Module Title	Film Analysis (NEW)
Programme(s)/Course	Film Practice
Level	5
Semester	1
Ref No:	
Credit Value	20 CAT Points
Student Study hours	Contact hours: 48 Student managed learning hours: 152
Pre-requisite learning	None
Co-requisites	None
Excluded combinations	None
Module Coordinator	Matthew Hawkins hawkinm4@lsbu.ac.uk
Parent School	Division of Film and Media, School of Arts & Creative Industries
Parent Course	Film Practice
JACS Code	W690
Description	This module includes a film screening series, lectures and seminars designed to explore the way dramatic narratives work and are constructed. Narrative Theory in the context of Film is about the relationship between characters in a film, between author and text, and between text and audience. How do we know what we are expected to know when watching a film? How are our sympathies provoked and our curiosity stoked by onscreen drama? The module will culminate in a 2000 word essay focused on an aspect of narrative screen theory that is intended to help you better understand how narrative works on screen and how you might thereby develop your own original screen narratives.
Aims	The aims of this module are to: • Develop students' ability to understand the various ways that screenplays and films communicate story and drama (through narration, dialogue, action, scene description, camera placement, point of view, sequencing, ellipsis and plotting) • Equip students with the intellectual grounding required to develop their own original narrative films. • Develop students' ability to reflect on the relation between theory and practice. • Develop students' ability to conduct a sustained piece of film analysis in preparation for a written Research Project at third year.
Learning outcomes	At the end of this Module students should be able to: **Knowledge and Understanding** Recognise the various parameters that contribute to narrative comprehension and authorship with a view to being able to manipulate those same parameters in their own screenwriting and filmmaking practices. **Intellectual Skills**

	Utilise a conceptual framework to analyse the aesthetic and ideological parameters of a film narrative. Recognise the significance of cultural and theoretical contexts in both the development and reception of films. **Practical Skills** Analyse the conflicts and drives essential to dramatisation and characterisation. **Transferable Skills** Write an academically informed, original essay that conforms to established standards of publication.
Employability	Your ability to communicate complicated ideas clearly through the written word is one of the most sought after skills imaginable in the creative industries. Whether you end up in a creative job, in management, advertising or education it will be your ability to write and think clearly that will enable you to approach employers with an air of confidence. Being able to critically analyse a film enables you to take control of the kinds of ideas and messages that come your way through various media platforms and, crucially, enables you to have an impact on the way the world is represented. Critical and analytical thinking is a core capacity of the most successful practitioners working today in the creative media industries.
Teaching & Learning Pattern	The module runs for 12 weeks and includes weekly film screenings, lectures and seminars.
Indicative content	• Analysis of Narrative in Film • Narrative theory • The discipline of spectatorship • Essay writing skills • Criticality and research skills
Assessment method	*Formative* Students will get formative feedback in groups and individually to develop their understanding of critical interrogation and film analysis in relation to intermediate level essay writing. SUMMATIVE Coursework 1 — Essay (100%) 2000 word essay answering one of a number of supplied essay questions on such topics as: allegory, narrative structure, focalisation, narration and the politics of representation (ideology). Or Audio Visual Essay (100%) Produce a five to six minute audio visual essay answering one of a number of supplied essay questions on such topics as: allegory, narrative structure,

	focalisation, narration and the politics of representation (ideology). The audio visual essay will be supported by a 300 word supportive statement and full bibliography.
Indicative Reading	CORE READING: Bordwell D (1987) Narration in the Fiction Film. The University of Wisconsin: Wisconsin Press. _____ (2007) 'Three Dimensions of Film Narrative' in *Poetics of Cinema*. Routledge, New York (see especially p.27 onwards). Branigan, E. (1992) Narrative Comprehension and Film. London: Routledge. Buckland, W (Ed) (2008) Puzzle Films: Complex Storytelling in Contemporary Cinema. Oxford: Wiley-Blackwell. Burch, N. (1981) Theory of Film Practice. New York: Princeton University Press. Fabe, M (2014) Closely Watched Films: An Introduction to the Art of Narrative Film Technique. Los Angeles, University of California Press. Garwood, I (2016) The Sense of Film Narration. Edinburgh University Press: Edinburgh. Gibbs J (2012) Mise-En-Scene: Film Style and Interpretation. London: Wallflower. Horton, A. (2000) Writing the Character-Centered Screenplay (Updated and Expanded edition). London: University of California Press. McMahan, Alison (1999) 'The Effect of Multiform Narrative on Subjectivity' in *Screen*, Volume 40, Issue 2, Pp. 146-157. Stam, R and R Burgoyne (1996). New Vocabularies In Film Semiotics: Structuralism, Poststructuralism And Beyond. London: Routledge. (particularly Pp. 81- 102) Xavier, I (2008) 'Historical Allegory' in Miller, T and R Stam (eds) *A Companion to Film Theory*. Blackwell Publishing: Oxford. Yorke, J (2013) Into The Woods: How Stories Work and Why We Tell Them. London: Penguin Books. OPTIONAL READING: Bordwell, D. & Carroll, N (1996) Post Theory: Reconstructing Film Studies. Madison: University of Wisconsin Press. Comolli, Jean-Louis and Narboni, Jean 'Cinema/ideology/criticism' in Leo Braudy & Marshall Cohen (Eds) Film Theory and Criticism. Oxford: OUP. 1999 Dillon, Grace L (2012) 'Diaspora narrative in "Battlestar Galactica"' in *Science Fiction Film and Television* 5.1 (Spring 2012): 1-21. Newman, Michael Z. (2007) 'From Beats to Arcs: Toward a Poetics of Television Narrative' in The Velvet Light Trap - A Critical Journal of Film and Television (Fall 2006): 16-28. Peterson, Christopher (2013) 'The Magic Cave of Allegory: Lars von Trier's "Melancholia"' in Discourse: Journal for Theoretical Studies in Media and Culture, 35.3 (Fall 2013): 400-422,432. Yin Zhu-hui, Yun Miao (2012) 'Rhetorical Devices in Dialogues of The Big Bang Theory' in Sino-US English Teaching, June, Vol. 9, No. 6, 1220-1229
Other Learning Resources	John Yorke: "Into The Woods" | Talks at Google https://www.youtube.com/watch?v=P0UZHUnB5pQ

	Presentations, online journals, manuals, the module guide and other relevant materials will be available through the University's Virtual Learning Environment (VLE) Moodle.