



# ARTS3060 FILM IN THE MEDIA LANDSCAPE

COURSE GUIDE: SESSION 2, 2014

School of the Arts and Media

**FACULTY OF ARTS AND SOCIAL  
SCIENCES**



**UNSW**  
THE UNIVERSITY OF NEW SOUTH WALES

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### **Class locations and times**

Lecture: Wednesday 1-2pm. Webster 327 (Theatrette) (K-G14-327)

Screening: Wednesday 2-4pm. Webster 327 (Theatrette) (K-G14-327)

### **Seminars:**

Monday 12.00—2.00 Webster 306 (SAM Seminar Room) (K-G14-306)

Monday 3.00—5.00 Quadrangle G052 (K-E15-G052)

### **Administrative and Staff Contact Details**

Course convenor

Dr. Teresa Rizzo

[t.rizzo@unsw.edu.au](mailto:t.rizzo@unsw.edu.au)

(02) 93854513

Roberts Webster building

### **Consultation Times**

Monday 2.00--3.00

### **School Office**

School of English, Media and Performing Arts, Room 311U

Level 3, Sir Robert Webster Building

Email: [sam@unsw.edu.au](mailto:sam@unsw.edu.au)

Phone: (02) 9385 4856

When contacting the School or course staff by email you must use your UNSW email address. You should regularly check your mail to this address for communication about the course. You should also include the course code (ARTS3060) in the subject of the email.

## Course Materials And Resources

**This course uses Moodle.** Please visit it every week for updates and course material.

There is **no** course text for this course as links to all the readings have been uploaded to the course **Moodle** site. You are also encouraged to pursue your own research interests and read as widely as possible; a reading list can be found on the Blackboard site.

Links to all of the *essential readings* for this course are found on the course Moodle site. Please bring hard or soft copies of downloaded essays to tutorials. Extra readings are held in the High Use Area in the library. To access the items in HUA (some of which can be downloaded electronically), go to the Library website and enter the course code for this course (ARTS3060). You are also encouraged to use the **film and video collection** in the **UNSW library**.

The Moodle site will also contain information regarding assessment tasks and how to approach them; research resources; essay writing resources; links to relevant databases and online archives; tutorial topics for discussion; and events that may be of interests to students. Copies of essay questions and research tasks will also be posted on the Moodle site. Please make sure you consult Moodle regularly as it contains a course bibliography that will assist you develop a greater understanding of the weekly topics and assist you with the course's assessment tasks. I will also be adding reference material to Moodle regularly in response to student areas of interest (and need).

## Attendance Requirements

- Students are expected and required to attend all class contact hours. Please note this includes lectures, screenings, and tutorials.
- Attendance is recorded at all tutorials. Please ensure that your name has been marked off.
- A student who attends less than 80% of class contact hours without justification may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who arrives more than 15 minutes late may be penalised for non-attendance.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, they should seek permission from the Course Authority. The application should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.
- A Course Authority may excuse a student from classes for up to one month. A student seeking approval to be absent for more than one month must apply in writing to the Dean.
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure.
- For more information about the FASS attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

## Essential Information for FASS/SAM Students

For essential student information relating to: *attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>*

## **Course Details: Course Summary, Aims, Outcomes and Teaching Strategies**

This course is worth 6 Units of Credit. The course runs over 12 weeks. Lectures, screenings run from week 1 to week 12 and seminars run from weeks 2 to 13. You are required to attend the lectures and tutorials. Screenings are not compulsory but it is expected that you will have viewed the film in the week before the tutorial.

### **Course Summary:**

This course examines the shifting place of film in the media landscape by tracing the ways that film has responded to and archived its interactions with other mechanical and electronic media (including radio, TV, the turntable, the telephone, and digital capture and synthesis). By examining the history of media convergences, it thereby places "new" new media in a broader historical framework. The course examines how individual films, genres, and formations of cinema have addressed residual, emergent, and dominant media through their formal and stylistic elements, thematic concerns, and exhibition practices. By comparing different forms of moving image media, the course also explores how practices of archiving media texts and technologies through various storage media shape understandings of time and historical change. The course is structured around three key topics: (1) history of forms of media convergence (2) residual and obsolete media and (3) media times and historiography. This course builds on concepts and debates that are covered in the Level 1 Film studies courses and engages with ideas and debates addressed in other level 2 Film Studies courses, in particular the course ARTS2061.

## **Course Aims, Learning Outcomes And Graduate Attributes**

### **Course aims:**

This course aims to:

1. Promote an understanding of the shifting place of film in an ever-evolving media landscape through the examination of: histories of media convergence; residual, discarded, and obsolete media technologies; and different forms of archiving, exhibiting, and circulating media artifacts.
2. Develop an understanding of the ways in which ideas of time and historical change are shaped by different media technologies and promote an awareness of the role of media artifacts and their accumulation in shaping popular memory.
3. Raise questions about the points of intersection and divergence between Film Theory and Media Theory.
4. Develop your proficiency in critical reading and analysis through the close study of a range of key texts in Film Theory and Media Theory.
5. Develop your ability to develop and present a theoretically informed argument in both written and spoken form.
6. Enhance your awareness of traditions of experimentation in film form.

### **Expected Student Learning Outcomes:**

If you successfully complete this course (ie, you successfully complete all the course requirements and participate fully in the course) you should be able to:

1. Historically contextualise a range of media forms and technologies
2. Recognise the historical formation of your objects of study
3. Understand some of the points of intersection between debates in Film Theory, Media Theory, and

### Critical Theory

4. Develop a critical argument in relation to debates explored in the course
5. Conduct and deploy research in Film Theory
6. Contextualise your own critical position in a debate and recognise its relation to other critical positions and arguments.
7. Design and undertake a research project
8. Write a clear, structured, essay informed by debates in Film Theory

The course aims, learning outcomes, and assessment tasks will also help you to develop some of the “graduate attributes” that UNSW aims to develop in its students. The **graduate attributes** that this course will assist in developing include the following:

1. An understanding of the methods of analysis specific to the discipline of Film Studies
2. A knowledge of the historical development of film as both a specific medium and as part of a constantly evolving media landscape
3. An understanding of the aesthetic, technical, and cultural dimensions of film
4. The skills to analyse and interpret written and audio-visual texts
5. The organisational and communication skills required for effective and creative collaborative work.
6. The conceptual and organisational skills required to undertake self-directed learning
7. Skills in scholarly research as applied to and appropriate for the field of Film Studies
8. An understanding of the role and importance of various forms of archives and information environments for research in film and media.

### Approaches To Learning And Teaching In This Course And Teaching Strategies

This course is taught through weekly lectures, screenings, and tutorials. The **lectures** are structured around the topic for that week and position the topic in relation to both the field itself and in relation to previous work covered in the course. The **screenings** are used to explore that topic and/or to look at how a film or filmmaker poses particular issues and questions of relevance. The **tutorials** are student-led discussions in which the class will work through the debates that are being addressed, raise questions about the material being explored, and begin to take these debates in new directions. To ensure that tutorials run effectively i.e., that issues can be explored and debated—it is important that you do the readings for that week *before* class and note down any problems or questions with the material so that they can be raised in discussion.

As well as the essential reading for the course, you should also undertake your own, independent, research around topics and film practices covered in the course. This research will be particularly valuable for the research essay (the major piece of assessment) and will also enable you to bring other questions and concerns into discussion in tutorials. The teaching strategies used in this course are aimed at meeting the course aims and outcomes. Lectures provide information, context, and discussion about debates and concepts that are being addressed; Tutorials are oriented towards developing your analytical skills and ability to develop an argument, but they are also aimed at developing your skills in group debate and critical discussion. In-class exercises are aimed at developing skills in film analysis and critical reading. They aim to assist your ability to apply concepts to new material and improve your understanding of theoretical concepts and terms. The mix of lectures, tutorials, screenings and independent learning enable you to critically explore and debate concepts as well as begin to apply them to your own areas of interest. Alongside these class activities, it is **strongly recommended** that you complete the library’s online training session ELISE (**Enabling Library and Information Skills for Everyone**). This will provide you will invaluable research skills that will not only be of use to you in your studies but in your later working life as well. There

is also a skills tutorial for students at [Online Information Skills Tutorial](#). You are strongly advised to complete the ELISE session *before* week 6 at the latest!

## **ASSESSMENT TASKS**

### **Assessments**

1. **Practical exercise:** 25% due 9am, August 27
2. **Practical exercise exegesis:** 25% due 9am, September 14
3. **Research essay:** 50% due 4pm October 24

### **Assessment Task 1: Practical Exercise 25% due Weds August 27, 9am**

Using your mobile phone or a photographic digital camera, shoot and upload a 2-minute documentary or experimental film on to a dedicated class Vimeo site. The production needs to articulate one or more of the concepts from the readings. For example, you could explore convergence, performative documentary, autobiographical documentary or interactivity to name a few. You need to have a good understanding of the readings and concepts you will be working with before you begin shooting. We will discuss these in class. The aim of the exercise is to explore the concepts dealt with in the course through a practical exercise. You need to demonstrate that you can think through concepts with the medium. Examples of conceptual films made with mobile media will be shown in class.

You will be working in groups of 2. The clip must be one continuous take and 2 minutes long (no editing is allowed). You can digitally manipulate the clip eg. colour and speed, but no cutting. In addition, no professional equipment is allowed. This is an exercise in using domestic mobile media.

### **Assessment criteria**

- How clearly it articulates your chosen concept(s).
- The extent it uses the medium in an innovative and interesting way?
- How well it thinks through the concept(s) with the medium?

### **Graduate attributes assessed**

1, 2, 3, 5, 6

### **Assessment Task 2: Practical Exercise Exegesis 25% due Weds 3<sup>rd</sup> September, 9am**

This is an individual written assignment that relates to your mobile media production. You are required to write an individual **exegesis of 1000 words** explaining the following.

- How your group distributed the tasks and your role in the exercise (no more than 200 words)
- Define the concept(s) you explored through the production.
- Explain how your production articulated those concepts, including any problems you had with translating them into a visual medium.

### **Assessment criteria**

- Demonstrated research.
- Ability to analyse your production process.
- Skills in independent critical thinking through analysis of the concepts you are working with.
- Understanding of how an audiovisual medium can be used for conceptual work.
- Clarity of expression and writing.

## Graduate Attributes

1, 2, 3, 4, 5, 6, 7, 8,

### Assessment Task 3: 50% Research essay (2500 words) due October 24, 4pm

The research essay provides you with an opportunity to develop your understanding of the field by critically engaging with the questions and topics explored in the course. Essay questions for the final paper will be handed out in week 5 and will be based on topics covered in the course. For your research essay you will be expected to have undertaken your own research (drawing on material in the extra readings list and your own research). To pass this essay you will need to:

- Critically engage with the essay question and the arguments it is addressing.
- Ensure all citations and sources are correctly referenced.
- Draw on **at least 4** academic essays/works from the extra readings list or your own research.

### Assessment criteria:

- Skills in undertaking advanced research
- Ability to analyse and interpret written and audio-visual texts
- Understanding of the methods of analysis specific to the discipline of film studies
- Skills in independent critical thinking through close analysis of specific texts
- Clarity of expression and writing.

## Graduate Attributes

1, 2, 3, 4, 5, 6, 7, 8

### Submission of Assessment Tasks

Assignment 3, the Research Essay, is main formal written assessment task completed outside of class time. To submit the Research Essay you will need to a soft copy of your paper via the Turnitin dropbox accessible on the course Moodle site by the due date and time. You must submit your work in **12-point font, double spaced and paginated**. Do keep an electronic and hard copy yourself.

If you have any **problems submitting** via Turnitin, send your Convener a word.doc version of your assignment **immediately**, together with an explanation of the problem you are encountering. You should then follow the protocol outlined at the following site: <http://teaching.unsw.edu.au/moodle-students-help> Advice about whom to contact is given when you log in to Moodle. Such advice includes the following: If you have trouble logging in, or you cannot see your course once you login, please contact the IT Service Centre for assistance. For enrolment and login issues contact: IT Service Centre Email: [itservicecentre@unsw.edu.au](mailto:itservicecentre@unsw.edu.au) Internal: x51333/ External: (02) 9385-1333/ International: +61 2 9385 1333. If you have difficulty using the Moodle environment or tools, please contact External TELT support. Moodle Mobile is now supported on this version of Moodle.

External TELT Support: Email: [externalteltsupport@unsw.edu.au](mailto:externalteltsupport@unsw.edu.au) Internal: 53331 / External: (02) 9385 3331 / International: +61 2 9385 3331

**Please do not send your Course Conveners a copy of your assignment unless you are unable to submit via Turnitin.** Once you have submitted you will receive a **receipt** to confirm that you have successfully submitted. **Keep this receipt as proof of the date and time that you lodged your assignment. If you do not receive such notification, you must ask your Convener, by email, to check whether your upload was successful.**

## **Important Information**

### **Late Submission**

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM. If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the FASS assessment protocols at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>.

### **Extension Procedure**

- A student seeking an extension should submit a SAM extension application form to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- For more information, see the FASS extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

**Special Consideration** In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL: <https://my.unsw.edu.au/student/atoz/SpecialConsideration.html> Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

### **Essential Information For FASS/SAM Students**

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

## **Academic honesty and plagiarism**

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

- **Copying:** using the same or very similar words to the original text or idea without acknowledging the



source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

- **Inappropriate paraphrasing:** changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.
- **Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.
- **Duplication:** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Details of what plagiarism is can be found on the Learning Centre's Website [Plagiarism & Academic Integrity website \(http://www.lc.unsw.edu.au/plagiarism\)](http://www.lc.unsw.edu.au/plagiarism), in the myUNSW student A-Z: Guide <https://my.unsw.edu.au/student/atoz/Plagiarism.html> and in Appendix A of the [Student Misconduct Procedure \(pdf- https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf\)](https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf).

The Learning Centre also provides substantial education written materials, workshops, and tutorials to aid students, for example:

- Correct referencing practices;
- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre. Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

## Course At A Glance

| LECTURE        | TOPIC   | READINGS  | SCREENINGS                                   |
|----------------|---|---|--|
| Week 1<br>30/7 | How do we situate film in a converging media landscape? | Judd Ethan Ruggill                                      | <i>Paranormal Activity</i>                   |
| Week 2<br>6/8  | Interactive and online documentaries                    | Judith Aston & Sandra Gaydenzi<br>Jon Dovey             | <i>Excerpts from online documentaries</i>    |
| Week 3<br>13/8 | Mobile media: making and watching films on mobile media | Larissa Hjorth<br>Camille Baker, Max Schleser and Kasia | <i>Mobile Phone films and film festivals</i> |

|                  |   |                                     |  |
|------------------|---|-------------------------------------|--|
|                  |   | Molga                               |  |
| Week 4<br>20/8   | Public and private screens: autobiographical filmmaking | Doninique Bluher                    | <i>The Beaches of Agnès (Agnès Varda, 2008)</i>      |
| Week 5<br>27/8   | Collaborative filmmaking                                | Nancy E. Wright<br>Therese Davis    | <i>10 Canoes</i>                                     |
| Week 6<br>3/9    | Mobile Phone Films                                      |                                     | <i>Film projects presentations</i>                   |
| Week 7<br>10/9   | Transmedia Storytelling and Participatory culture       | Henry Jenkins<br>Anna Zaluczkowska  | <i>The Matrix</i>                                    |
| Week 8<br>17/9   | Alternate Reality Games                                 | Christy Dena                        | <i>Why So Serious (ARG)</i><br><i>The Dark Night</i> |
| Week 9<br>24/9   | Fan Generated Content                                   | Julie Levin Russo<br>Jose van Dijck | <i>Fan vids online</i>                               |
|                  | <b>Non Teaching Break</b>                               | <b>Non Teaching Break</b>           | <b>Non Teaching Break</b>                            |
| Week 10<br>8/10  | Converging screens: cinema, television, the monitor     | Jeffery Sconce<br>Adrian Miles      | <i>Ringu</i>   |
| Week 11<br>15/10 | Digital film  | Lev Manovich<br>John Belton         | <i>Toy Story 3</i>                                   |
| Week 12<br>22/12 | The Death of Cinema                                     | Paolo Cherchi Usai<br>D.N Rodowick  | <i>TBA</i>   |

## **Course Week By Week**

### **Week 1: Introduction: How do we situate film in a converging media landscape?**

#### Reading

- Judd Ethan Ruggill, 'Convergence: Always Already, Already', *Cinema Journal*, 48:3 (2009): 105-110.

#### Screening

- *Paranormal Activity* (Oren Peli, 2007)

### **Week 2: Interactive and online documentaries**

#### Readings

- Judith Aston & Sandra Gaudenzi, 'Interactive Documentaries: setting the field', *Studies in Documentary Film*, 6:2, (2012): 125-139.
- Jon Dovey, 'Documentary Ecosystems: Collaboration and Exploitation', in *New Documentary Ecologies: Emerging platforms, practices and discourses*, eds. Kate Nash, Craig Hight, Catherine Summerhayes, Palgrave Macmillan, 2014.

#### Screenings

- *Excerpts from online documentaries*

### **Week 3: Mobile media: making and watching films on mobile media**

#### Readings

- Larissa Hjorth, 'Being Real in the Mobile Reel: A Case Study on Convergent Mobile Media as Domesticated New Media in Seoul, South Korea', *Convergence*, 14:1 (2008): 91-104.
- Camille Baker, Max Schleser and Kasia Molga, 'Aesthetics of mobile media art', *Journal of Media Practice*, 10: 2&3 (2009): 101-122.

#### Screening

- Mobile Phone films and film festivals

### **Week 4: Public and private screens: autobiographical filmmaking**

#### Readings

- Dominique Bluher, 'Autobiography, (re-)enactment and the performative self-portrait in Varda's *Les Plages d'Agnes? The Beaches of Agnes* (2008)', *Studies in European Cinema*, 10:1 (2013): 59-69.

#### Screening

- *The Beaches of Agnes* (Varda, France, 2008).

### **Week 5: Collaborative filmmaking**

#### Readings

- Therese Davis, 'Working Together: Two Cultures, One Film, Many Canoes', *Senses of Cinema*, 41, (2006).
- Nancy E. Wright, 'Models of Collaboration in the Making of *Ten Canoes* (2006)', *Screening the Past*, 31 (2001).

#### Screening

- *Ten Canoes* (Rolf de Heer, 2006).

### **Week 6: No Readings**

### **Week 7: Transmedia Storytelling**

#### Readings

- Henry Jenkins, 'Searching for the Origami Unicorn: *The Matrix* and Transmedia Storytelling' in *Convergence Culture*, New York and London: New York University Press, pp. 93—130.
- Anna Zaluczkowska, 'Storyworld: the Bigger Picture, investigating the world of multi-platform/transmedia production and its affect on storytelling processes', *Journal of Screenwriting*, 3:1-3 (2011): 83-101.

#### Screening

- *The Matrix* (Andy Wachowski and Lana Wachowski, 1999) 136 mins.

### **Week 8: Films and Alternate Reality Games**

#### Readings

- Christy Dena, 'Emerging Participatory Culture Practices: Player-Created Tiers In Alternate Reality Games', *Convergence*, 14:1 (2008): 41-57.

#### Screening

- *The Dark Night*, (Christopher Nolan, 2008)

### **Week 9: Fan Generated Content**

#### Readings

- Julie Levin Russo, 'User-Penetrated Content: Fan Video in the Age of Convergence', *Cinema Journal* 48:4 (2009): 125-130.
- Jose van Dijck, 'Users like you? Theorising agency in user-generated content', *Media, Culture & Society*, 31:1 (2009): 41-58.

#### Screening

- *Lost* pilot and Festival of Fan videos

### **Week 10: Converging screens: cinema, television and the monitor**

#### Readings:

- Jeffery Sconce, 'Static and Stasis', in *Haunted Media: Electronic Presence from Telegraphy to Television*, Durham: Duke University Press (2000): **124-166**.
- Adrian Miles, 'Cinematic Paradigms for Hypertext' *Continuum: Journal of Media and Cultural Studies*: (1999).

#### Screening

- *Ringu (Nakata, Japan, 1998)*

### **Week 11: Digital film**

#### Readings

- Lev Manovich, 'The New Language of Cinema', in *The Language of New Media*, Cambridge: MIT Press (2001): 309-333.
- John Belton, 'Digital Cinema: A False Revolution' *October*, 100, (Spring, 2002): 98-114.

#### Screening

- *Toy Story 3* (Lee Unkrich, 2010) 103 mins.

### **Week 12: Death of Cinema**

- Paolo Cherchi Usai, *The Death of Cinema*, London: BFI (2001): selections.
- D.N Rodowick, *The Virtual Life of Film*, Cambridge MA: Harvard University Press (2007) **pp. 141-189**.

#### Screening

TBA

### **Course Evaluation And Development**

Periodically student evaluative feedback on the course is gathered, using among other means, UNSW's Course and Teaching Evaluation and Improvement (CATEI) Process. Student feedback is taken seriously, and continual improvements are made to the course based in part on such feedback. Previous student feedback about the course readings and assessment tasks have been addressed in this version of the course.