

FILM 304 FILM CULTURES B

Trimester 2 2015

13 July to 15 November 2015

20 Points



Cléo de 5 à 7 (Agnès Varda, 1962)

Culture, Politics and Every Day Life in French Cinema since 1960

IMPORTANT DATES

Teaching dates: 13 July to 16 October 2015

Easter/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

Days Monday 13:10-16:00 (screenings with introduction), Hugh Mackenzie HMLT104

Tuesday 13:10-15:00 (lectures), Hugh Mackenzie HMLT001

Tutorials

Tutorials begin in WEEK 2. Please register for tutorials via the FILM 304 site on Blackboard: go to “Tutorial Instructions” and follow the instructions carefully. Remember to record your tutorial time, day and room

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for future reference. Tutorial rooms will be listed on Blackboard and on the noticeboard outside the administration office, 83 Fairlie Terrace.

NAMES AND CONTACT DETAILS

Staff: Dr Thierry Jutel

Email: thierry.jutel@vuw.ac.nz

Phone: 04 463 9737

Room: 85 Fairlie Terrace, room 107

Office Hours: Thursdays 3-4 and by appointments

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 is an advanced study of a film culture or linked film cultures that are fostered through shared production, distribution and exhibition practices and that emerge from particular cultural or subcultural contexts. It explores the relationship of film and culture across national/transnational or cross-cultural frames.

In 2015, the course will look at French cinema from 1960 with a focus on the modernisation of French society, the rise of consumer culture, politics and cultural identity and the culture of every day life. The study of key films over that period will be contextualised in relation to events such as decolonisation, the transformation of urban life and the crisis of French culture and identity. The course will look at the role of film culture in the transformation of cultural life and the ways in it reflects changes over that period. Film movements discussed will include the new wave, postmodern "cinema du look", and films emerging out of postcolonialism.

COURSE LEARNING OBJECTIVES (CLOS)

Students who pass this course should be able to:

1. Conduct advanced critical analysis of the narrative, thematic, and/or audio-visual conventions of films made in a particular film culture (by certain directors, genres, and in relation to historical issues)
2. Examine the cultural issues that a particular film culture raises for the contemporary viewer
3. Demonstrate an advanced understanding of critical terms and concepts relating to a particular film culture
4. Demonstrate advanced critical and research skills
5. Produce sustained and persuasive, written, research-based arguments

TEACHING FORMAT

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

1. one weekly screening preceded by a short introduction (10-15 minutes)
2. one weekly two-hour lecture

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3. 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 essays and assignments (subject to such provisions as are stated for late submission of work)

Any student who is concerned that she or he has been (or might be) unable to meet any of the 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 or 13 hours per teaching week.

ASSESSMENT

Assessment items and workload per item	Length	%	CLO(s)	Due date
1 Critical analysis	1500-2000 words	25%	1, 2, 3, 4, 5	10 August
2 Video essay and Critical Reflexion	3-5 minutes and 1000-1250 words	25%	1, 2, 3, 4	18 September
3 Research proposal	800 words	10%	1, 2, 3, 4	2 October
4 Reasearch Essay	2500-3000 words	40%	1, 2, 3, 4, 5	27 October

Assignment 1: Critical analysis (1500-2000 words): 25%

This assignment will cover material from weeks 1 to 4. Students will organise their essay around a comparative analysis of at least 2 films drawn from the list of compulsory or recommended screenings and with reference to the critical literature introduced in the course. Topics for essays will be provided. All essays will be due on 10 August, no later than 2pm. Detailed instructions, guidelines and assessment criteria are available on Blackboard.

Assignment 2: Video Essay (3 to 5 minutes) and Critical Reflexion (1000-1250 words): 25%

Students will work in groups to produce a 3 to 5-minute video essay that examines one of the topics discussed in class and a list of which will be provided in advance. Once the video essay is complete, students will write an individual critical reflexion statement on the main argument of the video essay, the process of preparing and producing the video, and how this expanded the student's understanding of the topic. Although the video essay will be awarded an initial grade, the final grade will depend on the way each student reflects and presents her or his findings about the project.

Assignment 3: Research Proposal (800 words): 10%

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In the last part of the course, students will devise a research project for which they will perform a literature search and formulate a research question. Detailed instructions, guidelines and assessment criteria are available on Blackboard.

Assignment 4: Research Essay (2500 words-3000 words): 40%

After receiving feedback on their research proposal, students will then complete the research essay.

Marking Criteria for Assignments 1, 3, 4

- Fulfilling the set task in a clear, direct, relevant and complete manner
- Clear evidence of engagement with the ideas and materials discussed in class
- The originality and quality of your findings. This will include your ability to conduct independent research from reputable academic sources
- Coherency, structure and argumentation of your work
- Quality and fluency of your expression
- Understanding and correct application of terms and concepts
- Accurate and complete referencing of all sources, including a bibliography and filmography
- For assignment 3 and 4: demonstrating a capacity to develop and produce a research project independently
- For assignment 4: demonstrating a capacity to act on feedback received on the research proposal and implement changes for the completion of the research essay

Marking Criteria for Assignments 2

- Fulfilling the set task in a clear, direct, relevant and complete manner
- Clear evidence of engagement with the ideas and materials discussed in class
- Originality and quality of your critical/creative analysis. This will include your ability to conduct independent research from a range of visual, aural, cinematic, and media sources
- An ability to choose examples which illustrate, foreground and reveal some of the characteristics French cinema and culture
- Creative and original work which suits the purpose of the presentation
- Accurate and complete referencing of all sources, including a bibliography and filmography

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 (no PDFs) 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.

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 work will be accepted later than a**

week after the initial due date unless students have been granted an extension. No assignment with an extension will be accepted after Friday 13 November 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

Compulsory text:

Ross, Kristin. *Fast Cars, Clean Bodies: Decolonization and the Reordering of French Culture*. Cambridge, Massachusetts and London: MIT Press, 1996.

A number of articles and essays will also be made available as required reading through Blackboard.

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

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

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

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- 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

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COURSE PROGRAMME

Week 1	13 July	Introduction to French Cinema and Culture Screening: <i>Mon Oncle</i> , Jacques Tati, 1958 (110 min)
Week 2	20 July	Every Day Life and the Space of the City Screening: <i>Chronique d'un été (Chronicle of a Summer)</i> , Jean Rouch and Edgar Morin, 1961 (90 min)
Week 3	27 July	Every Day Life and the Space of the City Screening: <i>Cléo de 5 à 7</i> , Agnès Varda, 1962 (90 min)
Week 4	3 August	Every Day Life and the Space of the City Screening: <i>Le Samouraï</i> , 1967, Melville (105 min)
Week 5	10 August	May 1968 and the Revolution Screening: <i>Deux ou trois choses que je sais d'elle (2 or 3 things I know about her)</i> , Jean-Luc Godard, 1967 (87 min) Critical analysis due 10 August
Week 6	17 August	After May 1968 Screening: <i>Après Mai, (Something in the Air)</i> , Olivier Assayas, 2012 (122 min)
Mid Trimester Break: Monday 24 August to Sunday 6 September 2015		
Week 7	7 September	Gender and the City Screening: <i>Diva</i> , Jean-Jacques Beneix, 1981 (117 min)
Week 8	14 September	Gender and the City Screening: <i>Le Fabuleux destin d'Amélie Poulain (Amélie)</i> , Jean-Pierre Jeunet, 2001 (122 min) Video Essay and Critical Reflexion due 18 September
Week 9	21 September	Postcolonialism and the myth of the nation Screening: <i>Beau Travail</i> , Claire Denis, 1999 (92 min)
Week 10	28 September	Diasporic Identities Screening: <i>La Haine</i> , Mathieu Kassovitz, 1995 (95 min) Research proposal due 2 October
Week 11	5 October	Diasporic Identities Screening: <i>Dernier Maquis</i> , Rabah Ameur-Zaïmeche, 2008 (93 min)
Week 12	12 October	Neo-Liberalism and the Human Screening: <i>La Question humaine (Heartbeat Dectector)</i> , Nicolas Klotz, 2007 (143 min) Research essay due 27 October