

FILM 101 Introduction to Film Analysis

Trimester 1 2016

29 February to 29 June 2016

20 Points



Still from *Chinatown* (Roman Polanski, 1974)

IMPORTANT DATES

Teaching dates: 29 February to 5 June 2016

Easter break: 24 to 30 March 2016

Mid-trimester break: 25 April to 1 May 2016

Last assessment item due: 3 June 2016

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 13:10-16:00 Student Union SUMT228

Lectures: Tuesdays 13:10-15:00 Student Union SUMT228

Tutorials: Wednesdays or Thursdays

Tutorials begin in WEEK 2. Please register for tutorials via the FILM 101 site on Blackboard: go to “Tutorial instructions” and then follow the instructions carefully. Remember to record your tutorial time, day and room for future reference. Tutorial rooms will be listed on myAllocator, 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: Tuesday 3:15 to 4:00pm and by appointment

Administrative tutor: Dr Simin Littschwager
Email: simin.littschwager.vuw.ac.nz
Room: 83 Fairlie Terrace, room 205
Office Hours: TBA

Māori and Pasifika Support Tutor: Trae Te Wiki
Email: mpsupporttutor@vuw.ac.nz
Phone: 463 9599
Room: vZ 908
Office Hours: TBA

Additional tutors:

COMMUNICATION OF ADDITIONAL INFORMATION

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

If you are not going to use the Victoria email address set up for you, we urge you to set a forward from the Victoria email system to the email address you do use so that you receive essential course information including details and instructions on assignments.

PRESCRIPTION

This course examines how cinema creates meaning through formal elements such as narrative, mise-en-scène, cinematography, sound and editing. It introduces students to key concepts and terms in Film Studies. It develops 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

Students must:

- submit all assignments, on or by the specified dates (subject to such provisions as are stated for late submission of work) as all assignments develop and assess different skills and contribute to achieving the different course learning objectives.

- attend at least 6 out of 9 tutorials as small group discussions and exercises are essential to fulfilling the course objectives and for students to practice skills immediately relevant to their assessment.

Any student who is concerned that they have been (or might be) unable to meet any of the MCRs 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		%	CLO(s)	Due date
1	Short Essay (800-1000 words)	15%	1, 3, 4, 5	23 March
2	Creative and critical project (see details below)	30%	1, 2, 3, 5	22 April
3	Textual analysis essay (1500-1800 words)	35%	1, 2, 3, 4, 5	13 May
4	Online test (2 hours)	20%	1, 2, 3, 4,5	3 June

First Assignment: Short Essay (800-1000 words)

Due Date: 23 March, no later than 2pm

Weighting: 15%

Description:

Students are to submit a short essay (800 words) based on the analysis of sequence of a film. Questions and clips will be available on Blackboard.

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 three 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: Friday 22 April no later than 2pm

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 (2-3 minutes)

For this option, students have a choice of completing a sweded film or a video essay (not both).

1a Sweded Film

Students are to produce individually a 2 to 3 minute short film inspired by Gondry's *Be Kind Rewind* and his practice of "sweded" cinema we will discuss in class and tutorial. The short film will consist of a sweded version of a feature film of your choice. Your sweded 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.

1b Video Essay

Students are to produce individually a 2 to 3 minute video essay on aspects of film form and their relation to style and meaning. The video should have a coherent focus and topic. Students will select examples from films not screened in class and select clips for analysis. You will also submit a short commentary (250 words) on the making of the video essay and how you learnt about film form in the process. 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 of your choice. 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: Friday 13 May, no later than 2pm

Weighting: 35%

Description:

This essay will involve the close textual analysis of a film from a list provided on Blackboard. Students are to analyse the relation between film form and meaning by focusing on specific aspects and sequences of the selected film. You will need to identify a theme in the film of your choice and discuss how different elements of film form serve to express this theme. Further instructions are available on Blackboard.

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: Online Test

Date: To be completed by 5pm, Friday 3 June

Weighting: 20%

Description:

The online test accessible on Blackboard 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. Emphasis will be given to material from weeks 9 to 12. Students will be required to provide short answers as well as write short essays. The test will be available from Tuesday 31st May at 3pm (after lecture). Students should expect to spend at least 2 hours to complete the test.

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 (not PDF) 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 on Blackboard 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 Monday 13 June 2016**

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

Either edition of the following textbook:

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

Corrigan, Timothy and Patricia White. *The Film Experience: An Introduction*. Fourth Edition. New York: Bedford/St Martin's, 2014.

While the library holds multiple copies of the required textbook, we strongly encourage you to acquire this book and especially 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 include the availability of additional resources and options in relation to assignment 2 ("Creative and Critical assignment"), the transformation of the final test from an in-class to an online test, and the availability of student work on Blackboard from 2015.

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
- 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
- Special passes: refer to the *Assessment Handbook*, at www.victoria.ac.nz/documents/policy/staff-policy/assessment-handbook.pdf
- 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
- Subject Librarians: <http://library.victoria.ac.nz/library-v2/find-your-subject-librarian>
- Terms and conditions: www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract
- 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 29 February
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" 2-17 (3 rd ed.); 2-17 (4 th ed.)
Week 2:	Week of 7 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 (3 rd ed.); 19-59 (4 th ed.)
Tutorial 1	What is cinema?
Week 3:	Week of 14 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 (3 rd ed.); 63-93 (4 th ed.)
Tutorial 2	Mise-en-scène
Week 4:	Week of 21 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 (3 rd ed.); 95-131 (4 th ed.)
NO TUTORIAL	
Assignment:	Short essay due Wednesday 23 March, no later than 2pm
Easter Break:	Thursday 24 to Wednesday 30 March 2016
Week 5:	Week of 28 March NO SCREENING, CLASS OR TUTORIAL
Week 6:	Week of 4 April
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 (3 rd ed.); 133-173 (4 th ed.)
Tutorial 3	Editing
Week 7:	Week of 11 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 (3 rd ed.); 175-209 (4 th ed.)
Tutorial 4	Sound and Music

Week 8:	Week of 18 April
Topic:	Narrative
Screening:	<i>La Haine</i> , France, Mathieu Kassovitz, 1995, 95'
Reading:	Corrigan, Timothy and Patricia White. "Chapter 6 Telling Stories: Narrative Film" 215-253 (3 rd ed.); 213-251 (4 th ed.)
Tutorial 5	Narrative
Assignment:	Critical and creative assignment due Friday 22 April no later than 2pm

Mid-trimester Break: Monday 25 April to Sunday 1 May

Week 9:	Week of 2 May
Topic:	Meet the Filmmakers: Tusi Tamasese and Catherine Fitzgerald who talk about <i>The Orator</i> (To be confirmed)
	Audiences and cinema
Screening:	<i>The Orator</i> , Samoa and New Zealand, Tusi Tamasese, 2011, 110'
Reading:	TBA
Tutorial 6	Discussion of textual analysis essay

Week 10:	Week of 9 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 (3 rd ed.); 311-349 (4 th ed.) Cawelti, John G. "Chinatown and Generic Transformation in Recent American Films." In <i>The Film Reader IV</i> . Edited by Barry Keith Grant. Austin University of Texas Press, 2012. 279-297
Assignment:	Textual analysis essay due Friday 13 May no later than 2pm
Tutorial 7	Genre

Week 11:	Week of 16 May
Topic:	Auteur Cinema: Wong Kar-Wai
Screening:	<i>In the Mood for Love</i> , Wong Kar-Wai, Hong Kong, China, 2000, 98'
Reading:	Brunette, Peter. "In the Mood for Love". <i>Wong Kar-Wai</i> . University of Illinois Press, 2005. 86-101.
Tutorial 8	Auteur cinema

Week 12:	Week of 23 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 (3 rd ed.); 253-281 (4 th ed.) Nichols, Bill. <i>Representing Reality: Issues and Concepts in Documentary</i> . Bloomington and Indianapolis. University of Indiana Press, 1991. 32-56.
Tutorial 9	Documentary

Week 13:	Week of 30 May
Topic:	Experimental Film. Preparation of online test and screening of best sweded films and video essays submitted by students.
Screening:	TBA
Reading:	Corrigan, Timothy and Patricia White. "Chapter 8: Challenging Form: Experimental and New Media" 285-313 (3 rd ed.)
Assignment:	END OF TRIMESTER ONLINE TEST to be completed by Friday 3 June by 5pm
NO TUTORIAL	