



ARTS1060

Introduction to Film Studies

Film Studies

School of the Arts and Media
University of New South Wales

COURSE GUIDE

Session 1 2014

Contents

- 3 Course administrative and contact details
- 4 Course Summary
- 4 Aims
- 4 Outcomes
- 4 Graduate Attributes
- 5 Learning & Teaching Strategies: what you will be doing
- 6 Attendance
- 6 On-line Resources
- 6 Course Evaluation and Development
- 7 Assessment
- 11 Submitting Assignments
- 11 Late Submission and Assessment Policy
- 11 Extension Procedure
- 12 Academic honesty and plagiarism
- 13 The course at a glance
- 14 The course week by week

Course Administrative and Contact Details

Lectures	Monday 2pm-3.30pm, Keith Burrows Theatre, J14 (<i>Located directly behind Red Centre Building</i>)
Screenings	Monday 3:30-5.30/6pm; or Tuesday 9.30 am-12 noon Ritchie Theatre, Scientia Building (<i>Entry via Lower Ground Floor sliding doors, off UNSW Main Walkway</i>)
Tutorials	Wednesday 9am-10:30am A Webster 306. Wednesday 10:30-12pm A Webster 306. Wednesday 10:30-12pm B Webster 332. Wednesday 12-1.30pm Webster 306. Wednesday 2-3.30pm Webster 332. Wednesday 3-4.30pm Webster 306. Thursday 9am-10:30am Webster 306. Thursday 10:30am-12pm Webster 306. Thursday 12-1:30pm Webster 306. Thursday 1:30-3pm Webster 306. Friday 10:30am-12pm Webster 306. Friday 12-1:30pm Webster 306. Friday 1:30-3pm Webster 306.
Course Reader Recommended Text	You need to buy the <i>Course Reader</i> from the UNSW Bookshop. Timothy Corrigan (2004) <i>A Short Guide to Writing about Film</i> , fifth edition, New York: Pearson Longman <i>Available in limited supply from the UNSW Bookshop and also from The Book Depository online.</i>
Credit Points	6 UOC
Course Convenor	Professor George Kouvaros Phone (02) 9385 4861 Location Webster Building Room 206 Email g.kouvaros@unsw.edu.au

Note: Before contacting the course convenor, please ensure that the information you require is not contained in this course guide, or available on the Moodle online course site. Emails will not be answered on weekends or public holidays. Please include your full name, student number, tutor's name and the course code in all correspondence. In framing your query, please use a professional and courteous form of address. Emails that commence with 'Hey' will not be answered. **Consultation time:** Wednesday 11-12 noon.

Tutors	Klara Bruveris k.bruveris@unsw.edu.au Dr Angelos Koutsourakis a.koutsourakis@unsw.edu.au Melanie Robson melanie@robson.tel Mark Steven mr.m.steven@gmail.com Rodney Wallis rodney.bwallis@gmail.com
---------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

School Office	School of the Arts and Media, Room 311U, Level 3 Webster Building; Email: sam@unsw.edu.au
School Phone	(02) 9385 4856
School Fax	(02) 9385 6812

All students should download the Essential Information and SAM Assessment Policy from this link: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Course Summary

This introductory first-year course will

- teach you the basic techniques and vocabulary for ‘reading’ and analysing individual films;
- provide a framework for understanding the social and cultural importance of cinema as an institution; and
- introduce you to different models for *thinking* and *writing* about cinema and 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, students will find some of the readings challenging. A fundamental purpose of the tutorials is to help students deal with this difficulty and prepare them for ideas and issues covered in upper level film studies courses.

***Introduction to Film* is divided into two blocks of work.**

Weeks 2-10: Reading Films

The emphasis in the first block is on the skills of *reading* a film. This means developing your understanding of what a film is, and how it works. You will learn how the various elements and qualities of the medium have been used – primarily, although not exclusively, for the purpose of telling stories. Here you will need to acquire the skills of close observation and accurate description. You will also be introduced to various styles of *writing* about film: by filmmakers, by reviewers and journalists, and by academics and theorists from different disciplines and perspectives. The emphasis will be very much on developing your skills as a critic and a writer so that you are able demonstrate your understanding and evaluation of film in a persuasive style.

Weeks 11-13: Historical and National Contexts

Finally, the focus shifts from describing how films work to explaining why they are like they are: in other words, the possibilities and constraints of technology, the economic and industrial institutions in which they are produced, distributed and exhibited, the social, political and cultural context of their creation and reception, and the activities of cinema audiences.

Course Aims

The aims of this *Introduction to Film* course are:

1. To introduce some of the basic critical terms of film analysis and to apply them to a diverse range of film texts.
2. To read and critically assess different styles of writing about film and cinema.
3. To reflect on the criteria used for judging the value of films.
4. To survey some of the perspectives and traditions that make up the field of film scholarship.
5. To introduce some of the key concepts used in the analysis of cinema as an institution.
6. To develop your techniques of analysis, research and writing.

Student Learning Outcomes

By the end of this unit, students will be better skilled in:

1. Watching, describing and explaining films.
2. Reading and critically assessing academic literature on films and cinema.
3. Analysing how social, historical and cultural contexts inform the development of film style.

Graduate Attributes

Students will be encouraged to develop the following Graduate Attributes by undertaking the selected activities and knowledge content. These attributes will be assessed within the prescribed assessment tasks.

1. An understanding of the methods of analysis and thinking 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 conceptual and organisational skills to undertake self-directed learning.
6. Skills in the scholarly research as applied to and appropriate for the field of film studies.

Rationale for the inclusion of content and teaching approach

The content and design of this course has been developed to allow students 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 students with a sense of the historical and cultural variability of film as an expressive medium and to expose students to different ways of watching, thinking and writing about film.

Learning and Teaching Strategies: What you will be doing

You should plan your time so that you can devote at least 10 hours per week to studying this course. Four 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 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 approximately 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.

NB During lectures, you should respect the rights of fellow students by refraining from talking, texting and tweeting. It is also extremely discourteous to lecturers to talk during a lecture. Students who engage in such behaviour will be asked to leave the lecture hall.

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! **Because of the potential to disrupt other students, use of laptops is not permitted during the screenings.** 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 – but so does your local video store!

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.

Attendance

To pass this course you are required to attend at least **80%** of **ALL** lectures, screenings and tutorials. Attendance at tutorials will be recorded. **If you are more than 15 minutes late, you are deemed not to have attended.** Failure to meet the attendance will result in failure of the course.

On-line Resources

This course will make use of the online learning platform Moodle as a supplement to the face-to-face learning and teaching activities as well as for the electronic submission of assessment tasks. Lecture notes will not be posted on Moodle, however, the weekly PowerPoint slides used in lectures will be made available online after the lecture. NB For copyright reasons clips screened during the lecture cannot be uploaded to Moodle. You are encouraged to regularly consult the ARTS1060 Moodle site and participate in online discussion. There will also be a section where you may post film reviews, links and share your thoughts on films viewed in and out of class. To access Moodle go to the UNSW TELT Gateway and click on the UNSW Moodle link:

<http://telt.unsw.edu.au/>

You should also become familiar with the UNSW Library website, which will be an important resource when researching your assignments. <http://info.library.unsw.edu.au/web/services/services.html>

Course Evaluation and Development

Student feedback on the course is gathered every year through the UNSW Course and Teaching Evaluation and Improvement (CATEI) Process. Information gathered from this process is used to make continual improvements to the course. Students are also encouraged to use consultation times to provide feedback on various aspects of the course directly to tutors.

Assessment

There are four components to the assessment of this course. **Please note that in order to pass this course you must make a reasonable attempt at and submit ALL assessment tasks and sit the formal examination. Failure to complete one or more assessment task will result in automatic failure of the course. Work submitted twenty-one days after the due date will not be accepted for marking.**

Assessment task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due date
Collaborative Tutorial Presentation and Classroom Contributions	N/A	15%	1, 2, 3	1, 2, 3, 5, 6	As arranged with your tutor
Reading Log	approx. 500 words per log entry	20%	2, 3	1, 2, 3, 5, 6	Wk 5 Thursday 3 rd April
Sequence analysis	1500-2000 Words	30%	1, 3	1, 4, 5, 6	Wk 9 Friday 9 th May
Exam		35%	1, 2, 3	1, 2, 4, 5	TBC

Assessment Tasks

1) Collaborative Tutorial Presentation and Classroom Contributions

In the first week, tutorial groups will be divided into several teams of 2-3 students. Each week, a team will introduce the readings and present a digest of the key issues. Tutors will be assessing how well the teams crystallize the arguments and issues central to the readings and course more broadly. **You also need to demonstrate your ability to think critically about the topic and related concepts.** Please DO NOT merely summarize the readings or devote the presentation to the recitation of biographical details. Each member of the team will be expected to speak for no more than 5 minutes and should focus on addressing and interacting with the class, rather than reading a prepared script. Under NO circumstances should students present material copied from the internet or other published source without proper acknowledgment (this is classified as plagiarism). Each member of the team will prepare a brief PowerPoint presentation (**no more than 4 slides**) that will be submitted to the tutor and used as part of the assessment.

Suggestion: You may find it useful to include as part of your PowerPoint presentation clips from films that help illustrate the ideas being discussed. You may also design a group activity based on the lecture, reading and screenings for your chosen week. Previously, some students have also distributed a page of notes and quotations to the class (including references) that are used during the presentation. Although you will be assessed as part of a group, individual marks will be awarded based on the evident contribution made by each member of the group.

The tutorial presentation is designed to ensure that students are actively engaged in the learning process and have the chance to develop skills necessary for advancing to upper level courses. It is also designed to foster skills in team research. Hence, it is expected that the team has met regularly prior to the presentation to allocate tasks, discuss preliminary conclusions and rehearse the presentation. The team will also have to deal with any technical requirements prior to the date of the presentation. The success of each presentation will be determined by the team's ability to work together and coordinate the presentation well in advance. In the week prior to a presentation, students should brief their tutor on progress made and any difficulties encountered.

An important part of classroom learning involves the exchange of ideas and responses between students. The classroom contribution mark assesses the quality and frequency of individual contributions to the tutorial throughout the semester. For a good mark you will need to take an active and responsible part in all tutorial discussions and be prepared to answer questions posed by your tutor and student presenters. Your contributions must reflect a close engagement with the readings and screenings.

Assessment Criteria

- Student/group are well prepared and work collaboratively.
- Ability to identify, explain and apply major ideas/concepts.
- Presentation skills: Spoken communication; ability to engage with class; co-operation with other presenters.
- Actively participate in class discussion, showing a thoughtful response to readings, lectures and screenings.

2) Reading Log (Due Week 5 – Thursday 3rd April, 4pm)

The Reading Log provides a record of the key issues and concepts contained in the readings for each week, plus others you undertake beyond that required minimum. You should use the log to note ideas and arguments you find difficult as well as those you find persuasive.

The Reading Log is due in **week 5**. Each log must cover the readings set for weeks 2, 3 & 4.

Note: **Where there are two or more readings in 1 week, these count as 1 entry in your reading log** (ie. you must discuss all of that week's reading material in the allowed word limit). The word limit for each weekly log entry is (approx.) 500 words (ie. approx. 1500 words in total).

The aim of the reading log is to promote a practice of critical reading and note taking that offers a far greater retention of ideas and concepts that are central to the disciplinary context of film studies. It will be of direct benefit to your contributions in tutorials. It will also provide you with a record of ideas that will be of use in other introductory and upper level film subjects. You might also use the log to construct a record of other ideas and filmic experiences that you feel are pertinent to the weekly topic, for example, a film seen outside of class.

Here are some tips on how to approach this assessment task:

- **Do not** use the log to simply record your personal opinions of a particular article or film. (The logbook is very different to a diary.) Concentrate, rather, on explicating key concepts and filmic devices.
- Begin each logbook entry by providing the **full bibliographic details** of the article/s being discussed (including author name and bibliographic details), the week of the discussion and the general topic.
- Provide five or six dot points identifying **key terms and concepts** discussed in the article. (Do not simply summarise the content of the article).
- Write 300-350 words using **proper sentences** outlining the arguments made by the author(s) and discussing the central concepts and ideas. You may find it useful to break up this explication by using subheadings.
- You can intersperse a discussion of the film with the remarks on the article to show your ability to synthesise and apply concepts.
- When quoting directly from the articles, make sure you use "quotation marks" and provide the page number. When paraphrasing, you should also provide the page number. (It is essential that you learn to do this correctly in order to avoid plagiarism).
- Conclude by listing any questions that arise from the reading or film that you wish to present to the class or discuss privately with your tutor.

Assessment Criteria

- Ability to identify key issues, concepts, arguments that are found in the weekly readings.
- Ability to explain major ideas/concepts.
- Ability to apply ideas/concepts (eg. to examples from films/by engaging with other writers).
- Presentation and bibliographic referencing.

3) Sequence Analysis (Due Week 9 Friday 10 May, 4pm)

In order to develop and assess the skills targeted in Block 1 of the course, you will be required to produce a shot-by-shot analysis of a short sequence of a film. The main purpose of this exercise is to train you to observe in detail and to describe accurately how meaning is produced through the production techniques and formal qualities of film, using the methods and terms outlined in lectures, readings and tutorials. **The specific sequence to be analysed will be announced in lectures and tutorials in week 5.**

You should list and number *all* the shots in the sequence. You should then provide a detailed description and interpretation of each shot while considering a number of relevant questions about their cinematic qualities. (The suggestions below are based on notes written by two scholars of German cinema, Eric Rentschler and Anton Kaes. Some of the suggestion will apply to the chosen sequence; others will not.)

1 *Cinematography*

1.1 Photography

- Is the film black and white, in colour, or tinted? Are film stock, colour and/or lighting used to produce distinctive effects?
- Is there any use of slow motion, freeze frames, time-lapse photography, etc?
- What sort of lens is being used: normal, wide-angle, telephoto, or zoom?
- Can you describe the use of focus and depth of field? Deep focus renders everything in sharp focus; shallow focus produces a sharp foreground and a fuzzy background; in rack focus the lens is refocused; soft focus produces fuzzy a misty effect.
- Are there any special effects or computer-generated imagery apparent? How are they used?

1.2 Camera set-ups

- Are the shots in the sequence high angle, low angle, eye-level, or what?
- Are the shots extreme long shots, long shots, medium shots, close ups (CU), or extreme close-up (ECU)?
- Is there any camera movement? Are there pans, tilts, or racking (dolly) shots? In what direction does the camera move? Are there any crane shots or aerial shots?
- What is the narrative function of the camera placements and movements? What information do they provide about the space of the image? Is there one or more establishing shot? Are there any point-of-view, subjective or reaction shots? Are there shot/counter-shot sequences?

2 *Staging and mise-en-scène*

- 2.1 What is put in front of the camera? How does the staging support the events in the story? How does it visualize the main relationships and conflicts in the story?
- 2.2 Is the sequence filmed on location or in the studio? Is the setting historical or contemporary? How would you describe the style of the design? Do any props take on a symbolic function – e.g. mirrors, crosses, windows, books? How do sets and props comment on the narrative or on a character's state of mind?
- 2.3 Is the space of the film cluttered or empty? Does it conjure up a certain atmosphere? (How?) Is the framing of the shot emphasized or not – e.g. does it look like a documentary photography or a carefully composed theatrical set?
- 2.4 How is lighting used? What is illuminated, and what is left in shadow? Is natural light or artificial studio light used? Is the lighting hard (bright surfaces and bold shadows) or soft (diffused illumination)? What is the direction of the lighting? Is frontal lighting used (producing a flat image), sidelighting (for dramatic effect), backlighting (only the silhouette is visible), or underlighting (from a fireplace, for example)? Are there any special lighting effects – e. g. shadows, spotlight?
- 2.5 How does the performance style of the actors convey narrative information? What is the function of their appearance, facial expressions, voice, gestures, and movement? How and where are characters grouped, and from what angle are they shot? How are the spatial (and other) relationships between the characters conveyed?
- 2.6 What information do costumes and make-up convey about the setting of the story, or about the social status and/or psychological make-up of the characters?

3. *Narrative*

- 3.1 What 'happens' in terms of plot and story?

- 3.2 What is the function of the sequence within the overall narrative of the film? Is it providing story or character information? Is it the opening of the film, or its climax? Does it mark an important transition in the plot? What aspects of the story does it establish, develop, or revise? How do the visuals express this story-telling function?
- 3.3 How is the story told – in a linear fashion, episodically, or with flashbacks and/or flash-forwards? How do the cinematic channels of information – image, speech, sound, music, writing – interact to produce meaning? Does any one of the channels dominate in this sequence?
- 3.4 Is there a recognizable source of the narration- e.g. is there a voice-over or off-screen commentary?
4. *Editing*
- 4.1 What techniques are used for the transitions from one shot to the next: cuts, dissolves, fades, wipes, etc? What is the effect of these techniques in terms of narration, characterization, or the creation of atmosphere?
- 4.2 Does the sequence use the conventions of continuity editing, cross-cutting, or thematic or dialectical montage?
- 4.3 How long do the shots in the sequence last? Is the pace of the editing fast (short shots) or slow (long takes)?
5. *Sound*
- 5.1 Is there music in the sequence? If so is it diegetic (the characters would be able to hear it) or non-diegetic (its source lies outside the fictional world of the film)?
- 5.2 Are there any sound effects? What are they, and what is their narrative purpose?
- 5.3 How would you characterize any dialogue in the sequence? Is it naturalistic or stylized? Do different characters use different kinds of language? How is silence used? Is there any use of voice-over narration?

Assessment Criteria

- Detailed observation and description of shots.
- Thoughtful description of meaning.
- Attention to production techniques/formal qualities of film.
- Use of film studies methods and terms.
- Consideration of questions raised by Rentschler & Kaes

4) Exam

Students will be given a list of questions covering issues and concepts discussed in the lectures and tutorials spanning weeks 5 to 13. The questions will also draw on scenes and narrative details from the weekly screenings. From this list of questions, students will be asked to write essay-length response to **two** questions. In order to be able to formulate a response to the questions, students will need to have attended each of the lectures and screenings as well as undertaken the required course reading. Exam marks will be determined according to how your written work meets the following criteria:

Assessment Criteria

- Originality and rigour of argument. (All claims and interpretations must be supported with detailed argument. This means providing empirical evidence from the films, key historical facts and a lucid presentation of material. Please avoid presenting unsubstantiated opinion or value-judgements lacking cogent argument. Avoid at all costs falling into a journalistic mode of writing.)
- Evidence of research and reading on the topic.
- Evidence that student has watched the films screened during the course **closely** and is able to draw on specific filmic detail in their writing.
- Exam scripts must reflect an engagement with issues and ideas presented in the lectures and developed in the set readings.
- Treatment of film as a specific medium. In other words, you must make an effort to come to terms with the formal (stylistic and technical) as well as the thematic qualities of the films that you choose to write about.
- Proper punctuation, grammar and sentence structure.
- Care in matters of spelling and factual information concerning dates, names and titles.

Submitting Assignments

Formatting: Your assignments must be typed, double-spaced in 12-point font.

Submission: You will be required to submit **1 electronic copy** and **1 hard copy** of your assignments by 4pm on the due date. These must be identical. To submit your assignments electronically, please use the appropriate electronic drop box for each assignment in the ARTS1060 Moodle course module. Submit the **hard copy** in the locked assignment boxes outside the School Office, Room 311U, Level 3, Robert Webster Building by 4 pm on the due date. A school assignment coversheet must be securely attached, with your details and your **tutor's name** clearly marked. Make sure you have read, understood and signed the **plagiarism declaration**. **Late work will attract penalties. Penalties apply to the submission date of the HARD copy.** Results may be withheld if the electronic copy is not submitted.

Late Submission

If your assignment is submitted after the due date, a penalty of **3% per day or part thereof** (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 assignment, and your assignment was handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66. If the same assignment was handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51. **If your assignment was not submitted within 2 weeks of its due date, it would receive 0 marks.** Late work will not receive detailed feedback.

Work submitted twenty-one days after the due date will not be accepted for marking or feedback and will receive no mark or grade. This will also result in the student automatically failing the course.

Extension Procedure

In the case of illness and misadventure you may apply to the Course Convenor for an extension of the due date. Extensions must be applied for in advance of the due date and will generally only be granted for a period of 2-3 days or 1 week in more serious cases. Information on the procedures for applying for extension may be found in the document '**Essential Information for all SAM Students**', which is available on the School website and on Moodle at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

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>

Please submit your applications for extension to the course convenor Prof. George Kouvaros

Guidelines For Reviewing of Student Work

1. There is no automatic right to have an assessment reviewed; the Faculty reserves the right to make such judgements.
2. In the first instance a student should seek an informal clarification, this should normally be done within two working days of the return of the assessed work.
3. If the student is not satisfied with the informal process, they should complete the UNSW Review of Results (RoR) application form.
<https://my.unsw.edu.au/student/academiclife/assessment/ReviewofResults.pdf>
4. A RoR application must be lodged within 15 working days of receiving the result of the assessment task.
5. A clean copy and a copy of the marked work with all feedback must be submitted with the RoR application.
6. The student must provide a written explanation of why they believe the work requires review. The written explanation must include the stated criteria for the assessment task indicating the exact area(s) where the assessment of their work differs from what they have received.
7. The Course Authority has the option to not recommend if they deem the grounds are insufficient.
8. The Course Authority will make their decision within three working days of receiving the request.

9. If the Courses Authority approves the review, the student will submit the Review of Results application form to Student Central. An administration fee applies.
10. If the Course Authority does not recommend the review but the student believes that the mark/grade does not reflect their performance, the student may forward the RoR application form to the Head of School or their delegated representative.
11. The Head of School (HoS) will make their decision within three working days of receiving the application.
12. If the HoS approves the review, the student will submit the application to Student Central.
13. If the HoS does not approve the review, they will notify the Chair of the Faculty Assessment Review Group (FARG).
14. The FARG can either endorse or overturn the decision of the HoS.

Return of Assignments

During semester assignments will be returned with written feedback in tutorial classes where possible. If you have not received an assignment back due to absence, please ask your tutor.

Academic honesty and plagiarism

Work copied from, or unduly derivative without due acknowledgement of, already-published material, work submitted previously at university, or work copied from another student will be severely dealt with. It is your responsibility to read and familiarise yourself with School and University policies on plagiarism and cheating. Please refer to the document '**Essential Information for all SAM Students**'. The University's policy can be accessed electronically at www.lc.unsw.edu.au/plagiarism

What is Plagiarism?

Plagiarism is the presentation of the thoughts or work of another as one's own.* Examples include:

- direct duplication of the thoughts or work of another, including by copying material, ideas or concepts from a book, article, report or other written document (whether published or unpublished), composition, artwork, design, drawing, circuitry, computer program or software, web site, Internet, other electronic resource, or another person's assignment without appropriate acknowledgement;
- paraphrasing another person's work with very minor changes keeping the meaning, form and/or progression of ideas of the original;
- piecing together sections of the work of others into a new whole;
- presenting an assessment item as independent work when it has been produced in whole or part in collusion with other people, for example, another student or a tutor; and
- claiming credit for a proportion a work contributed to a group assessment item that is greater than that actually contributed.†

For the purposes of this policy, submitting an assessment item that has already been submitted for academic credit elsewhere may be considered plagiarism.

Knowingly permitting your work to be copied by another student may also be considered to be plagiarism.

Note that an assessment item produced in oral, not written, form, or involving live presentation, may similarly contain plagiarised material.

The inclusion of the thoughts or work of another with attribution appropriate to the academic discipline does *not* amount to plagiarism.

The Learning Centre website is main repository for resources for staff and students on plagiarism and academic honesty. These resources can be located via: www.lc.unsw.edu.au/plagiarism

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

- 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 the proper referencing of sources in preparing all assessment items.

* Based on that proposed to the University of Newcastle by the St James Ethics Centre. Used with kind permission from the University of Newcastle

† Adapted with kind permission from the University of Melbourne.

Turnitin. UNSW now makes use of the similarity detection tool Turnitin. You are required to submit electronic versions of your assignments so that they may be reviewed using this procedure. Please refer to important information regarding academic honesty and plagiarism below.

THE COURSE SCHEDULE AT A GLANCE**NOTE: LECTURES AND TUTORIALS COMMENCE IN WEEK 2 OF SEMESTER**

Wk	DATE	ASSESSMENT	LECTURE TOPIC	SCREENING	READING
2	10/3		Introduction (GK)	<i>Do the Right Thing</i>	Reid; Fabe
BLOCK 1: CRITICAL TERMS AND CONTEXTS					
3	17/3		Mise-en-scène (GK)	<i>Rebel Without a Cause</i>	Corrigan & White
4	24/3		Authorship and <i>auteurism</i> (GK)	<i>Vertigo</i>	Cook; Wood
MID SEMESTER BREAK					
5	31/3	Logbook: Due Thursday 3 rd April, 4pm	Genre (GK)	<i>Unforgiven</i>	Schatz
6	7/4		Narrative and narration (ML)	<i>Chinatown</i>	Bordwell & Thompson
7	14/4	Week 7 Surgeries. There will be no lecture or tutorials this week. Instead you will meet with your tutor in groups of 2 to discuss your progress so far. Note: Due to the Good Friday public holiday, students enrolled in the Friday tutorial will need to schedule their surgery for earlier in the week.			
8	28/4		Sound (GK)	<i>The Conversation</i>	Bordwell & Thompson
9	5/5	Sequence Analysis: Due Friday 9 th May, 4pm	Film and Philosophy (ML)	<i>Alien</i>	Mulhall
10	12/5		Documentary (GK)	<i>The Gleaners and I</i>	Wells; Anderson
BLOCK 2: HISTORICAL AND NATIONAL CONTEXTS					
11	19/5		National cinemas as art cinemas: Iran (ML)	<i>The Colour of Paradise</i>	Reza Sadr; Holman
12	26/5		National cinemas as art cinemas: Hong Kong (CC)	<i>Chungking Express</i>	Law Kar; Marchetti
13	2/6		History, politics and film form: Weimar Cinema - Germany 1918-1933 (ML)	<i>M</i>	Kaes

The course week by week

Note: in 2014 Lectures and Tutorials run weeks 2-13 inclusive.

Week 2

Monday 10 March

Introduction (GK)

This introductory session will cover essential administrative matters, discuss the aims, content, structure and outcomes of the course. We will also consider the following questions and discuss some of the ways studying films is a very different activity than simply watching them.

- What is the purpose of studying film and cinema at university?
- What have been some of the main traditions of film scholarship?
- What approaches to the study of cinema will you encounter on this course?
- What can you expect to get from studying this course?

Preparing to study

Make sure that you have bought the Course Reader – and, if you can afford it, the recommended text on writing about film by Timothy Corrigan. (This will serve you well throughout your studies of cinema.) You should start to explore the film and cinema sections of the Library, and check out relevant journals and magazines, such as *Camera Obscura*, *Cinema Journal*, *Journal of Film and Video*, *Screen*, *Sight and Sound* and *Wide Angle*.

Readings

‘Reviews of *Do The Right Thing*’, in Mark Reid (ed.) (1997), *Spike Lee’s ‘Do the Right Thing’*, Cambridge: Cambridge University Press, 134-152.

These reviews provide you with some contemporary responses to the film you will be watching. What criteria are the critics using in making their judgments of the film? How do they differ in style and approach from the more academic writing in the second reading?

Marilyn Fabe, ‘Political Cinema: Spike Lee’s *Do the Right Thing*’, in *Closely Watched Films: An Introduction to the Art of Narrative Film Technique*, Berkeley: University of California Press, 2004: 191-206.

Fabe’s approach is less concerned with judging the film than with trying to explain how it works, and setting it in a broader context of film techniques and film history. Make notes on the explanation Fabe gives of the film.

Screening

Do the Right Thing (US, Spike Lee, 1989, 120 mins)

BLOCK 1: FILMS AS TEXTS: HOW TO READ FILMS		
Techniques of <i>looking</i> Observing Noting Describing	Terms and concepts Sound and image: <i>mise-en-scène</i> , cinematography, montage, sound, etc Narrative and narration Genre	Skills <i>How to watch a film: i.e. what to look for</i> <i>How to take notes on films</i> <i>How to describe a sequence of film</i> <i>How to read an academic text</i> <i>How to take notes on texts</i> <i>How to use the Library</i>

Week 3

Monday 17 March

Analysing film: *Mise-en-scène* (GK)

How do such features of film production and film style as framing, lighting and design contribute to the experience of watching a film? This is what is meant by *mise-en-scène* – the staging of a film. Taking Nicholas Ray’s *Rebel Without a Cause* as an example, we also consider the function of film performance.

Readings

Timothy Corrigan and Patricia White, ‘Exploring a Material World: Mise-en-Scène’, in *The Film Experience*, Boston: Bedford/St. Martin’s, 2004, 42-74.

Corrigan and White’s book is one of the most recent introductory textbooks, and it offers a checklist of the various components of *mise-en-scène*. Make sure that you have grasped what they are, and carry out some of the activities they suggest. Note what they have to say about the *mise-en-scène* of *Do the Right Thing*, which you watched last week: does their account enrich your understanding and appreciation of the film?

Screening

Rebel Without a Cause (US, Nicholas Ray, 1955, 111 mins)

This classic film about teenage angst expertly uses *mise en scène* to convey complex social meanings and to provide visual clues to develop our understanding of the characters and their relationships.

Week 4

Monday 24 March

Analysing film: Filmmakers and *auteurs* (GK)

Do filmmakers necessarily hold the key to understanding their films? Many of them are able to write thoughtfully and engagingly about their intentions, their methods of work, and their frustrations. What is the value of listening to the filmmakers for the systematic academic study of film and cinema?

Note: the readings are quite long this week, so be sure to start your reading early.

Reading

“Authorship and Cinema” (extracts) in Pam Cook (ed.), *The Cinema Book* (3rd edn.), London: British Film Institute, 2007: 387-390; 398-402; 405-407; 410-411; 413; 416-417; 474-483.

These extracts review the ‘classic’ version of *auteur* theory—a way of ascribing value to a film by identifying stylistic and thematic features across the body of films made by a single director—and then examine the critical revival of interest in the approach in recent years.

Robin Wood, ‘*Vertigo*’ in *Hitchcock’s Films Revisited*, New York: Columbia University Press, 1988.

Wood’s chapter on *Vertigo* is an attempt by an auteurist critic to reassess his original estimation of the film in light of later developments in film studies.

Screening

Vertigo (US, Alfred Hitchcock, 1958, 124 mins)

Alfred Hitchcock is one of the most highly regarded cinematic *auteurs* of all time. The critics of French film magazine *Cahiers du cinéma* recognised him as a master of both cinematic *mise en scène* and narrative suspense. As you watch the film, note how Hitchcock emphasises the act of looking and spying and the extent to which we experience the narrative unfold through the perspective of the central male protagonist Scottie played by James Stewart.

Week 5

Monday 31 March

Analysing film: Genre (GK)

This week we shift the focus of our attention away from the study of individual films to the study of films as different conventional types or *genres* of film. The example we have chosen to look at is one of the most discredited of all of Hollywood’s genres, the Western.

Readings

Thomas Schatz, ‘Film Genre and the Genre Film’ (from *Hollywood Genres*, 1991), in Leo Braudy and Marshall Cohen (eds), *Film Theory and Criticism* (6th edn.), New York: Oxford University Press, 2004, 691-702

Screening

Unforgiven (US, Clint Eastwood, 1992, 131 mins)

Log Book Due: Thursday 3 April, 4pm

Week 6

Monday 7 April

Analysing film: Narrative and Narration (ML)

We start with a basic question. How are the channels and techniques specific to the medium of film used to tell stories and to create the ‘illusion of reality’ that enables us to enjoy the experience of film narration?

Reading

David Bordwell and Kristin Thompson, 'Narrative as a Formal System', in *Film Art: An Introduction* (7th edn.), Boston: McGraw Hill, 2004: 68-76; 80-91

A classic introductory text, although in the past some students have worried that Bordwell and Thompson's encyclopaedic knowledge and cinema leads them to refer to many films that you may not have seen. So concentrate on what they have to say about the distinction between story, plot and narration, and on their explanation of how film narrative works.

Screenings

Chinatown (US, Roman Polanski, 131 mins.)

Polanski's film is an excellent example of 'new Hollywood' in the 1970s. Notice the way the rather convoluted plot unfolds through the detective's search for clues. It is a good example of a film that makes use of restricted narration, as the viewer rarely knows more than the central protagonist.

Week 7

Monday 14 April

SURGERIES – these replace regular lecture screening and tutorial.

This week instead of the lecture screening and tutorials each student will attend a 'surgery'. This is a brief meeting with your tutor to discuss your progress and to provide feedback on your work and participation in the course so far. Students will meet with their tutor in groups of two. Attendance is compulsory and contributes toward your 80% attendance requirement.

Due to the Good Friday public holiday, students whose tutorials are scheduled on a Friday should arrange to meet with their tutor during the lecture/screening time, or at another time as arranged with your tutor.

21 April – 25 April MID-SEMESTER BREAK

Week 8

Monday 28 April

Film Sound

This week we look at the role played by sound in the construction of cinematic meaning. In their discussion of this issue, Bordwell and Thompson rightly note the inclination to see sound as secondary and the moving image as primary. Using a wide range of filmic examples, the lecture will demonstrate the importance of regarding film as an audio-visual medium.

Readings

David Bordwell and Kristin Thompson, 'Sound in the Cinema', ch. 7 in *Film Art: An Introduction* (9th edn.), Boston: McGraw Hill, 2004: 269-298.

Screening

The Conversation (US, Francis Ford Coppola, 1974, 113 mins.)

Week 9

Monday 5 May

Film and Philosophy (ML)

Film Studies is an academic and intellectual field that draws on the traditions, perspectives and methodologies of a variety of disciplines. Equally, historians, literary critics and philosophers often use films as objects of study, analysis and debate within their own disciplines. There is, or there ideally should be, a lively academic debate about the significance and value of films that is not constrained by arbitrary academic boundaries.

Reading

Stephen Mulhall (2002), 'Kane's Son, Cain's Daughter: Ridley Scott's *Alien*', ch. 1 in *On Film*, London: Routledge, 13-52

To exemplify the type of conversation mentioned above, here is a discussion of *Alien* and *Blade Runner* by a philosopher.

- In what sense is Mulhall’s style of thinking and writing identifiably philosophical?
- Does this disciplinary perspective enable him to bring special insights into the films?
- If so, what is this insight?

Screening

Alien (US, Ridley Scott, 1979, 117 mins)

SEQUENCE ANALYSIS DUE Friday 9 May, 4PM

Week 10

Monday 12 May

Documentary (GK)

So far we have concentrated on fictional narrative films. This week we look at the traditions of documentary filmmaking. The lecture will address some of the different ways documentary filmmakers approach their subject. We shall also consider questions of authenticity and ‘realism’ in the context of scholarship on and history of documentary film practice. Do documentary films *really* simply show things as they are, or are they themselves highly constructed film texts? How does the non-fictional aspect of documentary film contribute to the way we analyse the styles and structures of these films?

Readings

Paul Wells, ‘The Documentary Form: Personal and Social “Realities”’, in Jill Nelmes (ed.), *An Introduction to Film Studies* (3rd edn.), London: Routledge, 2001: 188-209

Melissa Anderson, ‘The Modest Gesture of the Filmmaker: An Interview with Agnès Varda’, *Cineaste*, 26:4, Fall 2001, 24-27

Screening

The Gleaners and I (France, Agnès Varda, 2000, 82 mins)

More than a documentary, Varda’s film provides a poetic meditation on art, collecting, waste and ageing.

BLOCK 2: NATIONAL AND HISTORICAL CONTEXTS		
HOW TO EXPLAIN FILMS		
<p>Techniques of research Explaining: How come? Why? Analysing Understanding</p>	<p>Terms and concepts Economic and industrial context History, society, politics Spectatorship and audiences</p>	<p>Skills <i>How to formulate a question</i> <i>How to find relevant literature and sources</i> <i>How to decide what is and is not relevant</i></p>

The relationship between film, culture and history is a complex one. Films are often used as documentary evidence of historical events (to the extent that clips from fiction films will be used in television historical documentaries). Films can also be used as evidence of the tastes, values or ‘mentalities’ of societies at different times. Over the next three weeks, we concentrate on the way that social and therefore historical forces help to determine the institutional purposes of cinema and the content and form of films. Our examples are drawn from the cinemas of Iran, Hong Kong, and Germany during the turbulent inter-war years known as the Weimar Republic (1918-1933).

Week 11

Monday 19 May

National cinemas as art cinemas: Iran (ML)

Since the Iranian Revolution of 1979, Iranian cinema has been subject to heavy censorship, based primarily around Islamic values. Amidst this restrictive creative atmosphere, numerous directors have sought to represent the full scope of human experience by experimenting with the possibilities of film form. In the 1980s and 1990s films about children became an important way of treating social and political issues. Iranian cinema was one of the most important ‘new’ national cinemas to develop during the late 20th century.

Readings

Hamid Reza Sadr "Children in Contemporary Iranian Cinema: When we were Children" in Richard Tapper (ed.) *The New Iranian Cinema: Politics, Representation and Identity*, (London & New York: I.B. Taurus, 2002)

Rosa Holman (2006) "Caught Between Poetry and Censorship" 'The Influence of State Regulation and Sufi Poeticism on Contemporary Iranian Cinema' *Senses of Cinema* n. 41, 2006.

Further Recommended Reading

Fatemeh Hoseini-Shakib, 'The Image of Children', in Parviz Jahed (ed.), *Directory of World Cinema Iran*, (Bristol: Intellect, 2012).

Screening

The Colour of Paradise (Iran, Majid Majidi, 1999, 90min)

This film uses a melodramatic structure, richly coloured mise-en-scene and poetic allegory to contemplate both social and spiritual questions. Like many Iranian films featuring children, the film features non-professional actors including the central protagonist who is blind.

Week 12

Monday 26 May

National cinemas as art cinemas: Hong Kong (Guest Lecturer: Collin Chua)

Readings

Law Kar (2001), 'An overview of Hong Kong's New Wave Cinema', in Esther C.M. Yau (ed.), *At Full Speed: Hong Kong Cinema in a Borderless World*, Minneapolis: University of Minnesota Press, 31-52

Gina Marchetti (2000) "Buying American, Consuming Hong Kong: Cultural Commerce, Fantasies of Identity, and the Cinema" in Poshek Fu & David Desser (eds.) *The Cinema of Hong Kong: History, Arts, Identity* Cambridge & New York: Cambridge University Press: 289-313.

The two readings this week provide very different approaches to the study of a national cinema. Law provides a historical overview of the development of new wave HK cinema, while Marchetti conducts a close cultural reading of Wong's film.

Screening

Chungking Express (Hong Kong, Wong Kar Wai, 1995, 102 mins.)

Wong Kar-Wai is one of a generation of Hong Kong filmmakers who rose to international prominence in the early 1990s. His film style differed dramatically from the commercial Hong Kong cinema, which is dominated by martial arts action films and melodrama. Like Godard, his films exhibit a loose, improvisational style and utilise popular music and location shooting.

Week 13

Monday 2 June

History, politics and film form: Weimar Cinema - Germany 1918-1933 (ML)

The inter-war years in Germany, known as the Weimar Republic were economically and politically turbulent. Amidst this turbulence, German cinema thrived to become one of the few national cinemas to mount any serious challenge to the worldwide dominance of Hollywood. One of the Weimar cinema's foremost auteurs was Fritz Lang who developed a rich cinematic style during this period and was one of a number of German filmmakers to migrate to America between the early 1920s and the rise of Hitler in 1933. He and many others, among them Josef von Sternberg, Billy Wilder and Robert Siodmak brought to Hollywood film a European sensibility and new approaches to film style including the dark, brooding atmosphere that so deeply influenced American *film noir*.

Readings:

Anton Kaes (2000) 'Berlin, 1931' *M*, London: BFI: 9-26.

Screening

M (Germany, Fritz Lang, 1931)

M is one of the earliest sound films to be produced in Germany since the introduction of sound film technology in 1927. It is the story of a serial killer (Peter Lorre) who preys on little children. Although filmed almost entirely in a studio, it is also the story of Berlin at a prescient moment in its history. Lang depicts a city beset by poverty,

unemployment and awash with crime. Made just two years before Hitler's rise to power, the film captures a mood born out of the depression, which had commenced with the stock market crash of 1929 and onset of the Great Depression. *M* is also a technically and stylistically innovative film evidenced by its clever use of sound, sophisticated camera work, lighting and *mise-en-scène*. Directed by a German and soon to become Hollywood *auteur*, *M* makes a fitting conclusion to the course.

Other Matters:

For information on Occupational Health and Safety policies and Student equity and diversity please refer to the document '**Essential Information for all SAM Students**'.

UNSW provides a free **Counselling Service** for student experiencing personal difficulties. Information may be found at the following URL: <https://www.counselling.unsw.edu.au/>

A list of suggestions for further reading and other resources can be found on the ARTS1060 Moodle site.