday 4<sup>th</sup> March 2011: There is no tutorial this week, but please read:**

- Jean-Louis Comolli, 'Machines of the Visible', (ed) Teresa de Lauretis and Stephen Heath, *The Cinematic Apparatus* (Macmillan, 1980) pp.121-142

**WEEK 2: Narrative I**

**Wednesday 9<sup>th</sup> March 2011 (3-6pm)**

**Lecture: Hitchcock I: Sequence Analysis**

**Screening for Constructing Cinematic Narratives: *The Big Sleep* (Howard Hawks, 1946)**

**Thursday 5<sup>th</sup> March 2011 (3-6pm)**

**Lecture: Constructing Cinematic Narratives**

**Screening for Cinema and Meaning: *Memento* (Christopher Nolan, 2000)**

**Friday 6<sup>th</sup> March 2011 (12-3pm)**

**Tutorial Reading:**

- Raymond Bellour, 'System of a Fragment (on *The Birds*)', *The Analysis of Film*, ed., Constance Penley, (Indiana University Press, 2002), pp.28-67

- Gill Davies, 'Teaching about Narrative', *Screen Education*, 1978, pp.56-76

**WEEK 3: Semiotics**

**Wednesday 16<sup>th</sup> March 2011 (3-6pm)**

**Lecture: Cinema and Meaning**

**Screening for What form could a language of cinema take? *The Spiral Staircase* (Robert Siodmak, 1945)**

**Thursday 17<sup>th</sup> March 2011 (3-6pm)**

**Lecture: What form could a language of cinema take?**

**Screening for Hitchcock II: Spectatorship: *Rear Window* (Hitchcock, 1954)**

**Friday 18<sup>th</sup> March 2011 (12-3pm) Tutorial Reading:**

- EXTRACT Peter Wollen, 'The Semiology of the Cinema', *Signs and Meaning* (Martin Secker & Warburg 1969), pp.116-131

- EXTRACT Peter Wollen, 'Afterword', *Signs and Meaning* (Martin Secker & Warburg 1972), pp.173-174

- Stephen Heath, 'Language, Sight and Sound\*', (ed) Stephen Heath and Patricia Mellencamp, *Cinema and Language* (Frederick, Md, University Publications of America, 1983) pp.1-7

**WEEK 4: Theories of the Gaze**

**Wednesday 23<sup>rd</sup> March 2011 (3-6pm)**

**Lecture: Hitchcock II: Spectatorship**

**Screening for Spectacle: *The Red Shoes* (Powell and Pressburger, 1948)**

**Thursday 24<sup>th</sup> March 2011 (3-6pm)**

**Lecture: Spectacle**

**Screening for the Voice-over: *Klute* (Alan J. Pakula, 1971)**

**Friday 25<sup>th</sup> March 2011 (12-3pm) Tutorial Reading:**

- Christian Metz, 'The Scopic Regime of the Cinema', *The Imaginary Signifier: Psychoanalysis and the Cinema* (Indiana University Press [1977] 1982) pp.61-66

- Laura Mulvey, 'Visual Pleasure and Narrative Cinema', *Visual and Other Pleasures* (Macmillan 1989), pp.14-26
- Laura Mulvey, 'The Death Drive: Narrative Movement Stilled', *Death 24 x a Second* (London: Reaktion Books, 2006), pp.67-84

**WEEK 5: Sound and Voice in Cinema**

**Wednesday 30<sup>th</sup> March 2011 (3-6pm)**

**Lecture: The Voice-over**

**Screening for Sound and Cinema:** *The Conversation* (Francis Ford Coppola, 1974)

**Thursday 31<sup>st</sup> 2011 (3-6pm)**

**Lecture: Sound and Cinema**

**Screening for Women's Film History, Reading for Difference, and New Languages of Desire:** *Dance Girl, Dance* (Dorothy Arzner, 1940)

**Friday 1<sup>st</sup> April 2011 (12-3pm) Tutorial Reading:**

- Michel Chion, 'Raising the Voice', trans. Claudia Gorbman, *The Voice in Cinema* (Columbia University Press, 1999), pp.1-13
- Stephen Heath, 'Body, Voice', *Questions of Cinema* (Macmillan, 1981), pp. 176-193
- EXTRACT Christine Gledhill, 'Klute Part I: A Contemporary Film Noir and Feminist Criticism' ed. E. Ann Kaplan, *Women and Film Noir*, (London BFI, 1978) pp.26-35

**ASSIGNMENT 1: TEXTUAL ANALYSIS ESSAY 28<sup>th</sup> March 2011**

**WEEK 6: Feminism**

**Wednesday 6<sup>th</sup> April 2011 (3-6pm)**

**Lecture: Women's Film History, Reading for Difference, and New Languages of Desire**

**Screening for Women's Cinema as Counter Cinema:** *News from Home* (Chantal Akerman, 1977)

**Thursday 7<sup>th</sup> April 2011 (3-6pm)**

**Lecture: Women's Cinema as Counter Cinema**

**Screening for Close ups and Commodities:** *Gentlemen Prefer Blondes* (Howard Hawks, 1953)

**Friday 8<sup>th</sup> April 2011 Tutorial Reading:**

- Laura Mulvey, 'Film, Feminism and the Avant-Garde,' *Visual and Other Pleasures* (Macmillan, [1978] 1989) pp.111-126
- Claire Johnston, 'Women's Cinema as Counter-Cinema', ed. Sue Thornham, *Feminist Film Theory: A Reader*, (Edinburgh University Press, 1999), pp. 31-40
- Karyn Kay, 'Dorothy Arzner's *Dance, Girl Dance*', ed. Karyn Kay and Gerald Peary, *Women and the Cinema: A Critical Anthology* (New York, Dutton, 1977), pp.9-25

**WEEK 7: The Close-up**

**Wednesday 13<sup>th</sup> April 2011 (3-6pm)**

**Lecture: Close ups and Commodities**

**Screening for Close-up Scale and Detail:** *La Passion de Jeanne d'Arc* (Carl Dreyer, 1928)



**Thursday 14<sup>th</sup> April 2011 (3-6pm)**

**Lecture: Close up Scale and Detail**

**Screening for Colour, Technicolor and Textual Analysis: *Blanche Fury* (Marc Allégret, 1947)**

**Friday 15<sup>th</sup> April 2011 (12-3pm) Tutorial Reading:**

- Laura Mulvey, 'Close-ups and Commodities', *Fetishism and Curiosity* (Indiana University Press, 1996) pp.40-50

- Mary Ann Doane, 'The Close-up: Scale and Detail in the Cinema' *Differences*, 14, 3 (2003) pp.89-111

**MID-TRIMESTER BREAK: MONDAY 18<sup>th</sup> APRIL – SUNDAY 1<sup>st</sup> MAY 2011**

**WEEK 8: Colour**

**Wednesday 4<sup>th</sup> May 2011 (3-6pm)**

**GROUP 1 PRESENTATIONS**

**ASSIGNMENT 2: critical write-up of your presentation and the discussion that followed it. The written component of this assignment is to be submitted by Monday 9<sup>th</sup> May 2011**

**Thursday 5<sup>th</sup> May 2011 (3-6pm)**

**Lecture: Colour, Technicolor and Textual Analysis**

**Screening for Avant Garde and Experimental Film: *Meshes of the Afternoon* (Maya Deren and Alexander Hammid, 1943) 14mins, *At Land* (Maya Deren, 1944) 16mins, *Water for Maya* (Stan Brakhage, 2000) 5mins, *Slides* (Annabel Nicolson, 1971) 14mins, *A Colour Box* (Len Lye, 1935) 4mins, *Birth of a Robot* (Len Lye, 1936) 7mins, *Colour Cry* (Len Lye, 1953), *Broadwalk* (William Raban, 1972) 2.5mins, *Play* (Sally Potter 1971) 6mins**

**Friday 6<sup>th</sup> May 2011 (12-3pm) Tutorial Reading:**

- Natalie Kalmus, 'Colour Consciousness [1935]', *Color, The Film Reader* (Routledge, 2006) pp.24-29

- Scott Higgins, 'Demonstrating Three Colour Technicolor', *Film History*, 12, 4 (2000) pp.258-283

**WEEK 9: Avant Garde and Experimental film**

**Wednesday 11<sup>th</sup> May 2011 (3-6pm)**

**GROUP 2 PRESENTATIONS**

**ASSIGNMENT 2: critical write-up of your presentation and the discussion that followed it. The written component of this assignment is to be submitted by Monday 16<sup>th</sup> May 2011**

**Thursday 12<sup>th</sup> May 2011 (3-6pm)**

**Lecture: Avant Garde and Experimental Film**

**Screening for Can film do philosophy?: *Pandora's Box* (G. W. Pabst, 1928)**

**Friday 13<sup>th</sup> May 2011 (12-3pm) Tutorial Reading:**

- Laura Mulvey, Christian Metz, Sandy Flitterman, Jean Louis-Comolli, Maureen Turim and Peter Gidal, 'Discussion', ed. Teresa de Lauretis and Stephen Heath, *The Cinematic Apparatus* (Macmillan, 1980) pp.166-171

- Stephen Heath, 'Afterword', *Screen*, 20, 2 (1979) pp.93-101

- Maureen Turim, 'The Interiority of Space: Desire and Maya Deren', ed. A. Graf and D. Scheunemann, *Avant Garde Film* (New York: Rodopi, 2007), pp.155-164

**WEEK 10: Film/Philosophy**

**Wednesday 18<sup>th</sup> May 2011 (3-6pm)**

**Lecture: Can film do philosophy?**

**Screening for Cinema and the Senses: *Institute Benjamenta, or This Dream People Call Human Life*** (Brothers Quay, 1995)

**Thursday 19<sup>th</sup> May 2011 (3-6pm)**

**Lecture: Cinema and the Senses**

**Screening for Cinematography, Historiography, Imagination and Memory: *The Great White Silence*** (Herbert G. Ponting, 1924)

**Friday 20<sup>th</sup> May 2011 (12-3pm) Tutorial Reading:**

- John Mullarkey, 'Deleuze's Kinematic Philosophy', *Refractions of Reality, Philosophy and the Moving Image* (Palgrave Macmillan, 2010) pp.79-92

- Gilles Deleuze, 'The Affection-Image, Face and Close-up', trans. Hugh Tomlinson and Barbara Habberjam, *Cinema 1: The Movement-Image* (London: Althone, [1983] 1997), pp.87-101

- Laura U. Marks, 'Introduction', *Touch, Sensuous Theory and Multisensory Media* (University of Minnesota Press, 2002), pp. ix-xvii

**WEEK 11: Narrative II, Archive I: The Film as Document**

**Wednesday 25<sup>th</sup> May 2011 (3-6pm)**

**Lecture: Cinematography, Historiography, Imagination and Memory**

**Screening for Re-writing the Archive: *The Forbidden Quest*** (Peter Delpout, 1991)

**Thursday 26<sup>th</sup> May 2011 (3-6pm)**

**Lecture: Re-writing the Archive**

**Screening for Colour Fade: *Don't Look Now*** (Nicolas Roeg, 1973)

**Friday 27<sup>th</sup> May 2011 (12-3pm) Tutorial Reading:**

- Vivian Sobchack, 'What is film history? or, the *Riddle of the Sphinxes*' (ed) Christine Gledhill and Linda Williams, *Reinventing Film Studies* (Hodder Arnold, 2000) pp.300-315

- André Bazin, 'Cinema and Exploration', trans. Hugh Gray, *What is Cinema? Volume 1* (University of California Press, [1967] 2005), pp.154-163

- EXTRACT Rosalind Galt, "'It's so cold in Alaska": Evoking Exploration between Bazin and *The Forbidden Quest*', *Discourse*, 28, 1 (2006), pp.53-60

- Programme: *The Great White Silence*: London Film Festival Archive Gala Screening, 20<sup>th</sup> October 2010, pp.1-4

**ASSIGNMENT 3: FILM THEORY ESSAY TO BE SUBMITTED BY 30<sup>th</sup> May 2011**

**WEEK 12: Archive II: Future Histories**

**Wednesday 1<sup>st</sup> June 2011 (3-6pm)**

**Lecture: Colour Fade**

**Screening for The Indexical and the Virtual: *Tetro* (Francis Ford Coppola, 2009)**

**Thursday 2<sup>nd</sup> June 2011 (3-6pm)**

**Lecture: The Indexical and the Virtual**

**Screening for The Indexical and the Virtual II: *Blade Runner* (Ridley Scott, 1982)**

**Friday 3<sup>rd</sup> June 2011 (12-3pm) Tutorial Reading:**

- EXTRACT D.N.Rodowick, 'What was Cinema?' *The Virtual Life of Film* (Harvard University Press, 2007) pp.25-41 (up to sub-section '7 Automatism and Art')

- 'Colour Problem', *Sight and Sound*, vol.50, n.1 (1980/81), pp.12-13

**STUDY WEEK: Monday 6<sup>th</sup> June to Friday 10<sup>th</sup> June 2011**

**EXAMINATION PERIOD: Friday 10<sup>th</sup> June to Saturday 2<sup>nd</sup> July 2011**