



**UNSW**  
SYDNEY

**School of the Arts and Media**

**Faculty of Arts and Social Sciences**



**ARTS3062**

**Aspects of Film History: Cinematic Thinking**

**Session 1, 2017**

## Course Outline

### Staff Contact Details

#### Conveners

Name	Email	Availability	Location	Phone
Lisa Trahair	L.trahair@unsw.edu.au	Wednesday 1.30-2.30	Room 226, Level 2, Robert Webster Building	93855011

### School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

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

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

### Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

### Essential Information

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

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

## Course Details

### Credit Points 6

### Summary of the Course

The famous 20th Century philosopher Gilles Deleuze wrote in his books on cinema that 'it is not sufficient to compare the great directors of cinema with painters, architects or even musicians. They must be compared to thinkers'. But what does it mean to think cinematically? In the wake of the decline of film theory as the unifying methodology of the discipline of film studies and the emergence of film-philosophy as one of several new approaches, this course identifies the question of the nature of film's thought as a concern that dates back to the inception of cinema. Focusing on the kinds of 'thinking' undertaken by some of the 'great directors' in the history of cinema—including work by Eisenstein, Chaplin, Hitchcock, Dreyer, Welles, Rossellini, Sirk, Kubrick, Tarkovsky, Von Trier, and Malick—the course will introduce you to the diversity of contemporary approaches to the question of cinematic thinking (psychoanalytic, cognitivist, semiotic, philosophical) and to the work of the two most eminent philosophers of film: Stanley Cavell and Gilles Deleuze. A large part of the course will be devoted to reading key sections of Deleuze's ambitious study *Cinema 1: The Movement-Image* and *Cinema 2: The Time-Image* and working through his major theses.

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

1. Identify elements and developments in film history that relate to the philosophical dimension of film
2. Analyse the contribution of individual films to reflective thinking
3. Grasp the implications of the film-philosophy nexus and what it means to consider individual filmmakers as philosophers

### Teaching Strategies

The course will be taught through a combination of lecture mode, film screenings, in-class seminar discussions, and Group Presentations. This will support student learning outcomes by fostering a variety of learning experiences and provide a range of materials and approaches which students can develop in terms of their own particular abilities and interests.

# Assessment

## Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Reading exercise	20%	1500 words	24th March	null
Research Essay	45%	2500 words	2nd June 5pm	null
Individual classroom contributions	10%			
Collaborative tutorial facilitation	25%			

## Assessment Details

### Assessment 1: Reading exercise

**Details:** 1500 words Assignments are corrected for grammar, punctuation, presentation and referencing and given comments on shortcomings and strategies to improve work.

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

#### Learning outcomes:

- Identify elements and developments in film history that relate to the philosophical dimension of film

### Assessment 2: Research Essay

**Details:** 2500 words. This is the final assessment task. Essays are corrected for grammar, punctuation, presentation and reference and provided with comments on shortcomings and strategies for improvement

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

#### Learning outcomes:

- Analyse the contribution of individual films to reflective thinking
- Identify elements and developments in film history that relate to the philosophical dimension of film

### Assessment 3: Individual classroom contributions

**Details:** Students receive feedback at the end of session in written form

**Learning outcomes:**

- Identify elements and developments in film history that relate to the philosophical dimension of film
- Analyse the contribution of individual films to reflective thinking

**Assessment 4: Collaborative tutorial facilitation**

**Details:** Students receive feedback at the end of the session in written form

**Learning outcomes:**

- Analyse the contribution of individual films to reflective thinking

## Submission of Assessment Tasks

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

## Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on [externalteltsupport@unsw.edu.au](mailto:externalteltsupport@unsw.edu.au). Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally in SAM there will no longer be any hard-copy submission; assessments must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible it will be stated on your course's moodle site with alternative submission details.

## Late Assessment Penalties

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

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

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

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

## Special Consideration Applications

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

Sickness, misadventure or other circumstances beyond your control may:

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

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

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



## Academic Honesty and Plagiarism

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

UNSW groups plagiarism into the following categories:

**Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

**Inappropriate paraphrasing:** changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

**Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

**Inappropriate citation:** Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

**Duplication ("self-plagiarism"):** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices;

Paraphrasing, summarising, essay writing and time management

Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

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

# Course Schedule

## Timetable

Date	Type	Content
Week 2: 6 - 12 March		<p><b>Introduction: Film and Philosophy</b></p> <p><b>Screening: Christopher Nolan, <i>Memento</i> (2000), 113 mins</b></p>
Week 3: 13 - 19 March		<p><b>Cinema and the Uncanny</b></p> <p><b>Screening: Andrei Tarkovsky, <i>Solaris</i> (1972), 167 mins</b></p>
Week 4: 20 - 26 March		<p><b>Sergei Eisenstein, Sensuous Thinking and Intellectual Montage</b></p> <p><b>Screening: <i>October: Ten Days that Shook the World</i> (1928), 95 mins</b></p>
Week 5: 27 March - 2 April		<p><b>The affection-image</b></p> <p><b>Screening: Carl Theodore Dreyer <i>Ordet</i> (1955), 126 mins</b></p>
Week 6: 3 - 9 April		<p><b>The crisis of the action-image</b></p> <p><b>Screening: Alfred Hitchcock, <i>Rear Window</i> (1954), 112 mins</b></p>
Week 7: 10 - 16 April		<p><b>Italian neorealism</b></p> <p><b>Screening: Roberto Rossellini, <i>Germany Year Zero</i> (1948), 78 mins</b></p>
Week 8: 24 - 30 April		<p><b>Cinema and Modernism</b></p> <p><b>Screening: Orson Welles, <i>Citizen Kane</i> (1941), 119 mins</b></p>
Week 9: 1 - 7 May		<p><b>The Spiritual Automaton</b></p> <p><b>Screening: Lars von Trier <i>Breaking the Waves</i> (1996), 159 mins</b></p>

Date	Type	Content
Week 10: 8 - 14 May		<b>Film on Film (part 1)</b>  <b>Screening: Charlie Chaplin, City Lights (1931), 87 minutes;</b>  <b>Screening: Douglas Sirk, The Magnificent Obsession (1954), 108 mins</b>
Week 11: 15 - 21 May		<b>Film on Film (part 2)</b>  <b>Screening: Lars von Trier, Dancer in the Dark (2000), 140 mins</b>
Week 12: 22 - 28 May		<b>Film and Ethics</b>  <b>Screening: Stanley Kubrick, Paths of Glory (1957), 88 mins</b>
Week 13: 29 May - 4 June		<b>Forms of Being</b>  <b>Screening: Terrence Malick, The Thin Red Line (1998), 170 mins</b>

## **Resources**

### **Prescribed Resources**

Moodle

### **Recommended Resources**

See Moodle

### **Course Evaluation and Development**

### **Image Credit**

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