



Edward Scissorhands (1990)

IMPORTANT DATES

Teaching dates:	3 March to 6 June 2014
Easter/Mid-Trimester break:	18 April to 4 May 2014
Last assessment item due:	16 June 2014
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	14.10-1700	Student Union SUMT228
Lectures:	Tuesdays	16.10-1800	New Kirk KKL303
Tutorials:	Wednesdays or Thursdays		

Tutorials begin in WEEK 2. Please register for tutorials via the FILM 101 site on Blackboard: go to "Tutorials" and then follow the instructions under the "S-Cubed - Tutorial Enrolment Instructions" link. Please read the instructions carefully. Tutorial rooms will be listed on S-Cubed, Blackboard and on the bulletin board outside the administration office, 83 Fairlie Terrace.

NAMES AND CONTACT DETAILS

Course Coordinator: Dr Tim Groves

Email: tim.groves@vuw.ac.nz

Ph: (04) 463 5410

Room: 83 Fairlie Terrace, room 303

Office Hours: Wednesday, 3-5pm

Tutors: Russ Kale (admin tutor)

Alex Cass

Alison McLachlan

Māori and Pasifika Support Tutor:

Sarah Hudson

mpitutor@vuw.ac.nz

463 9599 or 027 563 7038

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COMMUNICATION OF ADDITIONAL INFORMATION

Additional information will be provided in lectures and 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 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

This course is organized into two main areas of study:

Weeks 1-7: We will explore how films create meaning through their formal or aesthetic qualities. We will examine elements such as narrative, cinematography, sound, and editing to develop your ability to “read” or interpret a film.

Weeks 8-12: In the second part of the course, we will examine a number of different conceptual and theoretical approaches to Film Studies. This will include genre, representation, and documentary cinema.

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 one three-hour screening, one two-hour lecture, and a 50 minute tutorial each week (unless otherwise stated in the course programme). Screenings will enable students to watch key films that will be discussed in lectures and tutorials. 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 the essays and assignments, on or by the specified dates (subject to such provisions as are stated for late submission of work)
- Attend at least eight (8) tutorials

WORKLOAD

The expected workload for a 20 point course is 200 hours over the trimester. You should spend six hours per week attending classes. You should spend about four hours per week preparing for tutorials by completing the set readings and reflecting on lectures and screenings. You should spend about twelve hours each on assignments 1 and 2, twenty hours on assignment 3 and thirty hours on assignment 4.

In addition to attending lectures, screenings and tutorials, you should spend about ten hours per week during the teaching period on reading, preparing for tutorials, working on assignments, and reflecting on lectures and screenings.

ASSESSMENT

Assessment items and workload per item		%	CLO(s)	Due date
1	Film Form Exercise (1000 words)	15%	1, 2, 4, 5	March 31, 4pm
2	Group Creative Exercise (10 minute presentation)	15%	1, 2, 4, 5	Week 6 tutorials
3	Textual Analysis Essay (2000 words)	30%	1, 2, 4, 5	May 9, 4pm
4	Critical Essay (2500-2750 words)	40%	1, 2, 3, 4, 5	June 16, 4pm

All assessments for this course will be internal. There will be four assessment items for this subject. Further information about the assignments will be placed on Blackboard.

First Assignment: Film Form Exercise (1000 words)

Due Date: Monday, March 31st, 4pm

Weighting: 15%

Description:

This assignment will involve analysing and discussing one formal element of a particular film. Further details will be provided in week 1.

Assessment Criteria:

- Fulfilment of the set task in a clear, direct, relevant, and complete manner
- Evidence of textual analysis skills, including argumentation
- Quality and originality of the assignment
- Quality and fluency of expression
- Accurate and complete referencing

Relationship to Learning Objectives:

This assignment will develop your understanding of film form, improve your critical skills, and enhance your ability to communicate arguments in a scholarly way. It addresses CLOs 1, 2, 4 and 5.

Second Assignment: Group Creative Exercise (10 minute presentation of a 12 shot storyboard sequence)

Due Date: Week 6 tutorials

Weighting: 15%

Description:

In this group exercise you will design and present a 12 shot storyboard sequence using narrative, *mise en scene*, cinematography, sound and editing techniques introduced in the first six weeks of the course. You will be marked individually for this assignment.

Assessment Criteria:

- Fulfilment of the set task in a clear, direct, relevant, complete and timely manner
- Critical understanding of how the sequence creates meaning for a potential audience
- Understanding and application of film terms and concepts
- Originality and creativity in the design of the 12 shot audio-visual sequence
- Effective communication and team work
- Technological/creative proficiency and time management

Relationship to Learning Objectives:

The assignment will develop your understanding of terms and concepts introduced in the first half of the course. It will also improve your ability to communicate your ideas and arguments in a critical and creative fashion. It addresses CLOs 1, 2, 4 and 5.

Third Assignment: Textual Analysis Essay (2000 words)

Due Date: Friday, May 9, 4pm

Weighting: 30%

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 six 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: Critical Essay (2500-2750 words)

Due Date: Monday, June 16, 4pm

Weighting: 40%

Description:

This will be a research/critical analysis essay that deals with one of the topics discussed in the second part of the course (weeks 7-12).

Assessment criteria:

- Fulfilment of the set task in a clear, complete, direct, original and relevant manner
- Engagement with, and comprehension, of course issues in a critical fashion
- Critical evaluation of research and film materials
- Essay structure and argumentation
- 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 develop your knowledge of the topics studied in weeks 7-12 of the course, such as genre, authorship, representation and audiences. It will improve your independent research, textual analysis, critical, argumentation, and written expression skills. It addresses CLOs 1-5.

GROUP WORK REQUIREMENTS

Students will work in teams for the second assignment, but will receive an individual grade for their respective contributions. There will also be informal group work in lectures and tutorials, but this will not be assessed.

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: 83 Fairlie Terrace. Attach an assignment cover sheet or extension form, 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, usually three weeks after the due date. 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. If you require an extension, you must complete an extension request form (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate. Tutors cannot grant extensions. **No assignment without an extension will be accepted after Wednesday 25 June 2014. The Course Coordinator will not give an extension beyond Wednesday 2 July 2014.**

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.

COURSE SIGNALS

Early Alerts (Course Signals) This course is trialling the Early Alerts (Course Signals) System which aims to help students to be successful in their study at VUW. The system is designed to help students assess their progress in their study, so that they can adjust their work effort or seek support early in the semester, to help them succeed.

Students will receive a traffic light signal through the course Blackboard page:



Green tick means high likelihood of succeeding in the course (if your progress does not decline).



Yellow triangle means potential problem with succeeding in the course (if your progress does not improve); and



Red cross means high likelihood of failing the course (if your progress does not improve);

Students will also receive email messages from their Course Coordinator via their Blackboard email address, which by default is their @myVUW account.

Student feedback is an important part of our evaluation of the Early Alert (Course Signals) System, and students will be invited to participate in a student survey at the end of the course.

If you would like to find out more about this pilot please contact Sheila Law, Team Lead, +64 4 463 5233 ext. 4845, or email sheila.law@vuw.ac.nz

Information on resources and support services are available at www.victoria.ac.nz/students/support

SET TEXTS

There is no textbook for this course. Weekly readings will be made available electronically through Blackboard.

RECOMMENDED READING

If you are a FILM major, you might consider buying EITHER David Bordwell and Kristin Thompson, *Film Art: An Introduction* (9th or 10th edition) OR Timothy Corrigan and Patricia White, *The Film Experience: An Introduction* (3rd edition). While these textbooks are useful, they are not compulsory.

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

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/resources/subjectcontacts.html>

- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/about/governance/structure
- VUWSA: www.vuwsa.org.nz
- School website: www.victoria.ac.nz/seftms

FILM 101 2014 Course Programme

Please note that this program depends on the availability of staff and resources and is subject to change.

Week 1:	Introduction to the Course; Exploring Film Form
Screenings:	<i>Rent Lola/Run Lola Run</i> (Tom Tykwer, Germany, 1998); <i>Duck Amuck</i> (Chuck Jones, USA, 1953)
Reading:	Bordwell, David and Kristin Thompson. <i>Film Art: An Introduction</i> . Seventh Edition. New York: McGraw Hill, 2004. 47-67. (Recommended)

Week 2:	Introduction to Narrative
Screening:	<i>Groundhog Day</i> (Harold Ramis, USA, 1993)
Reading:	Required: Bordwell, David and Kristin Thompson. <i>Film Art: An Introduction</i> . Fifth Edition. New York: McGraw Hill, 1997. 89-110. Recommended: Turner, Graeme. <i>Film as Social Practice</i> . Second Edition. London: Routledge, 1993. 67-77.

Week 3:	Mise-en-Scene
Screening:	<i>Edward Scissorhands</i> (Tim Burton, USA, 1990)
Reading:	Corrigan, Timothy and Patricia White. <i>The Film Experience: An Introduction</i> . Third Edition. New York: Bedford/St Martin's, 2012. 70-89; 92-93 [Extracts]

Week 4:	Cinematography
Screenings:	<i>Visions of Light</i> (Arnold Glassman, Todd McCarthy, Stuart Samuels, USA, 1992); <i>Elephant</i> (Gus van Sant, USA, 2003)
Reading:	Corrigan, Timothy and Patricia White. <i>The Film Experience: An Introduction</i> . Third Edition. New York: Bedford/St Martin's, 2012. 105-123. [Extract]

Week 5:	Editing (Film Form Assignment Due Monday, March 31)
Screening:	<i>The Lonedale Operator</i> (D.W. Griffith, USA, 1911); <i>The Limey</i> (Steven Soderbergh, USA, 1999)
Reading:	Bordwell, David and Kristen Thompson. <i>Film Art: An Introduction</i> . Ninth Edition. New York: McGraw Hill, 2010. 223-248.

Week 6:	Sound (Group Presentations in Tutorials)
Screening:	<i>Listen to Britain</i> (Humphrey Jennings, UK, 1942); <i>Singin' in the Rain</i> (Stanley Donen, USA, 1952)
Readings:	Bordwell, David and Kristen Thompson. <i>Film Art: An Introduction</i> . Eighth Edition. New York: McGraw Hill, 2008. 264-279; 284-292. [Extracts] www.filmsound.org (look around!)

Week 7:	Textual Analysis
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Screenings:	<i>Manhunter</i> (Michael Mann, USA, 1986)
Readings:	Elsaesser, Thomas and Warren Buckland. <i>Studying Contemporary American Film: A Guide to Movie Analysis</i> . London: Arnold, 2002. 80-87. Gibbs, John and Douglas Pye, "Introduction." <i>Style and Meaning: Studies in the Detailed Analysis of Film</i> . Eds. John Gibbs and Douglas Pye. Manchester and New York: Manchester University Press, 2005. 1-15.

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<u>Week 8:</u>	Classical Narrative; Art Cinema Narration (Textual Analysis Essays Due Friday, May 9)
Screenings:	<i>Chung Hing lam sam/Chungking Express</i> (Wong Kar Wai, Hong Kong, 1994); TBA
Readings:	Bordwell, David. "Classical Hollywood Cinema: Narrational Principles and Procedures." <i>Narrative, Apparatus, Ideology: A Film Theory Reader</i> . Ed. Philip Rosen. New York: Columbia University Press, 1986. 17-34. Bordwell, David. "The Art Cinema as a Mode of Film Practice." <i>Film Criticism</i> 4.1 (September 1979): 56-64.

<u>Week 9:</u>	Documentary
Screenings:	<i>Railway Worker</i> (Margaret Thomson, New Zealand, 1948); <i>High School</i> (Frederick Wiseman, USA, 1971); <i>Les Glaneurs et la glaneuse/The Gleaners and I</i> (Agnes Varda, France, 2000)
Readings:	Nichols, Bill. <i>Representing Reality: Issues and Concepts in Documentary</i> . Bloomington and Indianapolis. University of Indiana Press, 1991. 32-56.

<u>Week 10:</u>	Genre: The Teen Film
Screening:	<i>Heathers</i> (Michael Lehmann, USA, 1988)
Readings:	Altman, Rick. <i>Film/Genre</i> . London: British Film Institute, 1999. 13-29. Neale, Steve. <i>Genre and Hollywood</i> . London and New York: Routledge, 2000.

<u>Week 11:</u>	Representation: Race and Ethnicity
Screenings:	<i>Candyman</i> (Bernard Rose, USA, 1992)
Readings:	Required: Recommended: Nadel, Alan. "A Whole New [Disney] World Order: Aladdin, Atomic Power and the Muslim Middle East." <i>Visions of the East: Orientalism in Film</i> . Eds. Matthew Bernstein and Gaylyn Studlar. New Brunswick, NJ: Rutgers University Press, 1997. 184-203.

<u>Week 12:</u>	Closing Credits (No Screening: Queen's Birthday Holiday)
Reading:	TBA

Final assignment due on Monday, June 16th at 4pm