

FILM 481: Special Topic

Film on Film: Creativity, Promotion and Industrial Self-Reflexivity

Trimester 1 2016

29 February to 29 June 2016

30 Points



The Cameraman (1928) Directed by Edward Sedgwick and Buster Keaton. Shown: Buster Keaton

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 in the last three weeks of teaching, or an examination, it may instead be possible to apply for an aegrotat (refer to www.victoria.ac.nz/students/study/exams/aegrotats).

CLASS TIMES AND LOCATIONS

Seminars and Screening

Days Mondays 9-12:50 Room Number: 85 Fairlie Tce FT85108

NAMES AND CONTACT DETAILS

Course Coordinator:

Dr Thierry Jutel thierry.jutel@vuw.ac.nz

Phone: 463 9737

Room: 107, 85 Fairlie Terrace

Office Hour: Tuesdays 11-11:45 and by appointment

COMMUNICATION OF ADDITIONAL INFORMATION

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

Students will examine film and media texts about the creative, promotional, and industrial practices of film and other media texts about film. This includes the analysis of fiction and documentary films, making-of films, supplementary DVD material, and television programmes about the film industry. These texts will be examined for what they present and reveal about the process of filmmaking, the film industry and the status of cinema. The course will consider a range of historical and industrial contexts, from the representation and promotion of Hollywood cinema to alternative conceptions of cinema.

COURSE LEARNING OBJECTIVES (CLOS)

Course Learning Objectives (CLOs) Students who pass this course will be able to:
1. contextualise and analyse examples of film and other media texts representing the film industry and the filmmaking process in different historical and industrial contexts
2. demonstrate an ability to analyse creative and industrial self-reflexivity in relation to the scholarship in the field of cinema and production studies
3. devise a video project which creatively and critically engage with the visual and narrative tropes associated with film on film

4. present research work in written and oral forms
5. develop a research proposal and a research project independently with supervisory feedback from the course coordinator

TEACHING FORMAT

The course will be organised around a weekly session which will comprise a screening and a 2-hour seminar where student participation will be essential.

WORKLOAD

The expected workload for a 30-point course is 300 hours over the trimester or 20 hours per teaching week.

ASSESSMENT

Assessment items and workload per item		%	CLO(s)	Due date
1	Critical essay and oral presentation 2000-2500 words	25%	1, 2, 4	1 April
2	Video Essay (5 minutes)	25%	1, 2, 3, 4	6 May
3	Research proposal 800-1000 words	10%	1, 2, 4, 5	18 May
4	Research essay 3500-4000 words	40%	1, 2, 4, 5	3 June

1. **Critical Essay and Oral Presentation.** Starting from week 2, students will be required to make an individual class presentation (15-20 minutes) on the topic of week's seminar. Students will compare and discuss the film screened in class with at least one of the recommended screenings and with reference to the critical literature introduced in the course. While the oral presentation will not be marked, students will receive feedback from members of the class as well as from the course coordinator. Students will then transform this seminar presentation in a critical essay (2000-2500 words). **All critical essays due Friday 1 April no later than 2pm.**
2. **Video Essay (5 minutes).** Students are to produce a video essay on a topic different from their first assignment. Students **must** discuss their plans with the course coordinator. They must consider the availability and access to visual and technical resources required to complete the project. **The video essay is due on Friday 6 May no later than 2pm.** Further instructions will be posted on Blackboard.
3. **Research proposal.** 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. Research proposals are due on Wednesday 18 May, no later than 2pm. Proposals will be assessed and returned by 25 May. Detailed instructions will be available on Blackboard.
4. **Research essay.** After receiving feedback on their research proposal, students will then complete the research essay. Due Friday 3 June, no later than 2pm.

Marking Criteria for Assignment 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 of self-reflexive cinema

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

Please note: Marks for Honours level assignments and final course grades are not finalised until feedback from the external examiner has been considered. Honours grades gained in individual courses remain provisional until the overall final classification made by the Honours programme examination committee.

SUBMISSION AND RETURN OF WORK

Work provided for assessment in this course may be checked for academic integrity by Turnitin, the online plagiarism prevention tool.

Each assignment is submitted in the following ways:

- Send a word document version of your essay to thierry.jutel@vuw.ac.nz with a cover sheet (available on Blackboard) in the front and in the same document.
- Email a copy your assignment as a MS Word file to film@vuw.ac.nz

Your marked assignment will be emailed back by your course coordinator.

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 15 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

A list of compulsory readings and screenings will be available on Blackboard. Material will be available on line or on closed reserve in the library.

RECOMMENDED READING

A list of recommended readings as well as additional resources are available on Blackboard.

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

Since this is a new course, there is no previous feedback on this 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
- 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

COURSE PROGRAMME

Week 1	29 Feb	Cinema on cinema: self-reflexivity and cinema Screening: <i>What is Cinema?</i> Chuck Workman, 2013, 80 mins <i>Sherlock Jr</i> , Buster Keaton, 1924, 45 mins Reading: Stam, Robert. <i>Reflexivity in Film and Literature: From Don Quixote to Jean-Luc Godard</i> . New York: Columbia University Press, 1992. Pp. 1-126
Week 2	7 March	Cinema on cinema: self-reflexivity and cinema Screening: <i>Man with a movie Camera</i> , Dziga Vertov, 1929, 68 mins Other films: <i>The Cameraman</i> (Buster Keaton, 1928, 69 mins) <i>The Artist</i> (Michel Hazanavicius, 2011, 114 mins) Reading: Robert Stam 1-126 Presentations 1 and 2
Week 3	14 Mar	Film and Hollywood: Industry and creativity Screening: <i>The Player</i> , Robert Altman, 1992, 124 mins Other films to consult: <i>Sunset Boulevard</i> (Billy Wilder, 1952, 110 mins), <i>The Day of the Locust</i> (John Schlesinger, 1975, 144 mins), <i>Singing in the Rain</i> (Stanley Donen and Gene Kelly, 1952, 103 mins); <i>Adaptation</i> (Spike Jonze, 2002, 114 mins); <i>The Bad and the Beautiful</i> (Vincente Minelli, 1952, 118 mins); <i>Be Kind Rewind</i> (Michel Gondry, 2008, 102 mins) Reading: Robert Stam 1-126 Ames, Christopher. <i>Movies About the Movies: Hollywood Reflected</i> . Louisville: University of Kentucky Press, 1997. Presentations 3 and 4
Week 4	21 Mar	Formal and creative self-reflexivity: cinema and modernism Screening: <i>Contempt</i> , Jean-Luc Godard, 1963, 102 minutes Other films: <i>The State of Things</i> (Wim Wenders, 1982, 127 mins); <i>Day for Night</i> (François Truffaut, 1973, 115 mins); <i>8 ½</i> (Federico Fellini, 1963, 138 mins); <i>Histoire(s) du Cinéma</i> , (Jean-Luc Godard, 1988-98, 92, 108 and 64 minutes); <i>Persona</i> (Ingmar Bergman, 1966, 85 mins)

Reading: Robert Stam 1-126

Presentations 5 and 6

Easter Break: Thursday 24 to Wednesday 30 March 2016

Week 5 28 Mar No screening and no seminar

Assessment: All critical essays due Friday 1 April no later than 2pm

Week 6 4 April Formal and creative self-reflexivity: cinema and postmodernism
Screening: *Close Encounters of the 3rd Kind*, Steven Spielberg, 1977, 137 mins

Other films:

The Conversation (Francis Ford Coppola, 1974, 113 mins)

Reading:

Morris, Nigel. "Close Encounters of the Third Kind: Tripping the Light Fantastic". *The Cinema of Steven Spielberg: Empire of Light*. New York: Columbia University Press, 2007. Pp. 8-19

Week 7 11 April Film and Hollywood:

Screening:

Inland Empire, David Lynch, 2006, 180 mins

Other films:

Videodrome (David Cronenberg, 1983, 87 mins)

Reading: TBA

Week 8 18 April Industrial self-reflexivity: Documenting the filmmaking process

Screening:

Heart of Darkness: A Filmmaker's Apocalypse, Fax Bar, George Hickenlooper, and Eleanor Coppola, 1991, 96 mins

Other films: *Burden of Dreams* (Les Blank, 1982, 95 min.); *Lost Soul: The Doomed Journey of Richard Stanley's Island of Dr. Moreau* (David Gregory, 2014, 97 mins)

Reading: TBA

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

Week 9 2 May Industrial self-reflexivity: Documenting the film that never was

Screening:

Jodorowski's Dune, Frank Pavich, 2013, 88 mins.

Other films:

Lost in La Mancha (Keith Fulton, Louis Pepe, 2002, 89 mins)

Reading :TBA

Assessment: All video essays due Friday 6 May no later than 2pm

Week 10 9 May The Director: Performing the auteur. Case Study: David Soderbergh
Screening:
Che 1 and 2, Steven Soderbergh, 2008, 134 mins and 135 mins
Reading: TBA
Assessment: All research proposals due Friday 13 May no later than 2pm

Week 11 16 May The Director: Searching for the Auteur. Case Study: Wim Wenders search
for Yasujiro Ozu
Screening:
Tokyo Ga, Wim Wenders, 1985, 92 mins
Other films: *Psycho* (Gus van Sant, 1998, 105 mins), *Lightning over Water*
(Wim Wenders, 1980, 91 mins)
Reading: TBA

Week 12 23 May The making of documentaries and DVD, Bluray editions
Screening:
King Kong: Peter Jackson's Production Diaries, 2005, 233 mins (Excerpts)
Other films:
King Kong (Peter Jackson, 2005, 187 mins)
Reading:
Hight, Craig. "Making-of Documentaries on DVD: The of the Rings Trilogy
and Special Editions". *The Velvet Light Trap* 56 (Fall 2005): 4-17.

Week 13 30 May Television about Film
Screening: Excerpts from *Project Greenlight*, *Entourage*, *Extras*
Reading: TBA
Assessment: All research essays due Friday 3 June no later than 2 pm