

University of Wales Trinity Saint David



FILM ANALYSIS

2019-20

HPMF5003

FILM ANALYSIS (HPMF5003)

20 Credit Module

Lecture Room: TL10

Thursday: Lecture 10.00-12.00; tutorial 12.00-13.00

Module Coordinator: Dr Matt Jones

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SYLLABUS

This module will introduce students to film analysis, including case studies of the work of a range of film directors, and analysis of formal strategies and styles. Students will engage with and analyse the ideological and representational implications of these formal strategies, and their impact upon the spectator's understanding of the films' content. A range of disciplines will be explored, including cinematography, editing, film narration, and the consideration of the validity of the concept of 'the auteur' in contemporary film studies. There will also be an opportunity to engage with sound design.

Students should prepare for the classes by watching the films scheduled for seminars. These are listed in the 'Essential Texts' section on page 5. You will be encouraged to draw upon other film texts beyond those discussed in classes.

Where appropriate, students will be encouraged to apply the theory discussed in the module to their own film projects.

AIM(S)

- To critically evaluate the production styles and techniques of a number of contemporary film directors.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- provide detailed formal and critical analyses of film texts, using appropriate theoretical and academic materials;
- critically evaluate the content, formal methodologies and styles of the films produced by selected directors.

LEARNING AND TEACHING STRATEGY

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24
Independent learning	152	76
Placement learning		
TOTAL	200	100%

TIMETABLE

The course is taught over a twelve-week period, starting in week one of Semester one. Each seminar will last for two hours, followed by a one-hour tutorial. There will be a reading week in week six, during which presentations will be given by students. Please see weekly schedule in the Module Outline (p.6) for the timetable details.

TRANSFERABLE SKILLS

Note-taking, giving presentations, research skills, writing essays, communication, evaluative and analytical skills. Recognition of formal techniques involved in the construction of film texts.

MODULE EVALUATION

At the end of the module you will be asked to complete a module evaluation form. Please refer to the learning outcomes when making your evaluation.

READING LIST

Module Code	HPMF5003
Module Title	Film Analysis
Classification	Reading List entry
Essential	Bordwell, D., Thompson, K. and Smith, J. (2016) <i>Film Art: An Introduction</i> (11 th ed.). New York: McGraw-Hill.
Essential	Grant, B.K. (ed.) (2008) <i>Auteurs and Authorship: A Film Reader</i> . Oxford: Blackwell.
Further	Butler, D. (2009) <i>Fantasy Cinema: Impossible Worlds on Screen</i> (Short Cuts series). London: Wallflower.
Further	Corrigan, T. and White, P. (2015) <i>The Film Experience: An Introduction</i> (4 th ed.). Basingstoke: Palgrave.
Further	Etherington-Wright, C. and Doughty, R. (2017) <i>Understanding Film Theory</i> (2 nd ed.). Basingstoke: Palgrave.
Further	Geiger, J. and Rutsky, R.L. (2013) <i>Film Analysis: A Norton Reader</i> . London: Norton.
Further	Lehman, P. and Luhr, W. (2008) <i>Thinking About Movies: Watching, Questioning, Enjoying</i> (3 rd ed.). Oxford: Wiley-Blackwell.
Further	Sellors, C.P. (2010) <i>Film Authorship: Auteurs and Other Myths</i> (Short Cuts series). London: Wallflower.
Further	Ward, P. (2006) <i>Documentary: The Margins of Reality</i> (Short Cuts series). London: Wallflower.

Journals

Cinema Journal

Historical Journal of Film, Radio and Television

Quarterly Review of Film and Video

Screen

Sight and Sound

Websites

www.afi.com

www.bfi.org.uk

www.imdb.com

Students will be directed to appropriate online resources over the course of the module. Students should also use the library catalogue to source texts relevant to the study of individual films and filmmakers.

ESSENTIAL TEXTS:

Ossessione (Visconti, 1946)

Shane (Stevens, 1953)

Psycho (Hitchcock, 1960)

For a Few Dollars More (Leone, 1965)

Easy Rider (Hopper, 1969)

Mean Streets (Scorsese, 1973)

Chinatown (Polanski, 1974)

Taxi Driver (Scorsese, 1976)

The Shining (Kubrick, 1980)

Scarface (De Palma, 1984)

Paris, Texas (Wenders, 1984)

Thelma and Louise (Scott, 1991)

Pulp Fiction (Tarantino, 1994)

Trainspotting (Boyle, 1996)

Funny Games (Haneke, 1997)

Hero (Zhang Yimou, 2002)

Bombón: El Perro (Sorin, 2005)

No Country for Old Men (Coens, 2007)

Inglourious Basterds (Tarantino, 2009)

Django Unchained (Tarantino, 2012)

Peaky Blinders (BBC TV series, 2013-present)

Lady Bird (Gerwig, 2017)

MODULE OUTLINE

Week One (Thursday 26th September)

Cinematography and Editing (1)

The Shining; No Country for Old Men

Week Two (Thursday 3rd October)

Cinematography and Editing (2)

Ossessione; Paris, Texas; Funny Games

Week Three (Thursday 10th October)

Film Narration

Chinatown; Hero

Week Four (Thursday 17th October)

Film Narration and Ideology

The Searchers; Pulp Fiction

Week Five (Thursday 24th October)

Semiotics: reading visual signs

Chinatown; Hero; Volver

Week Six

READING WEEK

Week Seven (Thursday 7th November)

STUDENT PRESENTATIONS (schedule to be agreed between tutor and students and published via Moodle)

Week Eight (Thursday 14th November)

Reading Genre (1): The Western

Shane; For a Few Dollars More

Week Nine (Thursday 21st November)

Reading Genre (2): The Road Movie

Easy Rider; Bombón: El Perro

Week Ten (Thursday 28th November)

Reading Identity

Thelma and Louise; Trainspotting; Lady Bird

Week Eleven (Thursday 5th December)

Sound and Title Design

Psycho; For a Few Dollars More; Mean Streets; Pulp Fiction; Trainspotting; Peaky Blinders

Week Twelve (Thursday 12th December)

Auteur study: Quentin Tarantino

Pulp Fiction; Inglourious Basterds; Django Unchained

LEVEL 5 ASSESSMENT SPECIFICATION			
Module:	Film Analysis		
Module code:	CAMF5003	Contribution to Overall Module Assessment (%):	50
Lecturer:	MJ	Internal Verifier:	BA
Assignment Title:	Assessment 1: Presentation	Word count (or equivalent):	15-20 minute presentation equivalent to 2500 words
Submission deadline:	7th Nov 2019	Return date of provisional marks & written feedback:	5th Dec 2019
Submission method:	All written assessments, where practical and possible, must be submitted via Turnitin unless otherwise instructed by the Lecturer. (Please DO NOT put this assessment specification into Turnitin or it will match many similarities with other students' submissions.) Late submission of the assessment will result in a late penalty mark. Penalties for late submission: Up to one week late, maximum mark of 40%. Over one week late, 0%. Only the Extenuating Circumstances Panel may approve a change to submission dates.		
Academic honesty / referencing:	Academic honesty is required. In the main body of your submission you must give credit to authors on whose research and ideas your work is based. Append to your submission a reference list that indicates the books, articles, etc. that you have used, cited or quoted in order to complete this assessment.		

Module Learning Outcomes (from module syllabus)
• provide detailed formal and critical analyses of film texts, using appropriate theoretical and academic materials; • critically evaluate the content, formal methodologies and styles of the films produced by selected directors

TASK DESCRIPTION

Assessment 1 (50%): Presentation (15-20 minutes, to the equivalent of 2,500 words)

To comprise of:

- an oral presentation of 15-20 minutes' duration. The presenter must critically analyse and/or deconstruct the text under investigation, applying theoretical approaches to their arguments.

At least ONE of the films you discuss should be an essential text.

Assignment due: Thursday 7th November 2019

Feedback will be given by Thursday 5th December 2019

Your presentation script must be produced in a Microsoft Word compatible document and submitted via Moodle before the presentation.

Work should be double spaced, page numbered, and fully referenced according to the university's Harvard Referencing Guide. Your module code, assessment number, and student number should be visible.

Filmographies and bibliographies must be included in the submission of all written work.

A word count should be supplied at the end of your work, which should not include filmographies and bibliographies.

NOTE: The guidance offered below is linked to the five generic assessment criteria on the module marking proformer.

A full rubric for the assessment criteria related to this assessment and level of study can be found on the Film and Media Moodle homepage.

1. Engagement with Research

Your work must be informed and supported by scholarly material that is *relevant* to and *focused* on the task(s) set. You should provide evidence that you have accessed an appropriate *range* of sources, which may be academic, governmental and industrial; these sources may include academic journal articles, textbooks, current news articles, organisational documents, and websites. You should consider the *credibility* of your sources; academic journals are normally highly credible sources while websites require careful consideration/selection and should be used sparingly. Any sources you use should be current and up-to-date, mostly published within the last five years or so, though seminal/important works in the field may be older. You must provide *evidence* of your research/own reading throughout your work, using a suitable referencing system, including in-text citations in the main body of your work and a reference list at the end of your work.

Guidance specific to this assessment: *You need to demonstrate your ability to engage with literature skills by using relevant and focused scholarly materials from an appropriate range of current and/or seminal sources, evaluating the credibility of these sources, and ensure that your work is properly referenced.*

2. Knowledge and Understanding Skills

At level 5, you should be able to demonstrate: sound knowledge and critical understanding of the well-established concepts and principles of the subject area and the way in which those principles have developed; knowledge of the main methods of enquiry in the discipline. *Knowledge* relates to the facts, information and skills you have acquired through your learning. You demonstrate your *understanding* by interpreting the meaning of the facts and information (knowledge). This means that you need to select and include in your work the concepts, techniques, models, theories, etc. appropriate to the task(s) set. You should be able to explain the theories, concepts, etc. meaningfully to show your understanding. Your mark/grade will also depend upon the *extent* to which you demonstrate your knowledge and understanding.

Guidance specific to this assessment: *You need to demonstrate your knowledge and understanding of the main theoretical discourses behind the film text.*

3. Cognitive and Intellectual Skills

You should be able to critically analyse information, and propose solutions to problems arising from that analysis, including the critical evaluation of the appropriateness of different approaches to solving problems. Your work must contain evidence of logical, analytical thinking, evaluation and synthesis. For example, to examine and break information down into parts, make inferences, compile, compare and contrast information. This means not just describing what! But also justifying: Why? How? When? Who? Where? At what cost? At all times, you must provide justification/evidence for your arguments and judgements. Evidence that you have reflected upon the ideas of others within the subject area is crucial to you providing a reasoned and informed debate within your work. Furthermore, you should provide evidence that you are able to make sound judgements and convincing arguments using data and concepts, with an understanding of the

limits of knowledge, and how this influences analyses and interpretations. Sound, valid conclusions are necessary and must be derived from the content of your work. Where relevant, alternative solutions and recommendations may be proposed.

Guidance specific to this assessment: *You need to demonstrate cognitive and intellectual skills through the critical analysis of the broad principles underlying the film text(s) you have chosen, presenting coherent arguments supported by a range of credible scholarly materials.*

4. Practical Skills

At level 5, you should be able to use/deploy a range of established techniques within the discipline, and apply underlying concepts and principles outside the context in which they were first studied, including, where appropriate, the application of those principles in an employment context. You should be able to demonstrate how the subject-related concepts and ideas relate to real world situations and/or a particular context. How do they work in practice? You will deploy models, methods, techniques, and/or theories, in that context, to assess current situations, perhaps to formulate plans or solutions to solve problems, or to create artefacts, some of which may be creative. This is likely to involve, for instance, the use of real world artefacts, examples and cases, the application of a model within an organisation and/or benchmarking one theory or organisation against others based on stated criteria. You should show awareness of the limitations of concepts and theories when applied in particular contexts.

Guidance specific to this assessment: *You need to demonstrate practical skills through the close, critical and formal analysis of the genre text(s) you have chosen, forming a connection between your analysis and your main theoretical arguments. You need to demonstrate good presentation skills and effective resource management, including managing your time and display materials.*

5. Transferable Skills for Life and Professional Practice

Your work must provide evidence of the qualities and transferable skills necessary for employment requiring the exercise of personal responsibility and decision-making. This includes demonstrating: professional development to advance existing skills and acquire new competences that will enable you to assume significant responsibility within organisations; that you can initiate and complete tasks and procedures, whether individually and/or collaboratively; that you can use appropriate media to effectively communicate information, arguments and analysis in a variety of forms to specialist and non-specialist audiences; fluency of expression; clarity and effectiveness in presentation and organisation. Work should be coherent and well-structured in presentation and organisation.

Guidance specific to this assessment: *You must provide evidence of the qualities and transferable skills appropriate to the task, demonstrating a professional attitude by engaging clearly and directly with your audience, providing clear and well-structured display material and managing your time effectively.*

LEVEL 5 ASSESSMENT SPECIFICATION

Module:	Film Analysis		
Module code:	HPMF5003	Contribution to Overall Module Assessment (%):	50
Lecturer:	MJ	Internal Verifier:	BA
Assignment Title:	Assessment 2: Film Analysis Essay	Word count (or equivalent):	2,500 words
Submission deadline:	Noon, Monday 6th January 2020	Return date of provisional marks & written feedback:	Monday 3rd February 2020
Submission method:	All written assessments, where practical and possible, must be submitted via Turnitin unless otherwise instructed by the Lecturer. (Please DO NOT put this assessment specification into Turnitin or it will match many similarities with other students' submissions.) Late submission of the assessment will result in a late penalty mark. Penalties for late submission: Up to one week late, maximum mark of 40%. Over one week late, 0%. Only the Extenuating Circumstances Panel may approve a change to submission dates.		
Academic honesty / referencing:	Academic honesty is required. In the main body of your submission you must give credit to authors on whose research and ideas your work is based. Append to your submission a reference list that indicates the books, articles, etc. that you have used, cited or quoted in order to complete this assessment.		

Module Learning Outcomes (from module syllabus)

- provide detailed formal and critical analyses of film texts, using appropriate theoretical and academic materials;
- critically evaluate the content, formal methodologies and styles of the films produced by selected directors

TASK DESCRIPTION

Assessment 2 (50%): Essay (2500 words)

Assignment due: Noon, Monday 6th January 2020

Answer one of the following questions:

- Analyse and discuss the cinematography and mise-en-scene of TWO contrasting films, providing a semiotic reading of the texts.
- Do you agree that certain directors can bring their own distinctive style to a film, irrespective of the genre to which that film is said to belong? Contextualise your argument with reference to current scholarship on auteur theory.
- Compare and contrast the editing styles of TWO essential texts and discuss the effect that this has upon the meaning of the film.
- What are the harmful effects of stereotyping in film, and how have filmmakers been instrumental in constructing – AND deconstructing – stereotypes?
- Discuss the effectiveness of the musical soundtrack in TWO films, each by a different director, analysing the interaction between music and image.

You must refer to at least TWO module texts in support of your argument.

You must avoid using the same texts and examples or the same subject matter in your assignments.

Work should be labelled with your student number, module code, and assignment number and full title. The topic being addressed should be produced in full at the beginning of the piece. All written work must be produced in a Microsoft Word compatible document and submitted via Moodle by the deadlines given above. Work should be double spaced, page numbered, fully referenced according to the university's Harvard Referencing Guide. Filmographies and bibliographies must be included in the submission of all written work.

A word count should be supplied at the end of your work, which should not include filmographies and bibliographies.

GUIDANCE FOR STUDENTS IN THE COMPLETION OF TASKS

NOTE: The guidance offered below is linked to the five generic assessment criteria on the module marking proformer.

A full rubric for the assessment criteria related to this assessment and level of study can be found on the Film and Media Moodle homepage.

1. Engagement with Research

Your work must be informed and supported by scholarly material that is *relevant* to and *focused* on the task(s) set. You should provide evidence that you have accessed an appropriate *range* of sources, which may be academic, governmental and industrial; these sources may include academic journal articles, textbooks, current news articles, organisational documents, and websites. You should consider the *credibility* of your sources; academic journals are normally highly credible sources while websites require careful consideration/selection and should be used sparingly. Any sources you use should be current and up-to-date, mostly published within the last five years or so, though seminal/important works in the field may be older. You must provide *evidence* of your research/own reading throughout your work, using a suitable referencing system, including in-text citations in the main body of your work and a reference list at the end of your work.

Guidance specific to this assessment: *You need to demonstrate your ability to engage with literature skills by using relevant and focused scholarly materials from an appropriate range of current and/or seminal sources, evaluating the credibility of these sources, and ensure that your work is properly referenced.*

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At level 5 you should be able to demonstrate: sound knowledge and critical understanding of the well-established concepts and principles of the subject area and the way in which those principles have developed; knowledge of the main methods of enquiry in the discipline. *Knowledge* relates to the facts, information and skills you have acquired through your learning. You demonstrate your *understanding* by interpreting the meaning of the facts and information (knowledge). This means that you need to select and include in your work the concepts, techniques, models, theories, etc. appropriate to the task(s) set. You should be able to explain the theories, concepts, etc. meaningfully to show your understanding. Your mark/grade will also depend upon the *extent* to which you demonstrate your knowledge and understanding.

Guidance specific to this assessment: *You need to demonstrate your knowledge and understanding of the main theoretical discourses behind the film texts.*

3. Cognitive and Intellectual Skills

You should be able to critically analyse information, and propose solutions to problems arising from that analysis, including the critical evaluation of the appropriateness of different approaches to solving problems. Your work must contain evidence of logical, analytical thinking, evaluation and synthesis. For example, to examine and break information down into parts, make inferences, compile, compare and contrast information. This means not just describing what! But also justifying: Why? How? When? Who? Where? At what cost? You must provide justification/evidence for your arguments and judgements. Evidence that you have reflected upon the ideas of others within the subject area is crucial to you providing a reasoned and informed debate within your work. Furthermore, you should provide evidence that you are able to make sound judgements and convincing arguments using data and concepts, with an understanding of the limits of knowledge, and how this influences analyses and interpretations. Sound, valid conclusions are necessary and must be derived from the content of your work. Where relevant, alternative solutions and recommendations may be proposed.

Guidance specific to this assessment: You need to demonstrate cognitive and intellectual skills through the critical analysis of the broad principles underlying the film text(s) you have chosen, presenting coherent arguments supported by a range of credible scholarly materials.

4. Practical Skills

At level 5, you should be able to use/deploy a range of established techniques within the discipline and apply underlying concepts and principles outside the context in which they were first studied, including, where appropriate, the application of those principles in an employment context. You should be able to demonstrate how the subject-related concepts and ideas relate to real world situations and/or a particular context. How do they work in practice? You will deploy models, methods, techniques, and/or theories, in that context, to assess current situations, perhaps to formulate plans or solutions to solve problems, or to create artefacts, some of which may be creative. This is likely to involve, for instance, the use of real world artefacts, examples and cases, the application of a model within an organisation and/or benchmarking one theory or organisation against others based on stated criteria. You should show awareness of the limitations of concepts and theories when applied in particular contexts.

Guidance specific to this assessment: You need to demonstrate practical skills through the close, critical and formal analysis of the film text(s) you have chosen, forming a connection between your analysis and your main theoretical arguments.

5. Transferable Skills for Life and Professional Practice

Your work must provide evidence of the qualities and transferable skills necessary for employment requiring the exercise of personal responsibility and decision-making. This includes demonstrating: professional development to advance existing skills and

acquire new competences that will enable you to assume significant responsibility within organisations; that you can initiate and complete tasks and procedures, whether individually and/or collaboratively; that you can use appropriate media to effectively communicate information, arguments and analysis in a variety of forms to specialist and non-specialist audiences; fluency of expression; clarity and effectiveness in presentation and organisation. Work should be coherent and well-structured in presentation and organisation.

Guidance specific to this assessment: *You must provide evidence of the qualities and transferable skills appropriate to the task, demonstrating a professional attitude by managing your resources effectively, including your study materials and the time allocated to the task, and through effective communication, including verbal and written communication with your tutors.*

Feedback

Feedback is an essential part of all education and training programmes. It helps learners to maximise their potential at different stages of training, raise their awareness of strengths and areas for improvement, and identify actions to be taken to improve performance.

Feedback can be seen as informal (for example in day-to-day encounters between teachers and students or trainees, between peers or between colleagues) or formal (for example as part of written or clinical assessment). However, there is no sharp dividing line between assessment and teaching in the area of giving feedback on learning. Feedback is part of the overall dialogue or interaction between teacher and learner, not a one-way communication.

During your studies you will therefore receive feedback in many ways, including the following:

- Dialogue between teachers and students in formal classes
- Direct questions and responses from teachers inside and outside formal classes
- Email correspondence between teachers and students
- Interactions between students and teachers using the module message board on Moodle
- Informal comments and responses to pitches and presentations in classes
- Comments and annotations added to written submissions, such as essays and reflective journals
- Formal written feedback in response to assignments recorded on the summative assessment module feedback forms – see the final page of this booklet.

You will have the opportunity to discuss your feedback with your module tutor. Feedback will be returned within 4 weeks of submission.