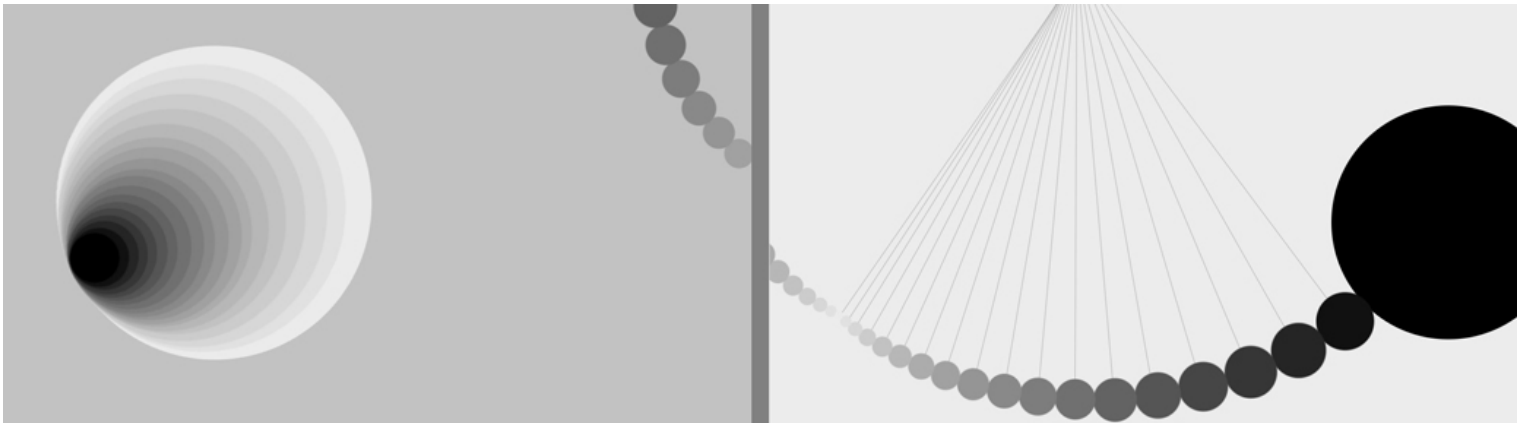




**UNSW**  
SYDNEY

**School of the Arts and Media**

**Faculty of Arts and Social Sciences**



**ARTS2061**

**Contemporary Approaches to Cinema**

**Session 1, 2017**

# Course Outline

## Staff Contact Details

### Conveners

Name	Email	Availability	Location	Phone
Jodi Brooks	<a href="mailto:j.brooks@unsw.edu.au">j.brooks@unsw.edu.au</a>	Monday 2-2.30; Tuesday 3-4	231H Webster Building	93855635

## School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

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

Website: <https://sam.arts.unsw.edu.au>

## Attendance Requirements

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.

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

All SAM students must make a valid attempt at all assessments in order to pass the course.

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

Subject Area: *Film Studies*

This course introduces students to some of the key debates in contemporary film theory from the 1970s to the present. It enables students to view and study a variety of filmmaking practices--including political cinemas, cult film, experimental film and video, as well as mainstream cinemas - and looks at some of the diverse ways that film has been understood and debated by both filmmakers and film theorists. Provides a foundation for upper level study in Film Studies.

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

1. Test and apply some of the key concepts and debates in the discipline to various film and media texts and contexts.
2. Identify and explain some of the similarities and differences between different forms of cinema and the ways that they are culturally valued.
3. Demonstrate basic skills required for collaborative project design and research.
4. Recognise some of the technical, aesthetic, and industrial relations between cinema and related media.
5. Demonstrate the ability to formulate an effective film studies argument in written and spoken form.

### Teaching Strategies

Testing and applying concepts are particularly productive ways to develop both your understanding of the field and your analytic skills and for this reason critical discussion and debate around concepts and terms will play a key role in this course. While tutorials provide the primary forum for debate and discussion in this course, you are also encouraged to ask questions at the lectures and there will be time set aside for questions in each lecture.

Taking responsibility for your learning, both through class participation and through your own course research and class preparation, is important for developing your work skills and your ability to manage projects. During this course we will discuss effective ways of organising your study to enable you to get the most out of this course and so that you can also identify the analytic and research skills that you're developing.

Independent learning will play an invaluable role in your study. 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. Each topic comes with suggested extra readings and if there are particular areas or topics that you would like to pursue further, please see me for suggested resources.

My approach to teaching in this course is based on my belief that students learn best when they are actively engaged in the course materials. In my experience a successful level 2 course is one where:

- Students feel that they can draw on their own individual interests and areas of expertise and

bring this into the classroom to explore and test out new ideas and ways of thinking;

- Students have the opportunity to develop their knowledge of a field by first gaining an understanding of the relevant concepts and debates and then having the opportunity to apply these ideas to different objects;
- Students have the opportunity to work collaboratively on projects that extend their thinking and that develop their skills in expressing their ideas and interests;
- Students have the opportunity to develop a project over the course of a semester in a supportive environment in which they can acquire the necessary skills and knowledge to develop that project;
- The classroom is a space in which diverse interests and experiences can be valued

I have structured the course topics, assessment, and in-class activities in ways that will help achieve these teaching and learning aims.

## Assessment

Detailed information about each of the assessment tasks for this course is available on Moodle including information about resources and FAQs. Students are encouraged to discuss their research projects and group presentations with their tutor.

### Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Research essay	45%	2500 words	June 1st 10pm	electronic submission via Turnitin
In-class group research presentation	30%	10-15 minutes per student	Group presentations will run for topics 5-11 inclusive (i.e. presenting in tutorials weeks 6-12)	Presentation in class; presentation notes to be submitted through Moodle;
In-class test/writing task	25%	30 minute test	March 27 and March 28 (in your tutorial)	In class

### Assessment Details

#### Assessment 1: Research essay

**Details:** Written formal essay, using course readings and other scholarly resources to respond to issues raised by a question or topic (list to be provided). 2500 words. This is the final assessment task. Essay will be marked using a grade sheet, indicating performance against stated criteria, and include a longer paragraph of summative assessment.

#### Additional details:

Essay topics, suggested resources (including films and readings) and style guide information can be found in Moodle and time will be set aside in class to discuss each of the essay questions and strategies for writing a strong paper.

**Turnitin setting:** This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

#### Learning outcomes:

- Test and apply some of the key concepts and debates in the discipline to various film and media texts and contexts.
- Demonstrate the ability to formulate an effective film studies argument in written and spoken form.
- Identify and explain some of the similarities and differences between different forms of cinema and the ways that they are culturally valued.

- Recognise some of the technical, aesthetic, and industrial relations between cinema and related media.

## **Assessment 2: In-class group research presentation**

**Details:** Group presentation, of 3-4 class members, to tutorial group. 15 minutes max per student. Presentation notes to be submitted through the Learning Management System. Students will be assessed using a grade sheet, indicating performance against stated criteria, and including a brief summative paragraph on overall achievement. Students receive an individual mark.

### **Additional details:**

Group presentation, of 3-4 class members, to tutorial group, exploring concepts and questions raised in the reading(s) and/or the film under discussion; 15 minutes max per student. Guidelines for the presentations available on Moodle.

**Turnitin setting:** This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

### **Learning outcomes:**

- Test and apply some of the key concepts and debates in the discipline to various film and media texts and contexts.
- Demonstrate basic skills required for collaborative project design and research.
- Demonstrate the ability to formulate an effective film studies argument in written and spoken form.

## **Assessment 3: In-class test/writing task**

**Details:** Short in-class writing task. The in-class test is designed to assess comprehension of course material and writing skills early in the semester. Test topics and assessment criteria will be provided to students prior to test to enable targeted revision. Test will be marked using a grade sheet and will include brief written comments identifying areas of strength and/or weakness.

### **Additional details:**

Short in-class test/writing task based on material covered in the first part of the course. This assessment task is designed to assess comprehension of course material and writing skills early in the semester. Test topics and assessment criteria will be provided to students prior to test to enable targeted revision. Test will be marked using a grade sheet and will include brief written comments identifying areas of strength and/or weakness.

**Turnitin setting:** This is not a Turnitin assignment

### **Learning outcomes:**

- Test and apply some of the key concepts and debates in the discipline to various film and media texts and contexts.
- Recognise some of the technical, aesthetic, and industrial relations between cinema and related media.



## Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

## Turnitin Submission

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](mailto: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 will no 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 Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

## Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- \* Prevent you from completing a course requirement,
- \* Keep you from attending an assessable activity,
- \* Stop you submitting assessable work for a course,

\* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including 'When to Apply', 'How to Apply' and 'Supporting Documentation' please refer to the Special Consideration website:  
<https://student.unsw.edu.au/special-consideration>

## 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.

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 Schedule

## Timetable

Date	Type	Content
Week 1: 27 February - 5 March	Lecture	<b>Lecture 1: Introduction to the course -- defining <i>cinema</i> today</b>
	Screening	<i>Stories We Tell</i> (Canada, Sarah Polley, 2012)
Week 2: 6 - 12 March	Tutorial	<p><b><i>Tutorials following from Week 1 Lecture:</i></b></p> <p><i>Tutorial preparation:</i></p> <p>Spend some time exploring the course Moodle. It contains a lot of information about the course (everything from introductions to the films and the debates we'll be examining and links to resources through to study tips and information about events) and it is also where a lot of out-of-class time discussion takes place.</p> <p><b>Please note, information about tutorial preparation for each week's class is available on Moodle -- please consult it regularly.</b></p> <p>Post your thoughts on the first screening and read the posts of your colleagues (there will be an online forum for people to share their thoughts and/or ask questions about the film screened after each screening)</p> <p>Read the set reading for the first topic and read some of the additional readings for this topic (available via Moodle).</p> <p><i>Tutorial classes:</i></p> <p>Introductions; questions about the course; discussion of questions</p>

Date	Type	Content
		(available from/posted on Moodle) <i>Readings:</i> Rich; Mulvey
	Lecture	<b>Lecture 2: Cinema and film theory in the digital era: the digital image and the celluloid image.</b>
	Screening	<i>Psycho</i> (US, Gus Van Sant, 1998) and excerpts from <i>Psycho</i> (US, Hitchcock, 1960)
Week 3: 13 - 19 March	Tutorial	<b><i>Tutorials following from week 2 lecture</i></b>  <i>Tutorial preparation:</i>  Consult Moodle for tutorial questions and preparation tasks  <i>Readings:</i> Rodowick; Carrigy
	Lecture	<b>Lecture 3: Playing with time part 1 -- plot, story and screen duration and intermediality</b>
	Screening	<i>Sorry Wrong Number</i> (US, Anatole Litvak, 1948); and <i>Blow Job</i> (US, Andy Warhol, 1963)
Week 4: 20 - 26 March	Tutorial	<b><i>Tutorials following from Week 3 lecture:</i></b>  <i>Tutorial preparation:</i>  consult Moodle for tutorial preparation tasks  <i>?Readings:</i> excerpts from Gidal and Crimp  <i>Tutorial:</i>

Date	Type	Content
		Discussion of examples of films that play with time (as brought in by class members); in-class exercises focused around analysing filmic narration; intermediality
	Lecture	<b>Lecture 4: Playing with time part 2: tracking time in contemporary coming of age films</b>
	Screening	<i>52 Tuesdays</i> (Aus, Sophie Hyde, 2014), plus excerpts from <i>Boyhood</i> (Richard Linklater, 2015) and various longitudinal documentaries.
Week 5: 27 March - 2 April	Tutorial	<p><b><i>Tutorials following from week 4 lecture:</i></b></p> <p><i>Tutorial preparation:</i></p> <p>consult Moodle for tutorial preparation tasks, and please try and watch at least one of the additional recommended films for this topic.</p> <p><i>Readings:</i> Murray &amp; Johanson; San Filippo</p> <p><i>Tutorial:</i></p> <p>In the first part of the class we will be running the in-class test (approx. 30 minutes); in the second part of the class we will be discussing the films and the readings.</p>
	Lecture	<b>Lecture 5: Image, screen and interface -- rethinking the frame in the age of cinema's digital remediation</b>
	Screening	Excerpts from <i>Grand Budapest Hotel</i> (US, Wes Anderson, 2014) and <i>Mommy</i> (Canada, Xavier

Date	Type	Content
		Dolan, 2014); screening: <i>Fish Tank</i> (UK, Andrea Arnold, 2009)
Week 6: 3 - 9 April	Tutorial	<p><b>Tutorials following from Week 5 lecture</b></p> <p><i>Tutorial preparation:</i></p> <p>consult Moodle for tutorial preparation tasks and questions</p> <p><i>Readings:</i> Monteiro; Cossar</p>
	Lecture	<p><b>Lecture 6: The digital image, visual evidence and documentary</b></p>
	Screening	<p><i>Standard Operating Procedure</i> (US, Errol Morris, 2008)</p>
Week 7: 10 - 16 April	Tutorial	<p><b>Tutorials following from week 6 lecture</b></p> <p><i>Tutorial preparation:</i></p> <p>consult Moodle for tutorial preparation tasks and questions</p> <p>Tutorial reading: Williams; Sontag</p>
	Lecture	<p><b>No lecture or screening this week due to the public holiday on Friday -- classes will reconvene after the mid-semester break (Monday classes returning April 24 and Tuesday classes returning May 2 because of the Anzac Day Holiday)</b></p>
Week 8: 24 - 30 April	Tutorial	<p><i>Group research projects planning and development meetings. This week's tutorial class times are set</i></p>

Date	Type	Content
		<i>aside for developing your group research project. See Moodle for further details. Please note public holiday Tuesday April 25 so no class that day.</i>
	Lecture	<b>Lecture 8: spectatorship, identification, and the eye</b>
	Screening	<i>Peeping Tom</i> (UK, Michael Powell, 1963)
Week 9: 1 - 7 May	Tutorial	<b><i>Tutorial for Week 8 lecture:</i></b>  <i>Tutorial preparation:</i>  consult Moodle for tutorial preparation tasks and questions.  <i>Readings:</i> Clover, Williams, and excerpts from Cook.
	Lecture	<b>Lecture 9: spectatorship and the ear -- point of audition sound and the sonic detail or close up</b>
	Screening	We will be looking at clips from a broad range of films this week, including <i>Saving Private Ryan</i> (US, Steven Spielberg, 1998), <i>La Cienaga</i> (Argentina, Lucretia Martel, 2001) and <i>The Exorcist</i> (US. William Friedkin, 1973). Please try and watch the whole of <i>Saving Private Ryan</i> out of class time (it is very long!).
Week 10: 8 - 14 May	Tutorial	<b><i>Tutorial for Week 9 lecture</i></b>  <i>Tutorial preparation:</i>  consult Moodle for tutorial preparation tasks and questions



Date	Type	Content
		<i>Readings:</i> Chion; Kassabian; filmsound.org
	Lecture	<p><b>Lecture 10: Cinema, aesthetics, and politics -- melodrama, the emotions, spectatorship</b></p> <p><i>Please see Moodle for information about prep tasks for this lecture!</i></p>
	Screening	<p><i>Far From Heaven</i> (US, Todd Haynes, 2002) and <i>Fear Eats the Soul</i> (Germany, R.W. Fassbinder, 1974) -- we will screen one of these films in the screening slot, the other will be available to view outside class time.</p>
Week 11: 15 - 21 May	Tutorial	<p><b><i>Tutorial for week 10 lecture</i></b></p> <p><i>Tutorial preparation:</i></p> <p>consult Moodle for tutorial preparation questions and tasks</p> <p><i>Readings:</i> Williams; Fassbinder; Willis</p>
	Lecture	<p><b>Lecture 11: Spectatorial attachments: fan practices, cinephilia and the found footage film</b></p>
	Screening	<p><i>Rock Hudson's Home Movies</i> (US, Mark Rappaport, 1992)</p>
Week 12: 22 - 28 May	Tutorial	<p><b><i>Tutorial for Week 11 topic:</i></b></p> <p><i>Tutorial preparation:</i></p> <p>consult Moodle for tutorial preparation tasks and questions</p>

Date	Type	Content
		<i>Readings:</i> Rappaport, Danks; excerpts from Doty.
	Lecture	<p><b>Lecture 12: Film studies and "bad cinema" -- cult film, exploitation cinemas, paracinema</b></p> <p>Final lecture for the course!</p>
	Screening	<i>Evil Dead 2</i> (US, Sam Raimi, 1987)
Week 13: 29 May - 4 June	Tutorial	<p><b><i>Tutorial for week 12 topic:</i></b></p> <p><i>Tutorial preparation:</i></p> <p>consult Moodle for tutorial preparation tasks and questions</p> <p><i>Readings:</i> Sconce, Corrigan</p> <p>Essays due this week!</p>

# Resources

## Prescribed Resources

### Course materials and resources

#### **Essential reading:**

The set weekly readings for this course are available through Moodle -- please make sure you bring electronic or hard copies of the relevant readings to class each week so that they can be properly discussed and debated.

**Online course resource:** ARTS2061 is on Moodle—please consult it regularly for important information about the course.

Each week's topic has its own section in Moodle. In these sections you will find:

- An introduction to the topic being examined;
- Suggested further reading
- Links to relevant websites
- Lecture slides
- Tutorial preparation information

## Recommended Resources

#### **Recommended reading:**

- **Pam Cook (ed) *The Cinema Book* (London: BFI, 2007, 3rd edition).** *This is an excellent reference book for anyone doing a Film Studies major. It provides useful information on different theoretical approaches to film and cinema studies, different cinemas and genres, and different periods of film history. Copies available in the library.*
- **Glyn Davis, Kay Dickinson, Lisa Patti, and Amy Villarejo, *Film Studies: A Global Introduction* (New York and London: Routledge, 2015).** *This new publication is a really useful resource both for those new to Film Studies and for those who are immersed in the field. Strongly recommended -- ebook available through the library, link on Moodle*
- **D.N. Rodowick *The Virtual Life of Film The* (London and Cambridge, Mass.: Harvard UP, 2007).** *An important and key text in contemporary film theory, and a key text for this course. E-book available through the library, link on Moodle.*

#### **Supplementary reading list/course resource guide**

There is a Course Resource Guide for this course on Moodle. This guide includes information about further readings, useful websites and journals, and online archives. Please consult this guide for information about where to find further material (readings and films) for particular topics and debates covered in the course.

## Course Evaluation and Development

Course materials and course structure (including the readings, screenings, ordering of topics and topics, and the forms of assessment) are regularly revised based on student feedback as well as new directions and new publications in the field. For this reason, your thoughts on the course are particularly useful and valuable and we will be asking you to reflect on your learning in the course during the session.

*Contemporary Approaches to Cinema* has been revised following feedback collected from students in previous years (both through the CATEI course feedback forms and through other feedback). Two new topics have been introduced for this year's course (the week on rethinking the frame and screen in the digital era, and the week on playing with time in the contemporary coming of age film), building on some of the discussions that took place in a previous version of the course. Previous students in the course have provided positive feedback about both the breadth of film and other screen-based material examined in the course and about the debates that were explored, and this feedback has informed this version of the course. I encourage you to give feedback on the course, not only through the formal feedback process but also in class discussions during the semester.

## **Image Credit**

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