



**Faculty of Arts and Social  
Sciences**

**School of the Arts and Media**

**ARTS2063**

**National Cinemas**

**Session 2, 2015**

## UNSW Course Outline

### Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Course Authority	Michelle Langford	<a href="mailto:m.langford@unsw.edu.au">m.langford@unsw.edu.au</a>	By appointment (please email)	Webster 311O	9385 4489

### School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

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

### Attendance Requirements

- A student is expected to attend all class contact hours for a F2F or blended course and complete all activities for a blended or fully online course.
- A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who 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, 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.
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without fail is made by Student Administration and Records.
- For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

### Essential Information For SAM Students

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

## **Course details**

**Credit Points:** 6

### **Summary of the Course:**

Subject Area: *Film Studies*

This course will examine the complex field of cinema studies encompassed by the term 'National Cinema'.

The course will engage with a variety of debates around the intersection between cinema and nation, as well as with related concepts such as nationalism, citizenship, globalisation and transnationalism. Through the case study of one or more national cinema, the course will consider how particular national cinemas - as both industries and cultural products - are determined by historical, political and cultural contexts, and how these contexts may affect the aesthetic and stylistic concerns of particular films and filmmakers.

### **Aims of the Course:**

The aims of this course are to:

- Examine the economic, political, cultural and historical factors that determine the emergence of particular 'national cinemas.'
- Critically assess concepts of national cinema, and the effects of globalisation and transnationalism on national film industries and film styles.
- Discover how nations, regions and cities respond to the global dominance of the American film industry.
- Confront the interpretive and ethical difficulties of engaging with unfamiliar or 'exotic' film styles and aesthetics.

### **Student learning outcomes:**

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

1. Explain how particular national cinemas are determined by the historical, political, industrial and cultural contexts from which they emerge.
2. Apply relevant concepts such as national cinema, globalization, transnationalism, cosmopolitanism and diaspora to the study of specific films.
3. Describe some of the strategies national and regional film industries use to compete with Hollywood both locally and globally.
4. Analyse the aesthetic and stylistic differences of films from a variety of different cultures.
5. Reflect upon their viewing position and application of interpretive strategies to films from diverse historical, cultural, and linguistic contexts.

### **Graduate Attributes:**

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

1. Demonstrate an understanding of the methods of analysis and thinking specific to the discipline of film studies.
2. Understand the historical development of film as a both a specific medium and as part of a constantly evolving media landscape
3. Identify and interpret a range of national and international contexts for filmmaking

4. Show an understanding of the aesthetic, technical, and aesthetic dimensions of film.
5. Recognize the different interpretive frameworks and value systems that inform understandings of film in various social and cultural discourses
6. Analyse and interpret written and audio-visual texts.

### **Rationale for the inclusion of content and teaching approach**

#### **Teaching strategies**

### **Rationale for the inclusion of content and teaching approach**

As a Level 2 course, National Cinemas builds on knowledge and skills developed in Level 1 courses. In line with the more focused objectives of Level 2 courses, this course is designed to develop a detailed understanding of the history, political economy, cultural context and theory of national cinemas. The study of national cinemas is an important component of Film Studies as a discipline and this course builds directly upon the third block of study undertaken in ARTS1060 Introduction to Film Studies—Historical and National Contexts. This course also builds on ARTS1062 Hollywood Film: Industry, Technology, Aesthetics by investigating the development of aesthetic and stylistic differences of films produced in national contexts outside the Hollywood System. Theoretically and conceptually, the course prepares students for study in Level 3 Film Studies Courses, particularly Cinemas and Cultures, Issues in Film Styles and Aesthetics and Film Theory.

## Assessment

For detailed instructions for each assessment task, please refer to Moodle.

In addition to these assessable tasks, you will also submit and receive feedback on your group's Festival Proposal around the middle of semester. Please refer to Moodle for more details.

Assessment task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due Date
Short Essay (20%)	1000 words	20%	1,2,3	1,3,5	20 August 2015, 8pm
Film Festival Dossier (60%)	Approximately 8000 words per group	60%	1,2,3,4,5	1,2,3,4,5,6	22 October 2015, 8pm
Film Festival Blog (20%)	Minimum 4 x 200 words and 3 responses.	20%	2,4,5	3,4,5,6	29 October 2015, 8pm

## Submission of Assessment Tasks

Students are expected to put their **names** and **student numbers** on **every page** of their assignments. If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on [externalteltsupport@unsw.edu.au](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.

All assessment tasks are to be submitted via the relevant electronic submission box in Moodle.

## Late Submission

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

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

## Extension Procedure

- A student seeking an extension should submit a SAM extension application form (found in Forms on SAM website) to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days of the request.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.

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

### Special Consideration

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

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

### Academic honesty and plagiarism

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

UNSW groups plagiarism into the following categories:

- **Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.
- **Inappropriate paraphrasing:** changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.
- **Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.
- **Inappropriate citation:** Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.
- **Duplication ("self-plagiarism"):** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

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

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

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

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

## Course schedule

Week	Topic	Screening Content
<b>Week 2: 3-7 August</b>	What Counts as 'Iranian Cinema' — De-territorialising National Cinema	<i>The Past</i> (Asghar Farhadi, 2013) <i>Certified Copy</i> (Abbas Kiarostami, 2010)
Essential Readings: Crofts (1998); Dabashi (2013a; 2013b)		
<b>Week 3: 10-14 August</b>	Iranian Pre-Revolutionary New Wave Cinema	<i>The Cow</i> (Dariush Mehrjui, 1969) <i>The House is Black</i> (Feroz Ghahremani, 1963)
Essential Readings: Naficy (2011); Hayward (2000)		
<b>Week 4: 17-21 August</b>	Neo-Realism Iranian Style	<i>Baran</i> (Majid Majidi, 2001) <i>Turtles Can Fly</i> (Bahman Ghobadi, 2004)
Essential Readings: Naficy (2012); Nichols (1994); Langford (2008)		
<b>Week 5: 24-28 August</b>	Abbas Kiarostami, Poetic Realism and the Open Image	<i>Taste of Cherry</i> (Abbas Kiarostami, 1997)
Essential Readings: Chaudhuri & Finn (2003); Mulvey (1998)		
<b>Week 6: 31 August - 4 September</b>	Ideology and the Politics of Stardom in Iranian Cinema	<i>About Elly</i> , (Asghar Farhadi, 2009) <i>A Separation</i> (Asghar Farhadi, 2011) <i>The Hidden Half</i> (Tahmineh Milani, 2001)
Essential Readings: Langford (2015); Elsaesser (2005)		
<b>Week 7: 7-11 September</b>	Festivals and Social Media as Sites for Activism: The Case of Jafar Panahi	<i>This is Not a Film</i> (Jafar Panahi, 2011)
Essential Readings: Langford (2015); de Valck, (2012)		
<b>Week 8: 14-18 September</b>	#iranelection - Post-2009 Diasporic Filmmaking	<i>Red Rose</i> (Sepideh Farsi, 2014) <i>Iran's Green Summer</i> (Ali Samadi Ahadi, 2010) <i>Fragments of a Revolution</i> (Anonymous, 2011)
Essential Readings:		

Mottahedeh, (2015)		
<b>Week 8: 14-18 September</b>	Bonus Lecture: Tuesday 15 September 10am-12pm - Syncretic Musicality: The Poetics and Politics of Music in Iranian Cinema	<i>Ali Santoori: The Music Man</i> (Dariush Mehrjui, 2007)
Essential Readings: Join Music students for a special lecture on music in Iranian cinema as part of the course MUSC2113. This will take place in Webster G17 10am-12pm		
<b>Week 9: 21-25 September</b>	A cinema of Poetry and Resistance: The Films of Mohammad Rasoulof	<i>Manuscripts Don't Burn</i> (Mohammad Rasoulof, 2013)
Essential Readings: Sicinski (CS46), Langford (2007)		
<b>Week 10: 6-9 October</b>	Monday Public Holiday - No class	
Essential Readings: N/A		
<b>Week 11: 12-16 October</b>	History, Homeland, and The Diasporic Imaginary	<i>Women Without Men</i> (Shirin Neshat, 2009)
Essential Readings: Holman (2013); Stam (2012); Parsipur (2010)		
<b>Week 12: 19-23 October</b>	Tehrangeles Noir	<i>A Girl Walks Home Alone at Night</i> (Ana Lily Amirpour, 2014)
Essential Readings: Naficy, (2012)		
<b>Week 13: 26-30 October</b>	Iran Next Gen - Shahram Mokri	<i>Fish and Cat</i> (Shahram Mokri, 2013)
Essential Readings: Naficy, (2012)		

### Course evaluation and development

Student feedback on the course is gathered periodically, using various means, including the Course and Teaching Evaluation and Improvement (CATEI) system. Such feedback is considered carefully and acted on constructively wherever possible.