

Module Title	Reading the Screen: Analysis and Design
Programme(s)/Course	BA Film Studies
Level	4
Semester	1
Ref No:	NEW
Credit Value	CAT Points 20
Student Study hours	Contact hours: 48 Student managed learning hours: 152
Pre-requisite learning	N/A
Co-requisites	N/A
Excluded combinations	N/A
Module Coordinator	Peter Hurley Hurleyp3@lsbu.ac.uk
Parent Department	Division of Film and Media, School of Arts and Creative Industries
Parent Course	BA Film Studies
JACS Code	W600
Description	This module introduces students to a range of different approaches to the study of film. The module introduces students to a range of narrative and non-narrative forms and offers a basic introduction to film style with a focus on the elements of mise-en-scene, camera work, editing and sound. The emphasis is on providing students with the tools necessary for the detailed and comprehensive analysis and interpretation of film. This module prepares students for the second semester, in which analysis will enter a creative dialogue with different aspects of film theory.
Aims	The aims of this module are to <ul style="list-style-type: none"> • provide an introduction to a range of narrative and non-narrative modes of narration • introduce students to a range of narrational techniques available in film: mise-en-scene, camera work, editing and sound • encourage students to develop skills for the analysis and interpretation of film
Learning outcomes	On successful completion of the module students will be able to: <p>Knowledge and Understanding:</p> <ul style="list-style-type: none"> • identify the various modes and of conventions of film narrative • apply close reading techniques to the analysis of shots and sequences using accurate and precise terminology in the analysis of film in oral and written work <p>Intellectual Skills:</p> <ul style="list-style-type: none"> • grasp the methods that structure a theoretical and aesthetic inquiry into film • understand and evaluate ideas and arguments using module material <p>Practical Skills:</p> <ul style="list-style-type: none"> • select and access relevant research material in the library and online resources <p>Transferable Skills:</p> <ul style="list-style-type: none"> • good oral and written communication skills • research, critical-analytical, and cognitive skills
Employability	This module will prepare students for roles associated with the media and creative industries. Employability of students is enhanced by specific knowledge gained and intellectual and practical skills learned on the module. This module promotes high-level verbal and written communication, essential in the workplace. It also provides experience and develops skills in planning, team-working and independent thought, good interpersonal qualities and problem solving. These so-called 'soft' skills are vitally important in all branches of the Media Industries. Transferable skills include analytical skills, creative problem solving, and working to a brief.
Teaching & Learning Pattern	This module will be delivered over a 12-week period. Each week will normally consist of a 4 hour class comprising: <ul style="list-style-type: none"> • A lecture programme

	<ul style="list-style-type: none"> • A series of film screenings • Seminar discussions and exercises including small groupwork. <p>Students are expected to prepare for the seminars in advance by reading the relevant material from the Moodle based weekly reading, and from the reading list provided. Students will be encouraged to formulate opinions and participate in seminar discussions.</p>
Indicative content	<p>Lectures and seminars introducing and discussing</p> <ul style="list-style-type: none"> • Mise-en-scene analysis • The role of the camera • The use of sound • Editing methods • Narrative • Genre • Case Studies focussing on methods and application of film analysis
Assessment method	<p><i>Formative:</i></p> <p>Formative assessments will be embedded in the delivery of teaching, providing students with the opportunity to receive feedback on their performance before the final summative deadlines. This will mainly take place in seminar discussions of film screenings/ lecture content/ weekly readings, and will include tutor feedback on student contributions, as well as self-and-peer assessment of seminar tasks. In addition, students will be expected to complete formative skills exercises (focusing on shot-by-shot extract analyses and group presentations) during the course of this module.</p> <p><i>Summative:</i></p> <p>CW1: 1 Shot by shot analysis of a short sequence of a selected film (1000 words)(40%) CW2: A Group Presentation (60%)</p>
Indicative Reading	<p>CORE READING:</p> <p>Bordwell, D. & Thompson, K. (2016) <i>Film Art: an Introduction</i>. (11th ed.) McGraw Hill Braudy, L. & Cohen, M. (eds.) <i>Film Theory and Criticism</i>. (8th ed.) Oxford: OUP. 2016 Collins, J; Radner, H; Preacher Collins, A (eds) (1993) <i>Film Theory Goes to the Movies</i>, New York: Routledge. Cook, P. & Bernink, M. (2009)<i>The Cinema Book</i>. (3rd ed.) London: BFI. Gianetti, L. (2002) 9th edition, <i>Understanding Movies</i>, New Jersey: Prentice Hall Hill, J. & Church Gibson, P (eds) (2000) <i>Film Studies: Critical Approaches</i>, Oxford: Oxford University Press. [See section: The Film Text: Theoretical Frameworks]. Maltby, R. (2003) 2nd edition, <i>Hollywood Cinema</i>, Oxford: Blackwell. Stam, R. (2000) <i>Film Theory: An Introduction</i>, Oxford: Blackwell. Stam, R. & Miller, T. (eds) (2000) <i>Film Theory: An Anthology</i>, Oxford: Blackwell.</p> <p>OPTIONAL READING:</p> <p>Bould, Mark (2009) <i>the cinema of John Sayles</i>. London: Wallflower. Purse, L. (2013). <i>Digital Imaging in Popular Cinema</i>. Edinburgh: Edinburgh University Press Purse, L. (2011) <i>Contemporary Action Cinema</i>. Edinburgh: Edinburgh University Press Tasker, Y. (2004) (ed) <i>Action and Adventure Cinema</i>. London: Routledge. Wilson, G. M. (1986) <i>Narration in Light</i>. Baltimore: John Hopkins University Press. Wood, Aylish (2007) <i>Digital Encounters</i>. London: Routledge. Wood, R. (2003) <i>Hollywood from Vietnam to Reagan ... and Beyond</i>. New York. New Columbia University Press.</p>
Other Learning Resources	<p>The Moodle site will contain a weekly schedule of lecture notes, readings, and seminar preparation, along with assessment information, the module guide and other relevant materials.</p>

Indicative Screening:

L'Atalante (Sean Vigo, France,, 1933)

The Big Sleep (Howard Hawks, US, 1946)

The Night of the Hunter (Charles Laughton, US, 1955)

Sequences and clips of a range of film including Soviet montage films and genre films