



UNSW
A U S T R A L I A

**Faculty of Arts and
Social Sciences**

School of the Arts and Media

ARTS1060

Introduction to Film Studies

Session 1, 2016

UNSW Course Outline

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Course Convenor	Prof George Kouvaros	g.kouvaros@unsw.edu.au	By appointment	Webster 206	9385 4861
Course Convenor	Dr Michelle Langford	m.langford@unsw.edu.au	By appointment	Webster 3110	9384 5589

School of the Arts and Media Contact Information

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Attendance Requirements

Attendance will be recorded in tutorials. If you do not attend a minimum of 80% of tutorials will result in failure of the course.

- A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.
- Timetable clash - If a student is unable to attend all classes for a course due to timetable clashes, the student must complete the UNSW Arts & Social Sciences Permissible Timetable Clash Application form: <https://www.arts.unsw.edu.au/ttclash/index.php>
- Where practical, a student's attendance will be recorded. The procedure for recording attendance will be set out on the course Learning Management System (Moodle).
- A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).
- 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 rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without failure is made by Student Administration and Records.
- A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request 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 or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the

course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

- For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Essential Information For 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

Credit Points: 6

Summary of the Course:

In this course you will learn the essential techniques and vocabulary for analysing, explaining and interpreting individual films. You will learn to recognise and apply specialised film studies terminology by closely studying films drawn from a range of national contexts and historical periods. The course also provides you with a framework for understanding the social and cultural importance of cinema-as both an institution and a contemporary art form.

Student learning outcomes:

At the conclusion of this course the student will be able to:

1. Analyse, describe and explain films via practices of close viewing and through accurate application of specialised film studies terminology.
2. Read and critically assess academic literature on films and cinema.
3. Explain how social, historical and cultural contexts inform the development of film style.

Teaching Strategies & Rationale

The content and design of this course has been developed to allow you to gain a broad appreciation of a variety of methodological approaches to studying film as a specific discipline. Films and reading material have been selected to provide you with a sense of the historical and cultural variability of film as an expressive medium and to expose you to different ways of watching, thinking and writing about film.

The films you watch will convey something of the richness and diversity of cinema as a form of both popular entertainment and art. They have been carefully selected to challenge, entertain and, in some cases, deliberately frustrate your expectations regarding 'good cinema'. As well as relating to individual topics covered in the lectures and tutorials, the articles in the reader have been chosen to convey the breadth of writing provoked by cinema. No doubt, you will find some of the readings challenging. A fundamental purpose of the tutorials is to help you deal with this difficulty and prepare you to discuss the ideas, concepts and issues covered in upper level film studies courses.

You should plan your time so that you can devote at least 11 hours per week to studying this course. Five and a half hours are what we call 'contact time': that is, screenings, a lecture, and a tutorial. *You are required to attend all of these.* This leaves five and a half hours when you will be studying on your own: working through the set readings and building up a log of your notes, preparing for the weekly tutorials, exploring the resources of the Library, watching and making notes on films, and completing assessment tasks. It sounds obvious, but it is important that you plan at the outset when, where and how you are going to do this work. Have you scheduled a time for reading and note taking? Have you allowed extra time for completing the assessment tasks?

There are four components to your study:

1. The most important of these is your own **independently organised study**, for which you will need to **purchase the Course Reader**. You should aim to devote an average of six or seven hours per week to this reading, making notes, and thinking. This will allow you time to work through the week's set readings, making notes, preparing for the weekly tutorial, and, when the time comes, preparing for the exam. The readings provide a basis for your study. The UNSW library has a good range of books and journals on cinema, of which you should take advantage.
2. There will be a weekly **lecture** lasting for around 1.5 hours. The purpose of lectures is not simply to provide you with information. Rather, lectures serve to define the structure of the course, introduce key concepts, to set the agenda for discussion, and to provide signposts to help you through the experience of study. During the lectures short film clips will be shown to illustrate key points and to model the practices of close film analysis you will be learning. To get the most out of lectures, you need to take an active role in them. This involves juggling three tasks while you listen:
 - You need to follow and make sense of the lecturer's line of argument.
 - You have to think about what is being said.
 - You should take notes.

Here are two hints for making good use of lectures. First, analyse, honestly, your reactions to lectures, so that you can devise a note-taking strategy that suits you. Second, don't try to write everything down. The process of deciding what is important enough to write down and what is not may be more valuable than the notes you end up with. It keeps your mind alert and makes you think about the subject.

3. The **screenings** are of course essential to your ability to benefit from the course. Each week you will be viewing a feature length film, which you should be viewing to study and analyse, rather than as mere entertainment. Studying film is very different from watching film for pleasure. You should observe and question your own habitual viewing practices and think about how a film's style and techniques produces certain kinds of effects for the viewer. It is desirable to jot down at least some notes during or immediately after them: our memory of films is notoriously unreliable! You should broaden your knowledge of the history of film by viewing a wide range of films. You cannot effectively study film without watching a wide and varied range of different kinds of film. Again, the Library has a good selection on DVD and streaming services such as Kanopy and EduTV and you should consider subscribing to a commercial streaming service that has a wide range of films available!
4. The weekly **tutorial** lasts 1.5 hours. It is essential that you are fully prepared for it, and come ready to ask questions, raise issues, listen carefully to others, and reflect upon the perspectives you form on the basis of your studies. The key point about tutorials is that they are not lessons. They provide a forum for sharing insights and problems. They only work if everyone takes an active part in them - and that includes active listening.

Assessment

Assessment & Weighting	Length	Due date	Learning Outcomes Assessed
Short Essay (20%)	1000 words	8pm Sunday 10 April	2
Sequence Analysis (30%)	1500 words	8pm Sunday 8 May	1
Tutorial Presentation and Classroom Contributions (15%)	5 minutes per student in groups of 2-3	Ongoing. Presentation weeks will be allocated in week 2	1, 2
Exam (35%)	2 hours	UNSW formal exam period (10-27 June)	1, 2, 3

For more detail regarding assessments, please refer to the course Moodle site.

In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a SAM requirement.

Submission of Assessment Tasks

All written assignments are to be submitted electronically to the relevant assessment submission box in the ARTS1060 Moodle course site. Students are expected to put their **names** and **student numbers** on **every page** of their assignments. If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally in SAM there is longer be any hard-copy submission; assessments must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible it will be stated on your course's Moodle site with alternative submission details.

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 SAM 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 (found in Forms on SAM website) to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days of the request.
- 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.
- 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.
- A student who misses an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- For more information, see the SAM 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://student.unsw.edu.au/special-consideration>

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.

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.

- **Inappropriate citation:** Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.
- **Duplication ("self-plagiarism"):** 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/academic-integrity-plagiarism>), in the myUNSW student A-Z: Guide <https://student.unsw.edu.au/plagiarism> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

It is not permissible to obtain or purchase essay/writing services from third parties as the use of such services constitutes plagiarism because it involves using the words or ideas of others and passing them off as your own. Further, it is not permissible to sell copies of lecture or tutorial notes as you do not own the rights to this intellectual property. If another student uses your notes in an assessment task, you may be in breach of the Student Code on the grounds of collusion.

If you breach the *Student Code* with respect to academic integrity the University may take disciplinary action under the *Student Misconduct Procedure* (see above).

The Learning Centre also provides substantial educational 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.

The Course at a Glance

Wk	Date	Assessment	Lecture Topic	Screening	Reading
2	7/3		Introduction (GK & ML)	<i>Inside Man</i> (Spike Lee, 2006)	Corrigan; Harrison-Kahan
Block 1: Critical terms and Contexts					
3	14/3		<i>Mise-en-scène</i> (GK)	<i>Rebel Without a Cause</i> (Nicholas Ray, 1955)	Corrigan & White
4	21/3		Filmmakers and <i>auteurs</i> (GK)	<i>Vertigo</i> (Alfred Hitchcock, 1958)	Cook; Wood
Mid Semester Break 25/3 - 3/4					
5	4/4	Short Essay Due Sunday 10 April	Genre (Rodney Wallis)	<i>Unforgiven</i> (Clint Eastwood, 1992)	Schatz
6	11/4		Narrative and narration (ML)	<i>Chinatown</i> (Roman Polanski, 1992)	Bordwell & Thompson
7	18/4		Sound (GK)	<i>The Conversation</i> (Francis Ford Coppola, 1974)	Bordwell & Thompson
8	25/4	Week 8 Surgeries			
9	2/5	Sequence Analysis Due Sunday 8 May	Documentary (GK)	<i>The Gleaners and I</i> (Agnes Varda, 2000)	Wells; Anderson
10	9/5		Film Aesthetics on the Small Screen (Jessica Ford)	<i>Mad Men</i> S. 1 Ep. 1 (Alan Taylor, 2007) <i>Friday Night Lights</i> S. 1 Ep. 1 (Peter Berg, 2006)	Mills
Block 2: Historical and National Contexts					
11	16/5		Children and 'Neorealism' in Iranian Cinema (ML)	<i>Turtles Can Fly</i> (Bahman Ghobadi, 2004)	Reza Sadr; Naficy
12	23/5		Hong Kong New Wave Cinema (ML)	<i>Happy Together</i> (Wong Kar-wai, 1997)	Marchetti; Greenhalgh
13	30/5		History, politics and film form: Weimar Cinema - Germany 1918-1933 (ML)	<i>M</i> (Fritz Lang, 1931)	Kaes

