



# ARTS 3060

## FILM IN THE MEDIA

## LANDSCAPE

COURSE GUIDE: SESSION 1, 2015

*Film Studies*  
School of the Arts and Media

Prof Julian Murphet

FACULTY OF ARTS AND SOCIAL SCIENCES



**UNSW**  
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### **Administrative and contact details**

#### **Course convenor**

Scientia Prof Julian Murphet

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Room 246C, Robert Webster Building, G14

#### **Consultation Times**

Murphet: Tuesdays 1:00-2:00 p.m.

#### **School Office**

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Level 3, Robert Webster Building

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

**Phone:** (02) 9385 4856

**Fax:** (02) 9385 6812

When contacting the School or course staff by email you must use your UNSW email address. You should regularly check your mail to this address for communication about the course. You should also include the course code (ARTS3060) in the subject of the email.

#### **Attendance Requirements**

- Attendance *will be recorded* in all lectures, screenings and seminars
- A student is expected to attend all class contact hours.
- 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://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>*

### Course Details

This course is worth 6 Units of Credit.

The course runs over 12 weeks. Lectures, screenings and tutorials run from week 2 to week 13. You are required to attend the lectures, seminars, and screenings.

### Class times

#### Lecture (including screening):

Monday 9:00-12:00, Webster 327

#### Seminars:

Group A: Monday 1:00-3:00, Quad 1046

Group B: Monday 3:00-5:00, Quad 1046

### Course materials and resources

#### Moodle

**This course uses Moodle.** Please visit it every week for updates and course material.

There is **no** course text for this course as links to all the readings have been uploaded to the course **Moodle** site. You are also encouraged to pursue your own research interests and read as widely as possible; a reading list can be found on the Moodle site.

Links to all of the *essential readings* for this course are found on the course Moodle site. Please bring hard or soft copies of downloaded essays to seminars. You are also encouraged to use the **film and video collection** in the **UNSW library**.

The Moodle site will also contain information regarding assessment tasks and how to approach them; research resources; essay writing resources; links to relevant databases and online archives; tutorial topics for discussion; and events that may be of interests to students. Copies of essay questions and research tasks will also be posted on the Moodle site. Please make sure you consult Moodle regularly as it contains a

course bibliography that will assist you develop a greater understanding of the weekly topics and assist you with the course's assessment tasks. I will also be adding reference material to Moodle regularly in response to student areas of interest (and need).

The UNSW library website is at: [www.info.library.unsw.edu.au/web/services/services/html](http://www.info.library.unsw.edu.au/web/services/services/html)

### Course Summary:

This course examines the shifting place of film in the modern media landscape by tracing the ways that film has responded to and archived its interactions with other mechanical and electronic, broadcast and narrowcast, storage and dissemination media (including radio, TV, the turntable, the telephone, and digital capture and synthesis). By examining the history of media convergences and antipathies, 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 institutions 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. This course builds on concepts and debates that are covered in the Level 1 Film studies courses and engages with ideas and debates addressed in other level 2 Film Studies courses, in particular the course ARTS2061. It also builds upon and complements Media Studies courses at levels 1 and 2.

### Course at a glance

WEEK/ BEGINNING	LECTURE	SEMINAR	SCREENING
Week 1	No Class	No Class	
Week 2 9 March	Film amongst the media	Bazin	<i>Citizen Kane</i> (Welles, 1941)
Week 3 16 March	Film and telephony	Goble, Trotter	<i>Grand Hotel</i> (Goulding, 1932)
Week 4 23 March	Film and radio	Young	<i>Orphée</i> (Cocteau, 1950)
Week 5 30 March	Film, literature, and information systems	Kittler	<i>The Testament of Dr. Mabuse</i> (Lang, 1933)
6 April	<b>Non Teaching Break</b>		<b>Non Teaching Break</b>
Week 6 13 April	Film and photography	Stewart	<i>Blow-Up</i> (Antonioni, 1966)
Week 7 20 April	Film and television/video	Sconce, Culbert	<i>Ringu</i> (Nakata, Japan, 1998)
Week 8 27 April	Film and audio tape	Murch & Ondaatje, Chion	<i>The Conversation</i> (Coppola, 1974)
Week 9 4 May	Film and media anachronism	Murphet, Kinder	<i>The Wire</i> (Simon &c., 2002-2008) <b>selections</b>
Week 10 11 May	Film and the digital	Rodowick, Manovich	<i>The Matrix</i> (Wachowskis, 1999)
Week 11	<b>No lecture</b>	<b>Surgeries</b>	<b>No screening</b>

<b>18 May</b>			
<b>Week 12</b> <b>25 May</b>	Film's elegy	Rodowick, Rosen	<i>Eloge de l'amour</i> (Godard)
<b>Week 13</b> <b>1 June</b>	The death of film	Usai, Rodowick	<i>INALND EMPIRE</i> (2006)

## Course week by week

### Week 2: Introduction: Film amongst the media

#### Reading

- André Bazin, 'In Defence of Mixed Cinema', *What is Cinema?* Vol. 1, trans. Hugh Gray (Berkeley: University of California Press, 1967), pp. 53-76.

#### Screening

- *Citizen Kane* (Orson Welles, USA, 1941)

### Week 3: Film and telephony

#### Readings

- Mark Goble, 'Cameo Appearances; or, When Gertrude Stein Checks into Grand Hotel', *MLQ: Modern Language Quarterly* 62.2 (2001): 117-163
- David Trotter, from 'Talkativeness' in *Literature in the first Media Age* (Cambridge, MA: Harvard UP, 2014), pp. 169-217

#### Extra Reading

- Avital Ronell, "'God's Electric Clerk'", *The Telephone Book: Technology, Schizophrenia, Electric Speech* (Lincoln: University of Nebraska Press, 1991), pp. 278-285

#### Screening

- *Grand Hotel* (Goulding, USA, 1932)

### Week 4: Film and radio

#### Reading

- Paul Young, 'A Cinema Without Wires', and 'Eating the Other Medium' in *The Cinema Dreams Its Rivals* (Minneapolis: University of Minnesota Press, 2006), pp. 49-135.

#### Extra Reading

- Jeffrey Sconce, 'The Voice from the Void', in *Haunted Media: Electronic Presence from Telegraphy to Television* (Durham: Duke University Press, 2000), pp. 59-91.

#### Screening

- *Orphée* (Jean Cocteau, France, 1950)

### Week 5: Film and information systems

#### Reading

- Friedrich Kittler, 'Film', in *Gramophone, Film, Typewriter*, trans. Geoffrey Winthrop-Young and Michael Wutz (Stanford CA: Stanford University Press 1999), pp. 115-182.

#### Extra Reading

- Michel Chion, 'The Silences of Mabuse', and 'The Voice Connection' in *The Voice in Cinema*, trans. Claudia Gorbman (New York: Columbia University Press, 1999), 31-47, 61-73.

#### Screenings

- *The Testament of Dr. Mabuse* (Fritz Lang, Germany, 1933)

## **Week 6: Film and photography**

### Reading

- Garrett Stewart, from 'Modernism and the Flicker Effect' in *Between Film and Screen: Modernism's Photo Synthesis* (Chicago: University of Chicago Press, 1999), pp. 293-313.

### Extra Reading

- Fredric Jameson, from 'The Existence of Italy' in *Signatures of the Visible* (London: Routledge, 1992), pp. 254-271.

### Screening

- *Blow-Up* (Antonioni, UK, 1966)

## **Week 7: Film and television/video**

### Readings

- Jeffery Sconce, 'Static and Stasis', in *Haunted Media: Electronic Presence from Telegraphy to Television* (Durham: Duke University Press, 2000), pp. 124-166.
- John Culbert, 'The Well and the Web: Phantoms of Community and the Mediatic Public Sphere', *Postmodern Culture*, vol. 19 no. 2 (January 2009)

### Extra Reading

- Chuck Tryon, 'Video from the Void: Video Spectatorship, Domestic Film Cultures, and Contemporary Horror Film', *Journal of Film and Video* Vol. 61, No. 3 (Fall 2009): 40-51

### Screening

- *Ringu* (Nakata, Japan, 1998)

## **Week 8: Film and audio tape**

### Readings

- Michael Ondaatje and Walter Murch, selections from *The Conversations: Walter Murch and the Art of Editing Film* (New York: Knopf, 2004)
- Michel Chion, 'The Twelve Ears' and 'The Talking Machine', in *Film: A Sound Art*, trans Claudia Gorbman (New York: Columbia University Press, 2009), pp. 289-319, 327-350.

### Screening

- *The Conversation* (Coppola, USA, 1974)

## **Week 9: Film, television and literature**

### Readings

- Julian Murphet, 'The Wire and Realism', *Sydney Studies in English*, vol. 36 (2010)
- Marsha Kinder, 'Re-Wiring Baltimore: The Emotive Power of Systemics, Seriality, and the City', *Film Quarterly*, Vol. 62, No. 2 (Winter 2008), pp. 50-57.

### Extra Reading

- Fredric Jameson, 'Realism and Utopia in *The Wire*', *Criticism* Vol. 52 nos. 3 & 4 (Summer & Fall, 2010): 359-372

### Screenings

- *The Wire*, season 5, selections

## **Week 10: Film and the digital**

### Readings

- Lev Manovich, "The New Language of Cinema", in *The Language of New Media*, Cambridge: MIT Press, 2001, 309-333.

- D. N. Rodowick, from *The Virtual Life of Film* (Cambridge MA: Harvard University Press, 2007), pp. 110-141.

#### Extra Reading

- Henry Jenkins, 'Searching for the Origami Unicorn: *The Matrix* and Transmedia Storytelling' from *Convergence Culture* (New York: New York University Press, 2006), pp. 93-130.

#### Screenings

- *The Matrix* (Andy and Larry Wachowski, 1999)

### **Week 11: Individual surgeries with Professor Murphet. Times t.b.a.**

### **Week 12: Film's elegy**

#### Reading

- D. N. Rodowick, from *The Virtual Life of Film* (Cambridge MA: Harvard University Press, 2007), pp. 90-110.
- Philip Rosen, 'Old and New: Image, Indexicality, and Historicity in the Digital Utopia', from *Change Mummified: Cinema, Historicity, Theory* (Minneapolis: University of Minnesota Press, 2001), pp. 301-349.

#### Extra Readings

- Laura Mulvey, *Death 24x a Second: Stillness and the Moving Image* (London: Reaktion Books, 2006), selections
- Trondo Lundemo, 'The Index and Erasure: Godard's Approach to Film History' in Temple, Williams & Witt (eds.), *For Ever Godard* (London: Black Dog, 2004), pp. 380-395.

#### Screening

- *Eloge de l'amour* (Jean-Luc Godard, France, 2003)

### **Week 13: The death(s) of film**

#### Readings

- Paolo Cherchi Usai, *The Death of Cinema* (London: BFI, 2001), selections
- D. N. Rodowick, from *The Virtual Life of Film* (Cambridge MA: Harvard University Press, 2007), pp. 141-189.

#### Screening

- *INLAND EMPIRE* (Lynch, USA, 2006)

**NB: 'extra readings' are just that; they are supplied and recommended to deepen and enrich your understanding of the set topic, but they are not mandatory. All other readings MUST be read before attending your seminar.**

## **Course aims, learning outcomes and graduate attributes**

### **Course aims:**

This course aims to:

1. Promote an understanding of the shifting place of film in an ever-evolving media landscape through the examination of: histories of media convergence; residual, discarded, and obsolete media technologies; and different forms of archiving, exhibiting, and circulating media artifacts.
2. Develop an understanding of the ways in which ideas of time and historical change are shaped by different media technologies and promote an awareness of the role of media artifacts and their accumulation in shaping popular memory.
3. Raise questions about the points of intersection and divergence between Film Theory and Media

Theory.

4. Develop your proficiency in critical reading and analysis through the close study of a range of key texts in Film Theory and Media Theory.
5. Develop your ability to develop and present a theoretically informed argument in both written and spoken form.
6. Enhance your awareness of traditions of experimentation in film form.

### **Expected student learning outcomes:**

If you successfully complete this course (ie, you successfully complete all the course requirements and participate fully in the course) you should 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

The course aims, learning outcomes, and assessment tasks will also help you to develop some of the “graduate attributes” that UNSW aims to develop in its students. The **graduate attributes** that this course will assist in developing include the following:

1. An understanding of the methods of analysis specific to the discipline of Film Studies
2. A knowledge of the historical development of film as both a specific medium and as part of a constantly evolving media landscape
3. An understanding of the aesthetic, technical, and cultural dimensions of film
4. The skills to analyse and interpret written and audio-visual texts
5. The organisational and communication skills required for effective and creative collaborative work.
6. The conceptual and organisational skills required to undertake self-directed learning
7. Skills in scholarly research as applied to and appropriate for the field of Film Studies
8. An understanding of the role and importance of various forms of archives and information environments for research in film and media.

### **Assessments**

1. **Short written assessment:** 20% due 4.00 pm, **April 1**
2. **Short Collaborative Research Exercise:** 30% due 4.00 pm, **June 3**
3. **Longer Research Exercise:** 50% due 4.00 pm, **June 18**

### **ASSESSMENT TASKS:**

#### **Assessment Task 1: Short Written Assessment, 20% due Wednesday 4.00pm, April 1**

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.

### Assessment criteria

- Comprehensive summary of sound technologies in a given film
- Ability to present a film’s awareness of its own ‘mediality’ with regard to other media
- Clarity and succinctness of expression

### Graduate attributes assessed

1, 2, 3, 5, 6

### Assessment Task 2: Short Collaborative Research Exercise, 30% due Wednesday 4.00pm, June 3

In groups of three-four, decided in the first two weeks 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). The deadline reflects the **LATEST** date at which the slide show should be uploaded to Moodle; earlier uploads are very welcome!

### Assessment criteria

1. Demonstrated research.
2. Ability to work together in pursuing a research aim.
3. Skills in collaborative critical thinking through analysis of the concepts you are working with.
4. Understanding of how an audiovisual medium can contain and develop conceptual materials.
5. Clarity of expression.
6. Presentational professionalism.

### Graduate Attributes

1, 2, 3, 4, 5, 6, 7, 8,

### Assessment Task 3: Research Essay (2500 words), 50% due 4pm Thursday June 18

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 11 to have focussed one-on-one conversations with a Professor 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 Profs Kouvaros and Murphet), not addressed in any previous assessment task.

### **Possible/Suggestive Topics:**

1. How does film 'archive' other media in its modus operandi?
2. What is at stake when a film presents other visual media (TV especially) inside its frame?
3. How can we detect a 'Darwinian' logic of media competition in film forms?
4. Are media haunted?

### **Assessment criteria:**

- Skills in undertaking advanced independent research
- Ability to analyse and interpret written and audio-visual texts
- Understanding of the methods of analysis specific to the discipline of film studies
- Skills in independent critical thinking through close analysis of specific texts
- Clarity of expression and writing.

### **Graduate Attributes**

1, 2, 3, 4, 5, 6, 7, 8,

***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://www.arts.unsw.edu.au/current-students/academic-information/protocols-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.
- For more information, see the FASS 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.*

## Some practical information

### How to pass this course

- You will need to complete **all** pieces of assessment and submit them by the due date.
- Make sure that you properly reference your sources in all your work.
- You will need to keep up with the readings each week and you will be expected to contribute to class discussion. Keeping up to date with the readings enables you to get the most out of class discussion in that you can pose questions and raise issues that you find interesting, problematic, or useful for your own work.
- You will also be expected to consult material in open reserve.
- You will need to attend **at least 80%** of all lectures, tutorials, and screenings.

### 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, you should also undertake your 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 you 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 your 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 your 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 you to critically explore and debate concepts as well as begin to apply them to your own areas of interest. Alongside these class activities, it is **strongly recommended** that you complete the library's online training session ELISE (**Enabling Library and Information Skills for Everyone**). This will provide you will invaluable

research skills that will not only be of use to you in your studies but in your later working life as well. There is also a skills tutorial for students at [Online Information Skills Tutorial](#). You are strongly advised to complete the ELISE session *before* week 6 at the latest!

### **Continual course improvement**

*Film in the Media Landscape* has only run twice previously and as such your feedback on the course will be of particular value. Course feedback will be sought during the semester through both class discussion and a short questionnaire. CATEI course feedback will be sought at the end of the course. Your thoughts on the course—its structure, topics, and assessment tasks—will be drawn on for future redesigns of the course.

### **Equal Opportunity in Education**

The University does not discriminate against students on the grounds of gender, marital status, pregnancy, race, nationality, national or ethnic origin, colour, sexuality, disability or religion, nor will such forms of discrimination be tolerated in classes. Further, the University is committed to course design, curriculum content, classroom environment, assessment procedures and other aspects of campus life which will provide equality of educational opportunity to all students. If you feel disadvantaged in ways that you think fall within the scope of the Equal Opportunity in Education Policy, you should approach your Head of School or the Dean of Students for advice and guidance. As a student in this course you will be expected to respect these principles.

### **Student conduct policy:**

<https://my.unsw.edu.au/student/academiclife/assessment/StudentConductPolicyhtml>