

Module Descriptor

Module Title	Screen Analysis
Programme(s)/Course	BA Film & Television Practice
Level	5
Semester	2
Module Code:	FAM_5_SAN
Credit Value	20 CAT Points
Student Study hours	Contact hours: 36 Student managed learning hours: 164
Pre-requisite learning	None
Co-requisites	None
Excluded combinations	None
Module Coordinator	TBC
Parent School	Division of Film, School of Arts & Creative Industries
Parent Course	BA Film and Television Practice
JACS Code	W610
Description	This module develops a range of critical approaches and theoretical frameworks introduced in Year 1 such as Realism and Ideology, Systems of Representation, and Narrative and Point of View. Students will deepen their understanding of the relationship between theory and practice through the study of film and TV texts which articulate the themes and theories encountered. Additionally, students will be introduced to the Video Essay form and develop research and communication skills in preparation for the Third Year Research Project.
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) • Develop students' ability to creatively interpret and apply theories, concepts and other critical material to processes and practices of film, television and other forms of media communication. • 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 1. Use conceptual frameworks and theories relevant to the critique, production, circulation and reception of film and television. Intellectual Skills 2. Creatively interpret and apply theories, concepts and other critical material to processes and practices of film, television and other forms of media communication.

	3. Think creatively, researching and problem solving in both practical and intellectual contexts, and thereby developing distinctive skills as a critical practitioner. 4. Critically analyse concepts and theories of filmmaking leading to strategic thinking in relation to practices in the field and within the broader context of the media industries. Practical Skills 5. Produce practice work that is informed by, and contextualised within relevant theoretical issues and debates, and which demonstrate an understanding of forms, structures and audiences. Transferable Skills 6. Demonstrate critical learning skills: the ability to function as an effective self-directed learner, using the range of resources and skills available responsibly and ethically; the ability to relate their studies to career and personal development.
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 film and television texts 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	Critical analysis of: • Form and style • Political realism • Representation and ideology • Narrative theory and visual strategies • Epistemic dimensions in film and television • Spectatorship and point of view • 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: 1. 2000 word Essay or 5 – 6 minute Video Essay with word 300 statement (100%)
Indicative Reading	Bordwell D (1987) <i>Narration in the Fiction Film</i>. The University of Wisconsin: Wisconsin Press. _____ (2007) 'Three Dimensions of Film Narrative' in <i>Poetics of Cinema</i>. Routledge, New York (see especially p.27 onwards). Branigan, E. (1992) <i>Narrative Comprehension and Film</i>. London: Routledge. Buckland, W (Ed) (2008) <i>Puzzle Films: Complex Storytelling in Contemporary Cinema</i>. Oxford: Wiley-Blackwell. Burch, N. (1981) <i>Theory of Film Practice</i>. New York: Princeton University Press.

	Fabe, M (2014) <i>Closely Watched Films: An Introduction to the Art of Narrative Film Technique</i>. Los Angeles, University of California Press. Garwood, I (2016) <i>The Sense of Film Narration</i>. Edinburgh University Press: Edinburgh. Gibbs J (2012) <i>Mise-En-Scene: Film Style and Interpretation</i>. London: Wallflower. Gibbs, John and Douglas Pye (2005) <i>Style and Meaning: Studies in the Detailed Analysis of Film</i>. Manchester: Manchester University Press . Horton, A. (2000) <i>Writing the Character-Centered Screenplay</i> (Updated and Expanded edition). London: University of California Press. McMahan, Alison (1999) 'The Effect of Multiform Narrative on Subjectivity' in <i>Screen</i>, Volume 40, Issue 2, Pp. 146-157. Stam, R and R Burgoyne (1996). <i>New Vocabularies In Film Semiotics: Structuralism, Poststructuralism And Beyond</i>. London: Routledge. (particularly Pp. 81- 102) Xavier, I (2008) 'Historical Allegory' in Miller, T and R Stam (eds) <i>A Companion to Film Theory</i>. Blackwell Publishing: Oxford. Yorke, J (2013) <i>Into The Woods: How Stories Work and Why We Tell Them</i>. London: Penguin Books. Wilson, George M (1986) <i>Narration in Light</i>. John Hopkins University Press. Bordwell, D. & Carroll, N (1996) <i>Post Theory: Reconstructing Film Studies</i>. Madison: University of Wisconsin Press. Comolli, Jean-Louis and Narboni, Jean 'Cinema/ideology/criticism' in Leo Braudy & Marshall Cohen (Eds) <i>Film Theory and Criticism</i>. Oxford: OUP. 1999 John Gibbs, Douglas Pye (eds) (2017) <i>The Long Take: Critical Approaches</i>. Palgrave. 'Introduction 1: The Long Take- Critical approaches' and 'Introduction 2: The Long Take- Concepts, Practices, Technologies and Histories' Newman, Michael Z. (2007) 'From Beats to Arcs: Toward a Poetics of Television Narrative' in <i>The Velvet Light Trap - A Critical Journal of Film and Television</i> (Fall 2006): 16-28. Peterson, Christopher (2013) 'The Magic Cave of Allegory: Lars von Trier's "Melancholia"' in <i>Discourse: Journal for Theoretical Studies in Media and Culture</i>, 35.3 (Fall 2013): 400-422,432. Nenad Jovanovic (2017) Brechtian cinemas : montage and theatricality in Jean-Marie Straub and Danièle Huillet, Peter Watkins, and Lars von Trier
Other Learning Resources	Filmography <i>A Girl Walks Home Alone at Night</i> (Ana Lily Amirpour, USA, 2014) <i>All that Heaven Allows</i> (Douglas Sirk, US, 1955) <i>Bacurau</i> (Juliano Dornelles, Kleber Mendonça Filho, Brazil, 2019) <i>Beau Travail</i> (Clair Denis, France 1999) <i>I am Not a Witch</i> (Rungano Nyoni, UK, 2018) <i>Love affair, or the case of the missing switchboard operator</i> (Dusan Makavejev, 1967, Yugoslavia) <i>Midnight, Doctor Who</i> (Alice Troughton, UK, 2008) <i>Moonlight</i> (Barry Jenkins, US, 2016) <i>Mute Fire/ Pirotecnia</i> (Federico Atehortúa Arteaga, Columbia, 2019) (essay film) <i>Prinzessinnenbad/Pool of Princesses</i> (Bettina Bluemer, Germany, 2007) <i>Rocks</i> (Sarah Gavron, UK, 2019) <i>Sorry to Bother You</i> (Boots Riley, USA, 2018) <i>Strange Days</i> (Kathryn Bigelow, US, 1995) <i>The Leftovers</i> (US, 2014-2017) TV series, pilot and first episode John Yorke, <i>Into The Woods</i> / <i>Talks at Google</i> 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.
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