

FILM 102 Film Movements and Contexts

Trimester 2 2015

13 July to 15 November 2015

20 Points



Le Voyage dans la Lune/A Trip to the Moon (Melies, 1902)

IMPORTANT DATES

Teaching dates: 13 July to 16 October 2015

Mid-trimester break: 24 August to 6 September 2015

Last assessment item due: 27 October 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

Monday	14:10-17:00	Student Union SUMT228
Tuesday	14:10-16:00	Maclaurin MCLT103

Tutorials

Tutorials begin in WEEK 2. Please register for tutorials via the FILM 102 site on Blackboard: go to “Tutorial Sign Up” and then follow the instructions under the “myAllocator Log In” link. Please read the instructions carefully. Tutorial rooms will be listed on myAllocator, Blackboard and on the noticeboard outside the administration office, 83 Fairlie Terrace.

NAMES AND CONTACT DETAILS

Course Coordinator: Dr Alfio Leotta

Alfio.leotta@vuw.ac.nz

Ph 463 6250

Room 312, 85 Fairlie Terrace

Office Hours: TBA

Māori and Pasifika Support Tutor: Bridget Reweti

Email: mpsupporttutor@vuw.ac.nz

Phone: 463 9599 or 027 563 7038

Room: von Zedlitz vZ 807

Office Hours: TBA

COMMUNICATION OF ADDITIONAL INFORMATION

Additional information will be posted on Blackboard.

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 involves a critical exploration of several important stages in the history of cinema. These periods will be examined within a range of artistic, cultural, historical, material and/or theoretical contexts.

COURSE CONTENT

In 2015 the course will examine some key stages and movements in the history of cinema (including the birth of cinema, the emergence of narrative, Avant-garde cinema, Classical Hollywood cinema, Italian Neorealism, French New Wave). The course will also explore some central thematic and conceptual approaches that have informed the study of film (including national cinema, third and fourth cinema, transnational cinema, the emergence of digital technology).

COURSE LEARNING OBJECTIVES (CLOS)

Students who successfully complete this course will acquire a broad knowledge of film history through attention to specific film movements (including Expressionism and Surrealism, Soviet Montage, the Hollywood studio system, Italian Neorealism, the French New Wave) as well as some key conceptual and thematic approaches to film studies (including national cinema, third cinema and fourth cinema, transnational cinema and digital technology). More generally, the course will also enhance the critical skills of students and will improve their proficiency at film analysis.

Students who pass this course *should* be able to:

1	Identify and characterise stylistic and narrative features of cinema through attention to specific film movements and their contexts
2	Articulate specific knowledge of core topics and their relationship to historical and theoretical frameworks
3	Place cinematic features within wider processes of audio-visual culture
4	Demonstrate a general understanding of critical terms and concepts relating to the chosen film movements
5	Argue persuasively in written and oral form

TEACHING FORMAT

The course is taught through lectures, screenings, tutorials, and set readings. 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 before the tutorials.

MANDATORY COURSE REQUIREMENTS

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

- Submit all pieces of assessment mentioned below, on or by the specified dates (subject to such provisions as stated for late submission of work) in order to demonstrate the achievement of all the CLOs of the course.
- Attend at least 8 of the 11 tutorials

Any student who is concerned that they have been (or might be) unable to meet any of these mandatory course requirements because of exceptional personal circumstances, should contact the course coordinator as soon as possible.

WORKLOAD

The expected workload for a 20-point course is 200 hours over the trimester. In addition to spending around 48 hours attending lectures and tutorials, you should spend approximately 52 hours on reading, preparing for tutorials, and reflecting on lectures. The remaining 100 hours should be spent preparing for and working on assignments (for example, an assignment worth 25% should take a minimum of 25 hours). The exact times spend on such activities will vary depending on your personal needs. Preparation for assignments should take place a number of weeks in advance of the due dates.

ASSESSMENT

Assessment items and workload per item		%	CLO(s)	Due date
1	Tutorial assignments (2X250 words)	15%	2, 3, 4	Week 4 & 7 in tutorial
2	Textual Analysis Essay (1500 words)	30%	1, 2, 3, 4, 5	20 August
3	Group Presentation on chosen Film Movement (10 mins; students will be assessed individually)	20%	1, 2, 4	Week 9 in tutorial
4	Research Essay (2000 words)	35%	1, 2, 3, 4, 5	27 October

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

Assignment One: Tutorial assignments (2x250 words)

Due Date: Weeks 4 and 7 in tutorial.

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 seven 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 2, 3 and 4.

Assignment Two: Textual Analysis (30%)

Due Date: Week 6 - Thursday 20 August 4pm

Length: 1500 words

Description:

This assignment will involve the close textual analysis of a film segment from a list of nominated films. The analysis of the film segment will be informed by the discussion of the key features of one of the film movements discussed in the first half of the course.

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 102
- 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 one of the topics studied in the first five 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. It will develop your skills at textual analysis and argumentation. It will also enhance your written expression.

Assignment Three: Group Presentation (20%)

Due Date: Week 9 in tutorial

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 the course. In doing so you will complete a 'pitching' template that will be provided. 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 102
- 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 Four: Essay (35%)

Due Date: Tuesday 27 October 4pm

Length: 2000 words

Description:

This assignment will cover topics studied in weeks 6-11 of the course, such as the French new wave, third cinema, fourth cinema, national cinema and Global Hollywood. Questions will be provided in class and 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 102
- 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 6-11 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.

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.

Hardcopy assignments are submitted in the drop slot outside the administration office at 83 Fairlie Terrace. Attach an assignment cover sheet found on Blackboard or outside the administration office. Remember to fill in your tutor’s name.

Your marked assignment will be handed back by your tutor in tutorials or during their office hours. Any uncollected assignments can be picked up from the Programme Administrator after the last day of teaching. Assignments will be held in the administration office until the end of the following trimester. You need to show your student identification to collect marked assignment from the administration office.

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 11 November 2015.**

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.

A selection of compulsory readings will also be made available on Blackboard and/or on closed reserve in the library.

See page 11-14 of the Course Outline for the list of compulsory readings and screenings.

RECOMMENDED READING

Film History: An Introduction (2010) by Kristen Thompson and David Bordwell is also recommended, but not essential.

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

The previous cohort of students felt that 3 pieces of assessment was not enough for this course. The current assessment regime (4 assignments) reflects the implementation of student feedback from 2014.

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	13/07	Introduction: Early Cinema	
Week 2	20/07	Early Narrative	
Week 3	27/07	Avantgarde Cinema and its legacy	
Week 4	03/08	Soviet Montage	Assignment 1 due
Week 5	10/08	Classical Hollywood	
Week 6	17/08	Realisms	Assignment 2 due
Mid Trimester Break:	Monday 24 August to Sunday 6 September 2015		
Week 7	07/09	French New Wave	Assignment 1 due
Week 8	14/09	National Cinema	
Week 9	22/09	Third and Fourth Cinema	Assignment 3 due
Week 10	28/09	TBA	
Week 11	05/10	The Globalisation of Film Production	
Week 12	12/10	The Future of Cinema and Conclusions	

After teaching ends: **Assignment 4 due (27 October)**

Week 1	Introduction: Early Cinema
Screening	<i>Early Shorts (Various)</i>
Lecture	Introduction to course; discussion of Early Cinema
Readings	Thompson, Kristin and David Bordwell. "The Invention and Early Years of the Cinema, 1880s-1904." <i>Film History: An Introduction</i> . Third Edition. Boston: McGraw Hill, 2010: 3-21. Gunning, Tom. "An Aesthetic of Astonishment." <i>Viewing Positions: Ways of Seeing Film</i> . Ed. Linda Williams. New Brunswick: Rutgers University Press, 1995: 114-133.

Week 2	Early Narrative
Screening	<i>The Birth of a Nation</i> (D.W. Griffith, USA, 1915)
Lecture	Early Narrative
Readings	Grieverson, Lee and Peter Krämer. "Storytelling and the Nickelodeon." Lee Grieverson and Peter Krämer. <i>The Silent Cinema Reader</i> , London: Routledge, 2004: 77-86. Corrigan, Timothy and Patricia White. "Early Cinema and the Emergence of Editing" <i>The Film Experience: An Introduction</i> . Third Edition. New York: Bedford/St Martin's, 2012: 134-137 (Textbook).

Week 3	Avantgarde Cinema and its legacy
Screening	<i>Das Cabinet des Dr. Caligari/The Cabinet of Dr. Caligari</i> (Robert Wiene, Germany, 1920) <i>Un Chien Andalou/An Andalusian Dog</i> (Bunuel & Dali, Spain, 1929)
Lecture	Expressionism, Surrealism and their legacies
Readings	Corrigan, Timothy and Patricia White. "From Research to Writing about The Cabinet of Dr. Caligari" <i>The Film Experience: An Introduction</i> . Third Edition. New York: Bedford/St Martin's, 2012: 456-460 (Textbook). Moine, Raphaele; Taminiaux, Pierre (2006). "Surrealist Cinema to Surrealism in Cinema: Does a Surrealist Genre Exist in Film?". <i>Yale French Studies</i> 109: 98-114.

Week 4	Soviet Montage
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Screening	<i>Bronesonets Potemkin/Battleship Potemkin</i> (Sergei Eisenstein, USSR, 1925)
Lecture	Soviet Montage
Readings	Eisenstein, Sergei. "The Dramaturgy of Film Form." Leo Braudy and Marshall Cohen. <i>Film Theory and Criticism: Introductory Readings</i> . Oxford: Oxford University Press, 1999: 25-42. Mast, Gerald and Bruce F. Kawin. "Soviet Montage." <i>A Short History of the Movies</i> . Ninth Edition. New York: Person Education, 2006: 198-225.

Week 5	Classical Hollywood (Guest Lecture A.P. Thierry Jutel)
Screening	Casablanca (Curtiz, 1942)
Lecture	Classical Hollywood
Readings	Corrigan, Timothy and Patricia White. "Cinema between the Wars" <i>The Film Experience: An Introduction</i> . Third Edition. New York: Bedford/St Martin's, 2012: 356-362 (Textbook). Maltby, Richard. <i>Hollywood Cinema</i> . Second Edition. Oxford: Blackwell, 2003: 113-146. TBA

Week 6	Realisms
Screening	<i>Ladri di Biciclette/The Bicycle Thieves</i> (Vittorio De Sica, Italy, 1948)
Lecture	Italian Neorealism
Readings	Corrigan, Timothy and Patricia White. "Naturalistic Mise en Scene in <i>The Bicycle Thieves</i> " <i>The Film Experience: An Introduction</i> . Third Edition. New York: Bedford/St Martin's, 2012: 90-92 (Textbook). Bondanella, Peter. "Italian Neorealism." <i>Traditions in World Cinema</i> . Eds. Linda Badley, R. Barton Palmer and Steven Jay Schneider. Edinburgh: Edinburgh University Press, 2006: 29-40. Recommended: Bazin, André. "The Ontology of the Photographic Image." "The Myth of Total Cinema" Leo Braudy and Marshall Cohen. <i>Film Theory and Criticism: Introductory Readings</i> . Oxford: Oxford University Press, 1999: 195-203.

**** MID-TRIMESTER BREAK ** MID-TRIMESTER BREAK ** MID-TRIMESTER BREAK ****

Week 7	French New Wave
Screening	<i>Les Quatre-cent coups/400 Blows</i> (Truffaut, France, 1959)
Lecture	French New Wave
Readings	Neupert, Richard. "The French New Wave." <i>Traditions in World Cinema</i> . Eds. Linda Badley, R. Barton Palmer and Steven Jay Schneider. Edinburgh: Edinburgh University Press, 2006: 41-51. Allen, Don. <i>Finally Truffaut</i> . Rev. ed. London: Secker & Warburg, 1985: 35-46.

Week 8	National Cinema
Screening	TBA
Lecture	The Cinema of New Zealand
Readings	O'Regan, T. <i>Australian National Cinema</i> . Routledge: London and New York, 1996: 41-71. Babington, B. "Introduction: The New Zealand Fiction Feature Film: History, Theory, Practice." <i>A History of the New Zealand Fiction Feature Film</i> . Manchester University Press: Manchester, 2009: 1-27.

Week 9	Third and Fourth Cinema
Screening	<i>Ngati</i> (Barry Barclay, Aotearoa/New Zealand, 1988)
Lecture	Third and Fourth Cinema
Readings	Murray, Stuart. "Indigenous Self-Expression: Outlining Fourth Cinema." <i>Images of Dignity: Barry Barclay and Fourth Cinema</i> . Wellington: Huia Publishers, 2008: 11-29. Ginsburg, Faye. "Indigenous Media: Faustian Contract or Global Village" in <i>Cultural Anthropology</i> , 6:1, 1991: 92-112.

Week 10	TBA
Screening	

Lecture
Readings

Week 11	The Globalisation of Film Production
Screening	<i>Bride and Prejudice</i> (Chada, 2004)
Lecture	Transnational Cinema and The Globalisation of Film Production
Readings	Miller, T. 'Global Hollywood 2010'. <i>International Journal of Communication</i> . (2007)1 ijoc.org/index.php/ijoc/article/download/52/24 . TBA

Week 12	The Future of Cinema and Conclusions
Screening	<i>300</i> (Zack Snyder, USA, 2006)
Lecture	Digital Cinema and 3D Cinema
Readings	Anne, Friedberg. "The end of Cinema: Multimedia and Technological Change." Marc Furstenau. <i>The Film Theory Reader: Debates and Arguments</i> . London: Routledge, 2010: 270-281. Corrigan, Timothy and Patricia White. "A Short History of the Cinematic Image" <i>The Film Experience: An Introduction</i> . Third Edition. New York: Bedford/St Martin's, 2012: 97-104 (Textbook).