

FILM 101 Introduction to Film Analysis

Trimester 1 2015

2 March to 1 July 2015

20 Points



Still from *Chinatown* (Roman Polanski, 1974)

IMPORTANT DATES

Teaching dates: 2 March to 5 June 2015

Easter/Mid-Trimester break: 3 to 19 April 2015

Last assessment item due: 2 June 2015

Withdrawal dates:

Refer to www.victoria.ac.nz/students/study/withdrawals-refunds. If you cannot complete an assignment or sit a test or examination, refer to www.victoria.ac.nz/students/study/exams/aegrotats.

CLASS TIMES AND LOCATIONS

Screenings:	Mondays	15.10-17.00	Student Union SUMT228
Lectures:	Tuesdays	15.10-1700	Hugh Mackenzie HMLT205
Tutorials:	Wednesdays, Thursdays or Fridays		

Tutorials begin in WEEK 2. Please register for tutorials via the FILM 101 site on Blackboard: go to “Tutorial Sign Up” and then follow the instructions under the “S-Cubed Log In” link. Please read the instructions carefully. Tutorial rooms will be listed on S-Cubed, Blackboard and on the noticeboard outside the administration office, 83 Fairlie Terrace.

NAMES AND CONTACT DETAILS

Coordinator: Dr Thierry Jutel
Email: thierry.jutel@vuw.ac.nz
Phone: 463 9737
Room: 85 Fairlie Terrace, room 107
Office Hours: Wednesdays 12 to 12:50pm and by appointment

Administrative tutor: Simin Littschwager
Email: simin.littschwager@vuw.ac.nz
Office Hours: Tuesdays 11am -1pm

Māori and Pasifika Support Tutor: Bridget Reweti
Email: mpsupporttutor@vuw.ac.nz
Phone: 463 9599 or 027 563 7038
Room: vZ 908
Office Hours: tba

Additional tutors:

Sarah Dillon and Rosi Hickman

COMMUNICATION OF ADDITIONAL INFORMATION

Additional information will be provided in lectures and posted on Blackboard. Blackboard will also contain extensive amount of additional resources.

If you are not going to use the Victoria email address set up for you, we strongly encourage you to set a forward from the Victoria email system to the email address you do use.

PRESCRIPTION

This course examines how cinema creates meaning through formal elements such as narrative, mise-en-scene, cinematography, sound and editing. It introduces students to key concepts and terms in Film Studies. It develops their textual analysis skills and explores different practices of interpretation.

COURSE CONTENT

Part 1 of the course (weeks 1-2) will provide a frame of reference to the study of cinema and an introduction to the course. Part 2 (weeks 3-7) will consider the different formal elements which constitute the specificity of cinematic form. Part 3 (weeks 8-12) will look at broader cultural and formal matters such as genre, authorship and reception as well as different forms of cinematic expressions.

COURSE LEARNING OBJECTIVES (CLOS)

The aim of this course is to introduce you to the textual analysis of films, and to some of the critical approaches employed in Film Studies.

Students who pass this course should be able to:

1. perform close textual analysis of films, including the use of relevant terminology in a knowledgeable and critical manner
2. demonstrate knowledge of Film Studies approaches to concepts and categories such as narration, documentary, genre, and authorship
3. analyse some of the social and cultural meanings of film
4. display enhanced critical, analytical and argumentative skills
5. communicate their ideas and arguments about cinema effectively in a critical, creative and scholarly manner.

TEACHING FORMAT

The course is delivered by (unless otherwise stated in the course programme):

- one weekly screening preceded by a short introduction (10-15 minutes)
- one weekly two-hour lecture
- and a 50-minute tutorial each week (starting week 2).

Screenings will enable students to watch key films that will be discussed in lectures and tutorials.

Screenings will be preceded by a short but essential introduction. Lectures involve the presentation of important concepts, arguments and debates. Tutorials will provide the opportunity for the discussion of issues raised by lectures, screenings and readings. Students will be encouraged to participate actively in both the lectures and the tutorials.

MANDATORY COURSE REQUIREMENTS

In addition to achieving an overall pass mark of 50%, students must:

- submit all assignments, on or by the specified dates and sit the in-class test (subject to such provisions as are stated for late submission of work)
- attend at least 8 tutorials.

WORKLOAD

The expected workload for a 20-point course is 200 hours over the trimester or 13 hours per teaching week.

ASSESSMENT

Assessment items and workload per item		%	CLO(s)	Due date
1	Tutorial assignments (2x250-word essays)	15%	1, 3, 4, 5	Weeks 4 and 6; 24 hours before tutorial
2	Creative and critical project (see details below)	30%	1, 2, 3, 5	28 April
3	Textual analysis essay (1500 words)	35%	1, 2, 3, 4, 5	13 May
4	In-class test (50 mins)	20%	1, 2, 3, 4,5	2 June

First Assignment: Tutorial assignments (2x250 words)

Due Date: 24 hours before tutorials of weeks 4 and 6.

Weighting: 15%

Description:

Students are to submit two short essays (250 words) responding to one of the key questions for that week's tutorials (as highlighted on tutorial preparation sheets). These submissions must follow all the conventions of academic writing including proper referencing.

Assessment Criteria:

- Completion of the set task in a clear, direct, relevant, and complete manner
- Evidence of familiarity and understanding of assigned readings and screenings
- Ability to present an argument sustained by clear and well-chosen examples
- 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 the concepts studied in the first six weeks of the course. It will develop your skills at textual analysis and argumentation. It will also give you a chance to practice academic writing and enhance your written expression. It addresses CLOs 1, 3, 4 and 5.

Second Assignment: Creative and critical project

Due Date: Tuesday 28 April

Weighting: 30%

Description:

Students have the option of two different exercises. Students will need to make their choices known to their tutors by week 4 of the course.

Option 1: Short Film (2-2:30 minutes)

Students are to produce individually a 2 to 2:30 minute short film in the mode of one of the films screened in class and inspired by Gondry's *Be Kind Rewind*. This means, for instance, re-shooting one of the film's sequences or creating a new sequence inspired by the film with either original material or in the form of a mash-up. The film should be posted online and accessible to members of your tutorial group. You will also submit a short commentary (250 words) on the making of the film and its relation to the original. Students will be required to use their own equipment. Further instructions will be posted on Blackboard.

Option 2: Film analysis blog (minimum postings 4; total word count: 2000 words)

Students will establish a film analysis blog where they will discuss, in at least 4 separate postings, the style and form of different films either drawn from a list of recommended screenings, from films approved by your tutor or from currently released films. The film blog must be accessible to members of your tutorial group and will focus on a theme drawn from material discussed in class. It could be in the form of a programme and accompanying notes for a film festival, a retrospective held for a film society, or a thematic programme for a specific audience. Further instructions will be posted on Blackboard.

Assessment Criteria:

Option 1:

- Completion of the set task in a clear, direct, relevant, and complete manner
- Evidence of familiarity and understanding of assigned readings and screenings
- An ability to produce a short film which reflects an understanding of the selected film from which students draw inspiration
- Evidence of an understanding of basic stylistic and aesthetic features of cinema

Option 2:

- Completion of the set task in a clear, direct, relevant, and complete manner
- Evidence of familiarity and understanding of assigned readings and screenings

- An ability to apply the conceptual and critical framework of the course to new material and in the form of a film analysis blog
- Quality and fluency of your expression
- Accurate and complete referencing of all sources, including a bibliography and filmography

Relationship to Learning Objectives:

This assignment will improve your knowledge of the concepts in the course especially matters of filmic style and form. It will develop your skills of observation and creative and conceptual understanding of cinema. It will also give you a chance to practice creative or writing skills. It addresses CLOs 2, 3, 4 and 5.

Third Assignment: Textual Analysis Essay (1500 words)

Due Date: Wednesday 13 May, 2pm

Weighting: 35%

Description:

This essay will involve the close textual analysis of a film segment from a list of nominated films.

Assessment Criteria:

- Completion of the set task in a clear, direct, relevant, and complete manner
- Evidence of textual analysis skills, including argumentation
- Quality and originality of the 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 the concepts studied in the first eight weeks of the course. It will develop your skills at textual analysis and argumentation. It will also enhance your written expression. It addresses CLOs 1, 2, 4 and 5.

Fourth Assignment: In-class test (50 minutes)

Date: Tuesday 2 June

Weighting: 20%

Description:

The 50-minute test will cover the entire course and include material discussed in class and tutorial, as part of screenings and their introductions, as well as the required readings. Some emphasis will be given to material from weeks 9 to 11. Students will be required to provide short answers as well as write short essays.

Assessment Criteria:

- Completion of the set task in a clear, direct, relevant, and complete manner.
- Evidence of textual analysis skills, including argumentation
- Quality and fluency of your expression
- Ability of providing succinct and clear information including definition of key terms and concepts
- Understanding and correct application of terms and concepts used in film analysis

Relationship to Learning Objectives:

This assignment will help you consolidate and test your understanding and use of key terms and skills introduced in the course. It addresses CLOs 1, 2, 3, 4 and 5.

SUBMISSION AND RETURN OF WORK

Work provided for assessment in this course will be checked for academic integrity by Turnitin. Follow the instructions provided in the “Assignments and Turnitin” section of Blackboard.

Electronic assignments are submitted as a MS Word file through Blackboard. How to name your file and step-by-step instructions can be found on Blackboard in the “Assignments and Turnitin” section.

Your marked assignment will be found on Blackboard in the same section. Work will be returned two weeks after being submitted.

EXTENSIONS AND PENALTIES

Extensions

In exceptional and unforeseen circumstances an extension may be granted. To apply for an extension, email your Course Coordinator before the assignment is due. If granted, your Course Coordinator will inform you of the new due date. Tutors cannot grant extensions. **No assignment with or without an extension will be accepted after Wednesday 1 July 2015.**

Penalties

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.

SET TEXTS

Corrigan, Timothy and Patricia White. *The Film Experience: An Introduction*. Third Edition. New York: Bedford/St Martin's, 2012.

While the library holds multiple copies of the required textbook, we strongly encourage you to acquire this book and especially for students who intend to major in Film.

You can order textbooks online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz.

RECOMMENDED READING

David Bordwell and Kristin Thompson, *Film Art: An Introduction*. 9th ed. New York: McGraw Hill, 2009.

CLASS REPRESENTATIVE

The class representative provides a useful way to communicate feedback to the teaching staff during the course. A class representative will be selected at the first lecture of the course. Students may like to write the Class Rep's name and details in this box:

Class Rep name and contact details:

STUDENT FEEDBACK

Enhancements made to this course, based on the feedback of previous students, will be covered during the course.

Student feedback on University courses may be found at

www.cad.vuw.ac.nz/feedback/feedback_display.php.

In week six or seven of the trimester your class representative will be invited to a meeting with the Programme staff. In week five your class representative will ask the class for any feedback on this course to discuss at this meeting.

OTHER IMPORTANT INFORMATION

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: www.victoria.ac.nz/students/study/exams/integrity-plagiarism
- Aegrotats: www.victoria.ac.nz/students/study/exams/aegrotats
- Academic Progress: www.victoria.ac.nz/students/study/progress/academic-progress (including restrictions and non-engagement)
- Dates and deadlines: www.victoria.ac.nz/students/study/dates
- FHSS Student and Academic Services Office: www.victoria.ac.nz/fhss/student-admin
- Grades: www.victoria.ac.nz/students/study/progress/grades
- Resolving academic issues: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Special passes: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Statutes and policies including the Student Conduct Statute:
www.victoria.ac.nz/about/governance/strategy
- Student support: www.victoria.ac.nz/students/support
- Students with disabilities: www.victoria.ac.nz/st_services/disability
- Student Charter: www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter
- Student Contract: www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract
- Subject Librarians: <http://library.victoria.ac.nz/library-v2/find-your-subject-librarian>
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/about/governance/structure
- Victoria graduate profile: www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile
- VUWSA: www.vuwsa.org.nz
- School website: www.victoria.ac.nz/seftms

COURSE PROGRAMME

Week 1:	Week of 2 March
Topic:	Exploring film form: what is cinema?
Screening:	<i>Fallen Angels</i> , Hong Kong, Wong-Kar- Wai, 1995, 95'
Reading:	Corrigan and White, "Introduction", "Studying Film: Culture, Practice, Experience". <i>The Film Experience: An Introduction</i> . Third Edition. New York: Bedford/St Martin's, 2012. 2-17

Week 2:	Week of 9 March
Topic:	Film as industry and art: where do films come from?
Screening:	<i>Be Kind Rewind</i> , USA, Michel Gondry, 2008, 102'
Reading:	Corrigan and White, "Chapter 1: Encountering Film" 19-59

Week 3:	Week of 16 March
Topic:	Mise-en-scène
Screening:	<i>12 Years a Slave</i> , USA and UK, Steve McQueen, 2013, 134'
Reading:	Corrigan, Timothy and Patricia White. "Chapter 2: Exploring a Material World: Mise-en-Scène" 63-93

Week 4:	Week of 23 March
Topic:	Cinematography
Screening:	<i>The Grand Hotel Budapest</i> , USA, Wes Anderson, 2014, 100'
Reading:	Corrigan, Timothy and Patricia White. "Chapter 3: Framing What We See: Cinematography" 95-131
Assignment:	Tutorial assignment 1

Week 5:	Week of 30 March
Topic:	Editing
Screening:	<i>We Are the Best</i> , Sweden and Denmark, Lukas Moodysson, 2013, 102'
Reading:	Corrigan, Timothy and Patricia White. "Chapter 4: Relating Images: Editing" 133-175

Mid-Trimester Break

Week 6:	Week of 20 April
Topic:	Sound and Music
Screening:	<i>Spirited Away</i> , Japan, Hayao Miyazaki, 2001, 125'
Reading:	Corrigan, Timothy and Patricia White. "Chapter 5: Listening to the Cinema: Sound and Music" 177-210
Assignment	Tutorial assignment 2

Week 7:	Week of 27 April
Topic:	Narrative
Screening:	No Screening (Anzac Day)
Reading:	Corrigan, Timothy and Patricia White. "Chapter 6 Telling Stories: Narrative Film" 215-253
Assignment:	Critical and creative assignment

Week 8:	Week of 4 May
Topic:	Meet the Filmmakers (Tusi Tamasese and Catherine Fitzgerald) who talk about <i>The Orator</i> Audiences and the Film Experience: Guest lecturer, Dr Alfio Leotta.
Screening:	<i>The Orator</i> , Samoa and New Zealand, Tusi Tamasese, 2011, 110'
Reading:	TBA

Week 9:	Week of 11 May
Topic:	Genre: <i>Film Noir</i>
Screening:	<i>Chinatown</i> , USA, Roman Polanski, 1974, 130'
Readings:	Corrigan, Timothy and Patricia White. "Chapter 9 Rituals, Conventions, Archetypes, and Formulas: Movie Genres" 315-343 Another reading specific to <i>film noir</i> TBA
Assignment:	Textual analysis essay due Wednesday 13 May no later than 2pm

Week 10:	Week of 18 May
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Topic:	Auteur Cinema
Screening:	<i>Rushmore</i> , USA, Wes Anderson, 1998, 93'
Reading:	TBA

Week 11:	Week of 25 May
Topic:	Documentary Guest lecturer (Dr Paul Wolfram)
Screening:	<i>Voices of the Land: Ngā Reo o te Whenua</i> , New Zealand, Paul Wolfram, 2014, 100'
Readings:	Corrigan, Timothy and Patricia White. "Chapter 7: Representing the Real: Documentary Films" 255-283 Nichols, Bill. <i>Representing Reality: Issues and Concepts in Documentary</i> . Bloomington and Indianapolis. University of Indiana Press, 1991. 32-56.

Week 12:	Week of 1 June
Topic:	Experimental Film
Screening:	No screening (Queen's Birthday)
Reading:	Corrigan, Timothy and Patricia White. "Chapter 8: Challenging Form: Experimental and New Media" 285-313
Assignment:	IN-CLASS END OF TRIMESTER TEST TUESDAY