School of the Arts and Media
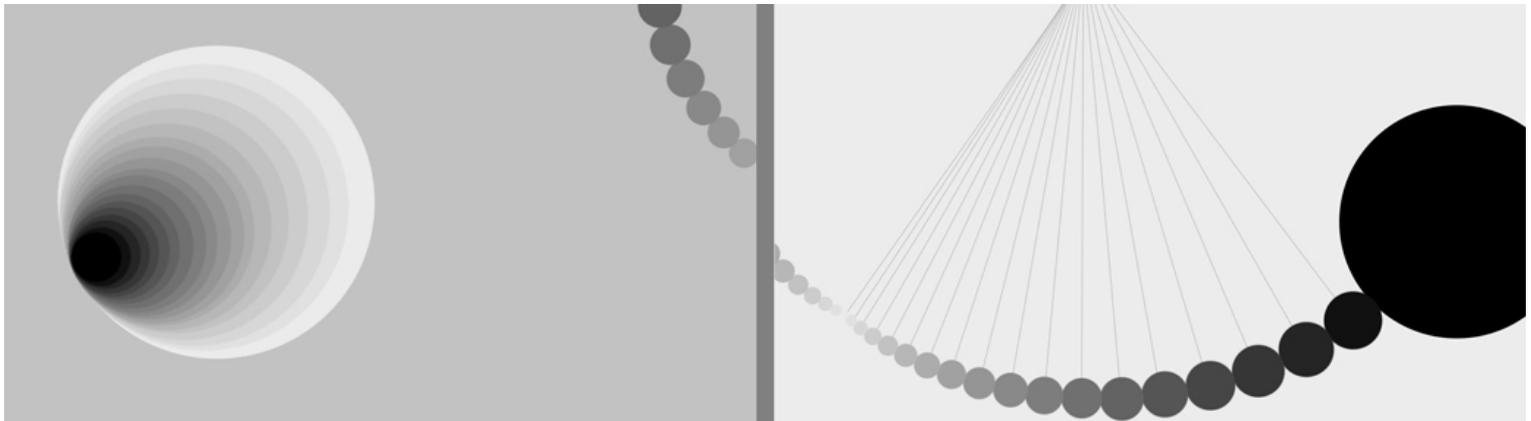
Faculty of Arts and Social Sciences

ARTS3060

Film in the Media Landscape

Session 1, 2017

Course Outline

Staff Contact Details

Conveners

Name	Email	Availability	Location	Phone
Julian Murphet	j.murphet@unsw.edu.au	Friday 11 am - 12 pm	Webster 247C	0293854521

School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: 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 can also be studied in the following specialisation: *Media, Culture and Technology*

This course examines the shifting place of film in the media landscape by tracing the ways that film has responded to and archived its interactions with other mechanical and electronic media (including radio, TV, the turntable, the telephone, and digital capture and synthesis). By examining the history of media convergences, it thereby places "new" new media in a broader historical framework. The course examines how individual films, genres, and formations of cinema have addressed residual, emergent, and dominant media through their formal and stylistic elements, thematic concerns, and exhibition practices. By comparing different forms of moving image media, the course also explores how practices of archiving media texts and technologies through various storage media shape understandings of time and historical change.

The course is structured around three key topics:

(1) history of forms of media convergence,
(2) residual and obsolete media,
(3) media times and historiography.

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

1. Historically contextualise a range of media forms and technologies
2. Recognise the historical formation of your objects of study
3. Understand some of the points of intersection between debates in Film Theory, Media Theory, and Critical Theory
4. Develop a critical argument in relation to debates explored in the course
5. Conduct and deploy research in Film Theory
6. Contextualise your own critical position in a debate and recognise its relation to other critical positions and arguments
7. Design and undertake a research project
8. Write a clear, structured, essay informed by debates in Film Theory

Teaching Strategies

Approaches to learning and teaching in this course and teaching strategies

This course is taught through weekly lectures, screenings, and tutorials. The **lectures** are structured around the topic for that week and position the topic in relation to both the field itself and in relation to previous work covered in the course. The **screenings** are used to explore that topic and/or to look at how a film or filmmaker poses particular issues and questions of relevance. The **tutorials** are student?led discussions in which the class will work through the debates that are being addressed, raise questions about the material being explored, and begin to take these debates in new directions. To ensure that tutorials run effectively ie, that issues can be explored and debated—it is important that you

do the readings for that week *before* class and note down any problems or questions with the material so that they can be raised in discussion.

As well as the essential reading for the course, students should also undertake their own independent research around topics and film practices covered in the course. This research will be particularly valuable for the research essay (the major piece of assessment) and will also enable students to bring other questions and concerns into discussion in seminars. The teaching strategies used in this course are aimed at meeting the course aims and outcomes. Lectures provide information, context, and discussion about debates and concepts that are being addressed; seminars are oriented towards developing your analytical skills and ability to develop an argument, but they are also aimed at developing students' skills in group debate and critical discussion. In?class exercises are aimed at developing skills in film analysis and critical reading. They aim to assist students' ability to apply concepts to new material and improve your understanding of theoretical concepts and terms. The mix of lectures, seminars, screenings and independent learning enable students to critically explore and debate concepts as well as begin to apply them to their own areas of interest.

Assessment

This course uses the Chicago Referencing Systen for all assignments.

In-text citation:

Involves consecutively numbered markers in the text, which refer the reader to bibliographic citations, in **footnotes**.
These footnotes, termed in this guide 'notes', acknowledge the source of information.

End-text citation:

Involves a **bibliography** at the end of the document, which provides full details of all sources cited and consulted, by the writer.

Chicago 16 B is an **in-text author/date** style which is not included in this guide.

For more information on both Chicago styles see

[The Chicago manual of style](#) **online**

Footnotes:

- Footnotes are used to indicate a citation.
- A superscript number is placed within the text (where needed - not necessarily at the end of a sentence) to indicate a footnote.
- The number is repeated at the beginning of the footnote at the bottom of the page, and is full size, (not superscript) and followed by a full stop.
- When citing a source for the first time, always cite in full.
- Subsequent footnotes of the same source (consecutively listed) are replaced with the word *ibid*, followed by the page number.
- Subsequent footnotes of the same source (not consecutively listed) are shortened.
- If a source has three or more authors, always cite in full the first time, and subsequently shortened to First Author et al.

Formatting citations in footnotes

Punctuation, spacing and the order of elements in the citation are important, and examples should be followed carefully. Notice for instance:

- The author's name is not inverted, and is written in full.
- Publishing details of books are enclosed in brackets.
- Journal titles, book chapter titles are enclosed in double quotation marks.
- The first line of each footnote is indented two spaces from the page margin.
- Different source types require slightly different information to be included in the citation (refer to the relevant source types)

ibliography/Reference list:

- Alphabetically lists all sources cited and consulted for the assignment.

- Different source types require slightly different information to be included in the citation (refer to the source types listed under the Chicago tab).

Formatting citations in the bibliography

The format of citations in the bibliography is similar to that used in the full footnote citation. However, the following differences are important.

- References must be listed alphabetically.
- References in the reference/bibliography list should be indented on the second line (in cases where reference is two or more lines).
- The name of the first author is inverted, so that the surname or family name appears first.
- The elements, or sections, of the citation are separated by full stops, not commas.
- Publishing details for books are not enclosed in brackets.

Punctuation:

- Subscript numbers are always placed after punctuation (eg. full stops, brackets and commas).
- Footnotes and references should always end with a full stop (except in the case of where a URL or DOI are inserted).
- The title of a resource should be capitalised (e.g. An Encyclopedia of World History).
- Acceptable abbreviations include:
    - **chap.** for *chapter*
    - **ed/eds.** for *editor(s), edition* & *edited by*
    - **et al**. for *and others*
    - **n.d** for *no date*
    - **pt.** for *part*
    - **rev.** for *revised, revised by, revision* & *review*
    - **trans.** for *translator(s)* & *translated by*

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Longer Research Exercise	50%	2500 words	June 5	Via Turnitin on Moodle
Short Collaborative Research Exercise	30%	Approx 1000 words	One week after your in-class group presentation	Via Moodle one week after class presentation
Short written assessment	20%	800 words	27 March	Via Turnitin on Moodle

Assessment Details

Assessment 1: Longer Research Exercise

Details: 2500 words. Feedback: Grading sheet indicating performance against criteria and summative evaluative paragraph.

Additional details:

The research essay provides you with an opportunity to develop your understanding of the field by critically engaging with the questions and topics explored in the course. **Essay questions for the final paper will be handed out and uploaded in week 7** and will be based on topics covered in the course. For your research essay you will be expected to have undertaken your own research (drawing on material in the extra readings list and your own research). You will have the opportunity in Week 10 to have focussed one-on-one conversations with Professor Murphet to hone and deepen your research for this essay. To pass this essay you will need to:

- Critically engage with the essay question and the concepts it is addressing.
- Ensure all citations and sources are correctly referenced.
- Draw on **at least 4** academic essays/works from the extra readings list or your own research.
- Make substantial reference to **TWO** films on the course (or two films not on the course, discussed, justified, and agreed to by Prof Murphet), not addressed in any previous assessment task.

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

Learning outcomes:

- Historically contextualise a range of media forms and technologies
- Recognise the historical formation of your objects of study
- Understand some of the points of intersection between debates in Film Theory, Media Theory, and Critical Theory
- Develop a critical argument in relation to debates explored in the course
- Conduct and deploy research in Film Theory
- Contextualise your own critical position in a debate and recognise its relation to other critical positions and arguments
- Design and undertake a research project
- Write a clear, structured, essay informed by debates in Film Theory

Assessment 2: Short Collaborative Research Exercise

Details: 15-20 minutes class time plus uploaded presentation files plus 150-word individual reflections. Feedback: Short written and/or verbal comments, plus numerical grade.

Additional details:

In groups of three-four, decided in the first week of classes, students are asked to prepare a research presentation on one of the seminar topics, present their findings in class, and upload them to the class Moodle site. Presentations should: be no longer than **15 'slides'** long (if you work in PowerPoint or any comparable program); be genuinely collaborative, and include a list of credits at the end, registering exactly who did what; seriously research the chosen topic, beyond the course readings, and draw intelligently on conducted research in properly formatted, referenced citations; probe at the week's topic and reading in terms compatible with the overarching aims of the course (i.e., the assignment should develop the 'conversation' of the course); refer in some depth to **ONE** film on the course and **ONE** outside it (if any of you addressed a course film in your first assignment, it should not be repeated here).

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- Historically contextualise a range of media forms and technologies
- Recognise the historical formation of your objects of study
- Understand some of the points of intersection between debates in Film Theory, Media Theory, and Critical Theory
- Conduct and deploy research in Film Theory
- Contextualise your own critical position in a debate and recognise its relation to other critical positions and arguments
- Write a clear, structured, essay informed by debates in Film Theory
- Develop a critical argument in relation to debates explored in the course
- Design and undertake a research project

Assessment 3: Short written assessment

Details: 800 words. Feedback: Grading sheet indicating performance against criteria and summative evaluative paragraph

Additional details:

Thinking through the issues raised in lectures, screenings, and seminars over the first four weeks of the course, write a short, **800-word** long analysis of how **any film you choose** engages with the sound media around it. This should be historically sensitive and technologically accurate report: how does the film *represent* sound media (telephone, radios, phonographs, MP3 players, etc.), how does it *incorporate and manipulate* recorded sounds, and what are the stakes of that 'representation-incorporation' for how the film *positions its own medium* in an aural environment? This is meant to be a brief, broadly descriptive investigation of a single film's set of relations with aural technologies, and does not require extensive referencing or theoretical argumentation.

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

Learning outcomes:

- Historically contextualise a range of media forms and technologies
- Recognise the historical formation of your objects of study
- Understand some of the points of intersection between debates in Film Theory, Media Theory, and Critical Theory
- Conduct and deploy research in Film Theory
- Contextualise your own critical position in a debate and recognise its relation to other critical positions and arguments

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. 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 Documetnation' please refer to the Special Consideration webstie: 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	Introductory lecture
	Screening	*Citizen Kane* (Welles, USA, 1941)
	Seminar	Discuss *Citizen Kane* and the readings; sort out presentation groups for the rest of semester.
Week 2: 6 - 12 March	Lecture	Film and telephony: how a storage medium deals with point-to-point communication
	Screening	*Grand Hotel* (Goulding, USA, 1932)
	Seminar	Student group presentation. Discussion of *Grand Hotel* and class readings.
Week 3: 13 - 19 March	Lecture	Film and Radio: wireless technology on the big screen
	Screening	*Orphée* (Cocteau, France, 1950)
	Seminar	Student group presentation. Discussion of *Orphée* and class readings.
Week 4: 20 - 26 March	Lecture	Film and photography: indexicality, reproduction, motion
	Screening	*Blow-Up* (Antonioni, UK, 1966)
	Seminar	Student group presentation. Discussion of *Blow-Up* and class readings.
Week 5: 27 March - 2 April	Lecture	Film and audio tape: reel to reel technology
	Screening	*Berberian Sound Studio* (Strickland, UK, 2012)
	Seminar	Student group presentation. Discussion of *Berberian Sound Studio* and class readings.
Week 6: 3 - 9 April	Lecture	Film and television/video: managing the threat
	Screening	*Videodrome* (Cronenberg, Canada, 1983)
	Seminar	Student group presentation. Discussion of *Videodrome* and class readings.
Week 7: 10 - 16 April	Lecture	Film and literature
	Screening	*Adaptation* (Jonze, USA, 2002)

Date	Type	Content
Week 8: 24 - 30 April	Lecture	Film and the digital: the dawn of a new era
	Screening	*The Matrix* (Wachowskis, USA, 1999)
	Seminar	Student group presentation. Discussion of *Adaptation* and class readings.
Week 9: 1 - 7 May	Lecture	Film's elegy?
	Screening	*Eloge de l'amour* (Godard, France, 2001)
	Seminar	Student group presentation. Discussion of *The Matrix* and class readings.
Week 10: 8 - 14 May	Seminar	Individual meetings with Prof Murphet to discuss research essay topics
	Screening	*INLAND EMPIRE* (Lynch, USA, 2006)
Week 11: 15 - 21 May	Screening	*Decasia* (Morrison, USA, 2002)
	Seminar	Student group presentation. Discussion of *Eloge de l'amour* and class readings.
	Lecture	The Death of Film
Week 12: 22 - 28 May	Lecture	Q&A on the whole course
	Seminar	Student group presentation. Discussion of *INLAND EMPIRE* and class readings.
Week 13: 29 May - 4 June		

Resources

Prescribed Resources

Moodle will provide most necessary content for the course. The Library holds further scholarly resources. Students must attend weekly screenings of films.

Recommended Resources

Course Evaluation and Development

This course is regularly updated and amended in line with course evaluation surveys through CATEI and My Experience.