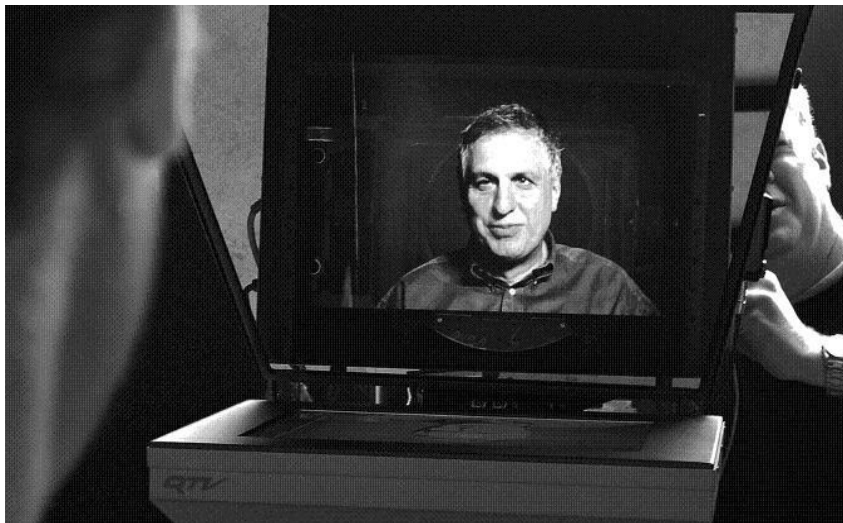


School of the Arts and Media
UNSW Course Outline



ARTS2061
Contemporary Approaches to Cinema

Session 1, 2015

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Class locations and times:

Lecture & Screening

- Friday 12.30-4pm Ritchie Theatre (K-G19-LG02)
Please note the screening will follow the lecture every week except week 3 when we will run the film first. Check Moodle for details and confirmation.

Tutorials:

- Wednesday 10-11.30 Law Building (K-F8-303) class 2279 (J.Brooks)
- Wednesday 11.30- 1pm Law Building (K-F8-303) class 2280 (J.Brooks)
- Wednesday 1- 2.30pm Law Building (K-F8-303) class 2282 (J.Brooks)
- Thursday 12-1.30 Quadrangle G027 (K-E15-G027) class 2283 (J.Brooks)
- Thursday 1.30-3pm Quadrangle G027 (K-E15-G027) class 2281 (R. Wallis)

Please note: tutorials commence in week 2 of session. Because the lecture for this course falls on a Friday the tutorials for that lecture will take place in the following week.

For example, the tutorial discussion for the lecture topic of week 1 will take place in the Wednesday and Thursday tutes in week 2, and so forth.

Staff Contact Details

Position	Name	Email	Location	Phone
Course Convenor	Dr Jodi Brooks	j.brooks@unsw.edu.au	231H Webster Building.	93855635
Lecturer	Dr Jodi Brooks	j.brooks@unsw.edu.au	231H Webster Building	93855635
Tutors	(i) Dr Jodi Brooks (ii) Rodney Wallis (tbc)			

Consultation times:

Jodi Brooks – Thursdays 10.30-11.30; Tuesday 11.30-12 (in my office)
Rodney Wallis – times to be confirmed

School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building
Phone: 9385 4856
Email: sam@unsw.edu.au

Attendance Requirements

- Students are expected to attend all class contact hours. Please note this includes lectures, screenings, and tutorials.
- Attendance is recorded at all tutorials. Please ensure that your name has been marked off.
- A student who attends less than 80% of class contact hours without justification may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who arrives more than 15 minutes late may be penalised for non-attendance.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, they should seek permission from the Course Authority. The application should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.
- A Course Authority may excuse a student from classes for up to one month. A student seeking approval to be absent for more than one month must apply in

- writing to the Dean.
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure.
 - For more information about the FASS attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Essential Information for FASS/SAM Students

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage:

<https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Course details: course summary, aims, outcomes, teaching strategies

ARTS2061 is a 6uoc course in the Film Studies major. It is the **core course** for the Film Studies major.

Summary of the Course

How – and where – we view films and how films are made have undergone dramatic changes over the last few decades. These changes have raised new questions both in and for film studies and led to new possibilities, and possible limitations, for filmmakers. In this course we look at some of the key questions and debates in contemporary film theory and film culture by analyzing a variety of filmmaking practices. These include experimental film and video, forms of paracinema, political cinema, as well as mainstream cinema. Many of the concepts and debates examined in this course are also relevant to other fields of study including media studies, gender studies, visual studies, and critical theory.

In the first half of the course we will be focusing on some of the dramatic transformations that film and cinema have undergone over the last few decades. These include changes to: how images are produced (e.g. the shift from the celluloid image to the digital image); where moving images are screened (e.g. the shift away from a focus on theatrical cinema going to home viewing and online viewing); and how films are produced and funded. But as we will also explore, cinema has always been transforming, always reimagining itself, and one of the things we will therefore be doing is examining how cinema continues to reinvent itself and how particular filmmakers have reimagined cinema in their work. One of our main concerns in the first half of the course, then, will be thinking about *cinema in transformation*.

The second half of the course is more concerned with “film studies in action” in the expanded field of cinema today. In this section we will be drawing on debates and concepts from various periods and branches of film studies to think about particular forms and uses of film today. Topics for this section include: forms of “paracinema” (e.g. cult film, porn, exploitation film); fan practices and queer readings; cinema and the aestheticisation of violence; and cinema and affect. For each of the topics in this part of the course we will be thinking about ways of understanding the relationships between film form, spectatorship and viewing practices, and aesthetics. Here we will draw on the knowledge gained in the first half of the course about cinema in the age of its digital remediation to examine specific forms and uses of cinema.

This course builds on the level 1 gateway courses “Introduction to Film Studies” (ARTS1060) and “Hollywood Cinema: Industry, Technology, Aesthetics” (ARTS1062) and serves as a bridge to level 3 courses in the Film Studies major and minor.

Aims of the Course

This course aims to:

1. *Develop your understanding of the questions and issues central to recent film theory debates and the kinds of research that you can undertake in the discipline; and*
2. *Broaden your knowledge of cinema by examining a diverse range of filmmaking practices.*

In this way the course plays an important role in developing some of the key graduate attributes in the discipline, in particular:

- A knowledge of the historical development of film as both a specific medium and as part of a constantly evolving media landscape
- An understanding of the aesthetic, technical, and cultural dimensions of film.
- The ability to recognise the different interpretive frameworks and value systems that inform understandings of film in various social and cultural discourses.
- The skills to analyse and interpret written and audio-visual texts.
- An understanding of the methods of analysis and thinking specific to the discipline of film studies.
- An understanding of the methods of analysis and thinking specific to the discipline of film studies.

Student learning outcomes

On successful completion of this course, you 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 the 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.*

Graduate Attributes

This course will provide an environment that fosters the following Film Studies Graduate Attributes in students:

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 awareness of the aesthetic, technical, and cultural dimensions of film;*
4. *An understanding of the different interpretive frameworks and value systems that inform understandings of film in various social and cultural discourses;*
5. *The acquisition of organisational and communication skills required for effective and creative collaborative work*
6. *The ability to formulate an effective film studies argument in written and spoken form.*

It will also foster the acquisition of the following B Media Graduate Attribute:

1. *An appreciation of the cultural diversity of media audiences, media forms and media delivery contexts*

Students will be encouraged to develop the following Graduate Attributes through the course's learning activities and assessment tasks. These attributes will be assessed within the prescribed assessment tasks.

Rationale for the inclusion of content

The theoretical debates we will be examining have been selected for study because of their importance to the discipline and because of their relevance to broader concerns in contemporary film and media culture. The films that we will be examining have been selected because of the questions that they raise regarding the parameters of cinema; the cultural functions and values associated with different kinds of cinema; and/or how we understand some of the relations between film form, aesthetics, and politics (and because they are really interesting films!).

Teaching approach and strategies

This course has been structured in a way that will enable you to understand some of the key questions and debates in contemporary film studies.

During the first half of the course (weeks 1-7) much of your learning will take place through close workshop discussions of the concepts and debates raised in the readings and addressed in the lectures, and of the films and excerpts of films screened in the lecture/screening. We will be looking closely at films that raise interesting questions about film and cinema and we will be using these films as case studies for thinking about both cinema and the discipline today. The primary aim of the first section of the course is to get everyone up to speed on some of the key questions in contemporary film theory and enable you to reflect on the kinds of questions contemporary film theory can pose to our contemporary film and media landscape.

The second half of the course (weeks 8-12) is more focused on developing your own research through particular research topics. Your assessment tasks for the second part of the course are designed to enable you to explore a topic firstly through collaborative work (in the form of a group research project) and then revise and refine your findings to present in the form of a 1000 word report for your final submission.

Each week's topic builds on the material and ideas covered in the previous weeks and as such, it is important to keep up to date with the readings and the discussion. This approach is designed to enable you to both develop an understanding of the discipline of film theory and its histories and enable you to pose new questions to the discipline by bringing earlier debates into dialogue with new formations of cinema and popular media.

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. While it is often difficult to do this for every week's class try and make sure you do this for at least one topic in each of the course's four parts. 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 we learn best when we are actively engaged in the materials we are examining. In my experience a successful level 2 course is one where:

- 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 (and unexpected) 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 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 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, knowledge, and experiences can be valued and explored.

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

Please note: Please set aside 2-3 hours a week to do your readings and related research and allow adequate time to do your assessment tasks. From week 5 on you should aim to set aside around half of this time for your group research project (as the research that you undertake and the discussions that you generate in this project forms the basis of your two final pieces of assessment). If you keep up to date with your readings and participate in class discussions you will find it a lot easier to do the course assessment tasks. You are also strongly encouraged to view as much as you can while undertaking your film studies courses.

Assessment

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

Assessment task	Length	Weight	Learning outcomes assessed	Due date
Short in-class quiz & writing task	30 min quiz (1-2 pages)	15%	1 & 2	In classes 1 st and 2 nd April
Short essay	2000 words	40%	1 & 5	4pm Tuesday 12 th May
Group research project	45 min-1 hour per group in-class group presentation	20%	3, 4, & 5	Delivered in class over final 6 weeks of course

Research report	1000 words	25%	1, 2, 4, & 5	Due 4pm June 5th
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The **in-class quiz** is based on material covered in the first four weeks of the course. Further details about the quiz can be found in the Assessments section of Moodle.

Essay questions for the **essay** will be available in the Assessments section of Moodle from week 3 and will be discussed in detail in the lecture week 4.

Information about the **group research project** is available on Moodle, and this assessment task will also be discussed in the lecture for week 5. Your final mark for this project will consist of 2 marks – 50% for the group (as allocated by the marker/tutor) and 50% for the individual contribution to the project and its presentation. Please see the detailed information sheet about this assessment task (available on Moodle) for information regarding how these two marks will be determined.

The **research report** is a 1000 word paper based on some of the research you undertook for your group project. Details about this assessment task will be available on Moodle. The paper enables you to reflect on your work for the group project and summarise your findings as a piece of writing.

Submission of Assessment Tasks

The essay needs to be submitted in both hard copy and soft/electronic copy. Your research report only needs to be submitted in soft copy. Hard copies are to be submitted through the SAM assessment box on Level 3 Webster Building. Electronic copies are to be submitted via Turnitin on the course Moodle site.

You must submit written work in 12-point font, double spaced and paginated. Please make sure that you keep an electronic and hard copy for yourself.

If you have any **problems submitting** via Turnitin, send your Convener a word.doc version of your assignment immediately, together with an explanation of the problem you are encountering. You should then follow the protocol outlined at the following site:

<http://teaching.unsw.edu.au/moodle-students-help>

Advice about whom to contact is given when you log in to Moodle. Such advice includes the following:

If you have trouble logging in, or you cannot see your course once you login, please contact the IT Service Centre for assistance.

For enrolment and login issues contact: IT Service Centre Email:

itservicecentre@unsw.edu.au

Internal: x51333/ External: (02) 9385-1333/ International: +61 2 9385 1333

If you have difficulty using the Moodle environment or tools, please contact External TELT support. Moodle Mobile is now supported on this version of Moodle.

External TELT Support: Email: externalteltsupport@unsw.edu.au Internal: 53331 /

External: (02) 9385 3331 / International: +61 2 9385 3331

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

Late Submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.

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

Extension Procedure

- A student seeking an extension should apply through the Faculty's online extension tool available in LMS before the due time/date for the assessment task.
- The Course Authority should respond to the request within two working days.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- The Course Authority advises their decision through the online extension tool.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.

Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL: <https://my.unsw.edu.au/student/atoz/SpecialConsideration.html>

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

Academic honesty and plagiarism

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

UNSW groups plagiarism into the following categories:

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

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

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

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

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

It is also recommended that you include a statement about Turnitin. Eg UNSW makes use of the similarity detection tool Turnitin. For this course you are required to submit an electronic version of your written assignments so they may be reviewed using this procedure.

Please be aware that when you submit a UNSW course assignment online, through a facility such as Turnitin etc., you are automatically acknowledging that you have understood and abided by the University requirements in respect of student academic misconduct outlined in the Student Code Policy and Student Misconduct Procedures, both of which are available at: <https://my.unsw.edu.au/student/academiclife/assessment/StudentMisconduct.html>

You are also declaring that the assessment item is your own work, except where acknowledged, and has not been submitted for academic credit previously in whole or in part. In addition, you are declaring that the assessor of this item may, for assessment purposes:

- provide a copy to another staff member of the University;
- communicate a copy of this assessment item to a plagiarism checking service (such as Turnitin) which may then retain a copy of the assessment item on its database for the purpose of future plagiarism checking.

Course schedule/course at a glance

All lectures and screenings take place in the Ritchie Theatre

	Lecture	Screening	Tutorials (in brief)	Readings
1	6/3 Introduction	<i>American Psycho</i> (Mary Harron)	11 & 12/3 Introductions and questions; workshop reading	D. N. Rodowick
Part 1: Cinema in the age of its digital remediation				
2	13/3 Exploring the boundaries between fiction and nonfiction and between the personal and the public	<i>Stories We Tell</i> (Canada, Sarah Polley, 2012)	18 & 19/3 We will begin organising group projects in this tutorial	B. Ruby Rich L. Anderst
3	20/3 Visual evidence and documentary: the photographic image as document in the digital age	<i>Standard Operating Procedure</i> (Errol Morris)	25 & 26/3 Tutorial preparation: Close analysis of Williams' arguments – bring notes.	L. Williams
4	27/3 Film sound and the transitions from mono to Dolby to surround sound	<i>The Exorcist</i> (US, William Friedkin, 1973); Excerpts from <i>Saving Private Ryan</i> (please view this film outside class as it is very long!) and <i>Blow Out</i> (US, Brian de Palma, 1981)	1 & 2/4 In-class quiz (30mins); Tutorial preparation: revision	M. Chion; material on filmsound.org
5	3/4 Public holiday – no lecture or screening			
Mid semester break				
			15 & 16/4 Tutorial preparation: read over material on Moodle about the group projects as you	

			will begin working on your group projects in this class.	
Part 2: Imagining cinema/cinema in the cultural imaginary				
6	17/4 Cinema and scale: cinema and the close up	<i>Passion of Joan of Arc</i> (France, Carl Th. Dreyer, 1928) & <i>Blow Job</i> (US, Andy Warhol, 1963)	22 & 23/4 Tutorial preparation: Close analysis of readings and films; prepare for group project work	M. Doane P. Gidal
7	24/4 Cinema, entertainment and utopia	<i>Velvet Goldmine</i> (US, Todd Haynes, 1998)	29 & 30/4 Tutorial preparation: identify the key claims in the Martin essay and write a brief summary of them to discuss in class; try and view at least one film that Martin discusses. GROUP PROJECT PRESENTATION 1 (non-presenting students need to read set reading as preparation for class discussion)	Martin
Part 3: Spectatorship and Film Form				
8	1/5 Theorising spectatorship	<i>Peeping Tom</i> (UK, Michael Powell, 1963)	6 & 7/5 Tutorial preparation: your section of the handout (Comolli and Narboni)!	C. Clover and/or L. Williams PLUS handout from week 7
9.	8/5 Melodrama and social critique: aesthetics, politics, and the emotions	<i>Far From Heaven</i> (US, Todd Haynes, 2002) or <i>Fear Eats the Soul</i> (Germany, R.W. Fassbinder, 1974)	13 & 14/5 GROUP PROJECT PRESENTATION 2 (non-presenting students need to read at least one of the set readings as preparation for class discussion)	P. Willemen L. Williams S. Willis
10	15/5 Cinema, spectacle,	<i>Bonnie & Clyde</i> (US, Arthur	20 & 21/5 GROUP PROJECT	M. Kinder (plus additional

	and choreographies of violence	Penn, 1967)	PRESENTATION 3 (non-presenting students need to read set reading as preparation for class discussion)	readings on Moodle)
Part 4: Appropriating cinema, fan practices, and cult cinema				
11.	22/5 Spectatorial attachments: cinephilia and fan practices	<i>Rock Hudson's Home Movies</i> (US, Mark Rappaport, 1992)	27 & 28/5 GROUP PROJECT PRESENTATION 4 (non-presenting students need to read set reading as preparation for class discussion)	M. Rappaport
12	29/5 Cult cinemas and exploitation film	<i>Evil Dead 2</i> (US, Sam Raimi, 1982)	3 & 4/6 GROUP PROJECT PRESENTATION 5 (non-presenting students need to read at least one of the set readings as preparation for class discussion)	T. Corrigan J. Sconce U. Eco

Course reading program

Essential course reading, week by week

Please note most of the course readings can be accessed through Moodle: course reading materials that come from books or journals that the library holds in e copy are accessed via links included in each week's Moodle folder. Readings that *do not* come from electronic holdings are included in the course reader, which you will need to buy from the bookshop.

Week 1

- D.N. Rodowick, excerpts from Chapter 1 of *The Virtual Life of Film* (Cambridge, Mass. & London: Harvard UP, 2007), pp.2-31.

Week 2

- B. Ruby Rich. "Get Bush." *The Guardian* 14th Sept 2009, p.21.
- Leah Anderst, "Memory's Chorus: **Stories We Tell** and Sarah Polley's Theory of Autobiography," *Senses of Cinema* 69 (December 2013) – online access.

- [if you have time] Laura Mulvey. Chapter One “Passing Time” in *Death 24x a Second: Stillness and the Moving Image* (London: Reaktion Books, 2006), pp.17-32 plus notes.

Week 3

- Linda Williams, “Cluster Fuck: The Forcible Frame in Errol Morris’s *Standard Operating Procedure*,” *Camera Obscura* 73, vo. 25 no.1 (2010): 29-67.

Week 4

- Michel Chion, “Quiet Revolution... And Rigid Stagnation.” *October* 58 (Autumn 1991); 69-80.
- Additional readings from filmsound.org (see Moodle)

Week 5: no readings

Week 6:

- Mary Ann Doane, “The Close-Up: Scale and Detail in the Cinema.” *differences: A Journal of Feminist Cultural Studies* 14.3 (Fall 2003): 89-111.
- Peter Gidal, excerpts from *Andy Warhol: Blow Job* (MIT Press, 2008).

Week 7:

- Adrian Martin, “Musical Mutations: Before, Beyond and Against Hollywood,” in *Cinesonic: Experiencing the Soundtrack*. Ed. Philip Brophy. North Ryde: AFTRS, 2001.

Week 8:

- Linda Williams, “Film Bodies: Gender, Genre, and Excess.” In *Film Genre Reader II*, ed. Barry Keith Grant (Austin: University of Texas Press, 1995), pp.140-158.
And/or:
- Carol Clover “The Eye of Horror,” in *Viewing Positions: Ways of Seeing Film* ed Linda Williams (New Brunswick, NJ: Rutgers UP, 1994), pp. 184-230.
Plus:
- *Sections from Comolli & Narboni “Cinema/Ideology/Criticism” as per handout.*

Week 9:

At least one of the following:

- Linda Williams, “Melodrama Revised,” in *Refiguring American Film Genres: History and Theory*, ed. Nick Browne (Berkeley: University of California Press, 1998), pp.42-88.

- Sharon Willis. "The Politics of Disappointment: Todd Haynes Rewrites Douglas Sirk." *Camera Obscura* 54 (2003)
- Paul Willemen, "The Sirkian System," *Looks and Frictions; Essays in Cultural Studies and Film Theory* (London: BFI, 1994), pp.87-98.

Week 10

- Marsha Kinder, "Violence American Style: the Narrative Orchestration of Violent Attractions." *Violence and American Cinema*, ed. J. David Slocum (NY: Routledge, 2001).

Week 11

- Mark Rappaport, "Mark Rappaport's Notes on *Rock Hudson's Home Movies*," *Film Quarterly* 49.4 (Summer 1996), pp.16-22.

Week 12

- Jeffrey Sconce, "Introduction," from Sconce *Sleaze Artists; Cinema at the Margins of Taste, Style and Politics* (Durham & London: Duke UP, 2007).
- Timothy Corrigan, "Film and the Culture of Cult," *A Cinema Without Walls: Movies and Culture After Vietnam* (London: Routledge, 1991), pp.80-98 plus endnotes.
- Umberto Eco, "Casablanca: Cult Movies and Intertextual Collage," in *Travels in Hyperreality*, trans. William Weaver (San Diego: Harcourt Brace Jovanovich, 1983), pp.197-211.

Expected Resources for students

Course materials and resources

Essential reading:

ARTS2061 has a course reader that can be purchased from the UNSW bookshop. The course reader contains a number of the set readings for the course (with the exception of online readings that you access via Moodle). Please make sure you bring your readings with you to each tutorial.

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. And for students particularly interested in cinema in the era of its digital remediation:*
- **D.N. Rodowick *The Virtual Life of Film The* (London and Cambridge, Mass.: Harvard UP, 2007)**

Supplementary reading list/course resource guide

Please see the Course Resource Guide for this course. 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. The course resource guide is available on Moodle.

Many of the readings listed in the course resource guide are held in reserve in the library and a sizeable number of these can be accessed directly through “Mycourse.” Go the library website at <http://www.library.unsw.edu.au/> to access MYCOURSE and enter the course code.

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.

UNSW Library website: <http://info.library.unsw.edu.au/web/services/services.html>

Course evaluation and development

Course materials and course structure (including the ordering of material, readings, screenings, and nature 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.

This course went through a major revision a few years ago when I shifted the focus of the first part of the course to looking at some of the ways that cinema has transformed over the last few decades and the kinds of questions that these changes have posed to film studies and film theory. I also added the Group Research Project to the assessments. This proved very successful and the quality of work that was produced through these group projects was particularly impressive and so I have continued to use this assessment task. For this year’s version of the course I have reordered some of the topics to enable clearer understanding of specific debates and I have introduced some new films and readings and adjusted the weighting of some of the assessment tasks (in response to some useful feedback from 2014 students in the course). These changes have been made to provide more opportunities for collaborative work, to enable more dynamic tutorial debate, to ensure that key concepts are understood early on in the course, and to give students the opportunity to undertake original research.

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). This course has received very positive student feedback (both via CATEI and informally). Students wrote positively about the breadth of film and other screen-based material examined in the course and about the debates that were explored. I encourage you to give feedback on the course, not only through the CATEI feedback forms but during the semester.

- ❖ Cover image is Errol Morris with his “interrotron.” (No source details available)