



UNSW
A U S T R A L I A

School of the Arts and Media
ARTS3062
Aspects of Film History: Cinematic Thinking
SESSION 1, 2015



Contents

Course Staff	2
Course Information	2-3
Assessment	2,6-8
Course Texts	2
Course Readings & Screenings	4-5
Course Aims and Rationale	10-11
Attendance	2-3
Bibliography	9

Course Staff

Dr Lisa Trahair

Room 216, Level 2, Robert Webster

Phone: 9385-5011

Email: L.Trahair@unsw.edu.au

Consultation time: Tuesday 2pm-3pm. To see me at an alternative time contact me by email. I am not available on Wednesdays and Fridays.

Course Details

5 hours per week (1.5 hr lecture, 2 hour screening, 1.5 hr tutorial)

12 weeks

Lecture/Screening: Thursday 9.00am-12.30.00pm Webster 327

Tutorial: Webster 250, 1.00-2.30pm

6 Units of credit

Lectures and Tutorials commence in week 2

Assessment

1. Reading and Writing Exercise 1,500 words. Due Monday 13th April 4pm. 20% of final grade.
2. Individual Classroom Contributions 10% of final grade
3. Tutorial Facilitation 25% of final grade
4. Research Essay. Due Monday 15th June 4pm. 45% of final grade.

Course Texts

1. Weekly readings are available for download on Moodle
2. Texts to consider purchasing:
 - Deleuze, Gilles, *Cinema 1: The Movement-Image*, Minneapolis: University of Minnesota Press, 1986.
 - Deleuze, *Cinema 2: The Time-Image*, London: The Athlone Press, 1989.

• **In order to pass this course, you must make a serious attempt at ALL assessment tasks.**

Course Description

This course introduces students to key developments in the history of film; it considers key theoretical issues in the examination of film histories, and perspectives, traditions and methods in the historiography of film. Through case studies and analysis of key texts and films, it highlights the role of film in modernity and its transformations. The course does not offer a comprehensive history but studies in key aspects of film in depth. In 2015 the course will take the turn to 'film and philosophy' as its point of departure and focus on the emergence of the question of cinematic thinking over the course of film history.

What you need to know

• **FOR ALL SCHOOL POLICIES AND GUIDELINES REGARDING APPLYING FOR EXTENSIONS, PLAGIARISM, ATTENDANCE, EXAMS AND DISCONTINUING YOUR STUDY CLICK ON THIS LINK:**
<https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

• SCHOOL OFFICE

School of the Arts and Media
Level 3, Robert Webster Building
Email: empa@unsw.edu.au

• ATTENDANCE

To pass this course you are required to attend at least 80% of lectures, screenings and tutorials. Attendance at lectures and tutorials will be recorded. If you are more than 10 minutes late, you will be deemed not to have attended. Failure to meet attendance requirements will result in failure of the course.

• SUBMISSION OF WORK

Research essays should be on the due date submitted in hard copy via the assignment drop boxes on Level 3 of the Robert Webster Building *as well as* uploaded to Turn-it-in on Moodle. Under no circumstances will your tutor accept work that is emailed to them.

• EXTENSIONS

In the case of illness and misadventure you may apply to the Course Convenor for an extension of the due date. Work or family commitments, religious holidays or work due in other courses are not acceptable reasons for extension or Special Consideration requests. Evidence of significant progress in an assessment task must be demonstrated if asking for an extension due to emergency or illness close to the submission date. The extension procedure is as follows:· 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 Convenor should respond to the request within two working days.
- The Course Convenor 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 Convenor 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://my.unsw.edu.au/student/atoz/SpecialConsideration.html>
<<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.

• LATE PENALTIES

LATE WORK: PLEASE NOTE THAT NEW RULES APPLY FOR ALL COURSES IN SAM FROM 2012. 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. Your marks will be reduced by each day the essay is late. If it is not submitted within 2 weeks of the due date, it will receive 0 marks and you will be deemed to have failed.

Course Readings and Screenings

- Compulsory readings are asterisked

Week 2 **Introduction: Film and Philosophy**
12th March **Christopher Nolan, *Memento* (2000), 113 mins**

Reading

* Phil Hutchinson and Rupert Read, 'Memento: A Philosophical Investigation', in Read, Rupert and Goodenough, Jerry (eds), *Film as Philosophy: Essays on Cinema after Wittgenstein and Cavell*, Basingstoke: Palgrave Macmillan, 2005.

Jerry Goodenough, 'Introduction I: A Philosopher Goes to Cinema', in Read, Rupert and Goodenough, Jerry (eds), *Film as Philosophy: Essays on Cinema after Wittgenstein and Cavell*, Basingstoke: Palgrave Macmillan, 2005.

Rupert Read, 'Introduction II: What Theory of Film to Wittgenstein and Cavell Have?', in Read, Rupert and Goodenough, Jerry (eds), *Film as Philosophy: Essays on Cinema after Wittgenstein and Cavell*, Basingstoke: Palgrave Macmillan, 2005.

* Stanley Cavell in conversation with Andrew Klevan, 'What Becomes of Thinking on Film', in Read, Rupert and Goodenough, Jerry (eds), *Film as Philosophy: Essays on Cinema after Wittgenstein and Cavell*, Basingstoke: Palgrave Macmillan, 2005.

Week 3 **The Cinema of Attractions**
19th March **Examples of Early Cinema**

Reading

Tom Gunning 'Uncanny Reflections, Modern Illusions: Sighting the Modern Optical Uncanny' in Jo Collins, John Jervis (eds) *Uncanny Modernity: Cultural Theories, Modern Anxieties*, London: Palgrave Macmillan, 2008, pp. 68-90.

* 'An Aesthetic of Astonishment: Early Film and the [In]Credulous Spectator', *Art and Text*, Fall 1989.

* Freud, Sigmund, 'The Uncanny (1919)' in *Art and Literature*, Vol. 14, The Pelican Freud Library, edited and translated by James Strachey, London: Penguin, 1990.

Week 4 **Sergei Eisenstein, Sensuous Thinking and Intellectual Montage**
26th March ***October: Ten Days that Shook the World* (1928), 95 mins**

Reading

* Sergei Eisenstein, 'Montage of Attractions: An Essay', in Eisenstein, S., *Film Form*, Houghton Mifflin Harcourt, 1947.

* _____, 'The Fourth Dimension of Cinema (1929)', in *The Eisenstein Reader*, ed. by Richard Taylor, London: BFI Publishing, 1998.

Week 5 **The affection-image**
2nd April **Carl Theodore Dreyer *Ordet* (1955), 126 mins**

Reading

* Gilles Deleuze, Chapter 7, 'The Affection-Image: Qualities, Powers, and Any-Space Whatever', in *Cinema 1: The Movement-Image*, Minneapolis: University of Minnesota Press, 1986.

* Rosenbaum, Jonathan, 'Mise-en-scène as Miracle in Dreyer's *Ordet*'.

EASTER BREAK 3rd-12th APRIL

Week 6 **The crisis of the action-image**
16th April **Alfred Hitchcock, *Rear Window* (1954), 112 mins**

Reading

* Gilles Deleuze, Chapter 12, 'The Crisis of the Action-Image', in *Cinema 1: The Movement-Image*, Minneapolis: University of Minnesota Press, 1986.

Aeon J. Skoble, 'Rear Window: Looking at Things Ethically', and Michael Silberstein, 'Rear Window: Hitchcock's Allegory of the Cave', in Baggett, David and Drumin, William A. (eds), *Hitchcock and Philosophy: Dial M for Metaphysics*, Chicago: Open Court, 2007.

Week 7 **Italian neorealism**
23rd April **Roberto Rossellini, *Germany Year Zero* (1948), 78 mins**

Reading

* Gilles Deleuze, Chapter 1, 'Beyond the Movement-Image', *Cinema 2: The Time-Image*, London: The Athlone Press, 1989.

* Jacques Rancière, 'Falling Bodies: Rossellini's Physics', in *Film Fables*, trans. Emiliano Battista, Oxford: Berg, 2006.

Jean-François Lytoard, 'The Idea of Sovereign Film', trans. Peter W. Milne and Ashley Woodward (unpublished in English).

Week 8 Cinema and Modernism **30th April Orson Welles, *Citizen Kane* (1941), 119 mins**

Reading

* Gilles Deleuze, Chapter 5, 'Peaks of the Present and Sheets of the Past: Fourth Commentary on Bergson', *Cinema 2: The Time-Image*, London: The Athlone Press, 1989.

* Carroll, Noël, 'Interpreting Citizen Kane' in *Interpreting the Moving Image*, Cambridge: Cambridge University Press, 1998.

Week 9 The Spiritual Automaton **7th May Lars von Trier *Breaking the Waves* (1996), 159 mins**

Reading

Slavoj Žižek, 'Femininity Between Goodness and Act', *The Sinthome*, no. 14, Summer 2013.

(<http://www.lacan.com/symptom14/?p=43>)

Stephen Heath, 'God, Faith and Film: Breaking the Waves', *Literature and Theology*, 1998, 12 (1), 93-107.

Jonathan Rosenbaum, 'Mixed Emotions: Breaking the Waves', in *Essential Cinema: The Necessity of Film Canons*, Baltimore: The Johns Hopkins University Press, 2004.

* Gilles Deleuze, Part 1, Chapter 5, 'The Perception-Image', *Cinema 1: The Movement-Image*, Minneapolis: University of Minnesota Press, 1986.

* _____, Chapter 7, 'Thought and Cinema', *Cinema 2: The Time-Image*, London: The Athlone Press, 1989.

Week 10 Film on Film (part 1) **14th May Charlie Chaplin, *City Lights* (1931), 87 minutes; Douglas Sirk, *The Magnificent Obsession* (1954), 108 mins**

Reading

* Jacques Rancière, Chapter 11, 'The Machine and its Shadow', *Aisthesis: Scenes from the Aesthetic Regime of Art*, transl. Zakir Paul, London: Verso, 2013.

* Barbara Klinger, Chapter 1, 'The "Progressive" Auteur, Melodrama, and Canonicity' in *Melodrama and Meaning: History, Culture and the Films of Douglas Sirk*, Bloomington: Indiana University Press, 1993.

Week 11 Film on Film (part 2) **21st May Lars von Trier, *Dancer in the Dark* (2000), 140 mins**

Reading

* Angelos Koutsourakis, Chapter 1, 'From Brechtian to Post-Brechtian Cinema: Lars von Trier and the Post-Brechtian', in *Politics as Form: Lars von Trier, A Post-Brechtian Reading*, London: Bloomsbury, 2013.

Week 12 Film and Ethics **28th May Stanley Kubrick, *Paths of Glory***

Reading

* Jason Holt, 'Existential Ethics: Where the *Paths of Glory* Lead', and Dan Shaw, 'Nihilism and Freedom in the Films of Stanley Kubrick' in Jerold Abrams (ed.) *The Philosophy of Stanley Kubrick*, University of Kentucky Press

* D.N. Rodowick, 'An Elegy for Theory', and Malcolm Turvey, 'Theory, Philosophy, and Film Studies: A Response to D.N. Rodowick's 'An Elegy for Theory'', in Marc Furstenau (ed.), *The Film Theory Reader: Debates and Arguments*, London and New York: Routledge, 2010.

Week 13 Forms of Being **4th June Terrence Malick, *The Thin Red Line* (1998), 170 mins**

Reading

* Leo Bersani and Ulysse Dutoit, "' One Big Soul" *The Thin Red Line*', in *Forms of Being: Cinema, Aesthetics, Subjectivity*, London: BFI Publishing, 2004.

Simon Critchley, 'Calm: On Terrence Malick's *The Thin Red Line*' in Read, Rupert and Goodenough, Jerry (eds), *Film as Philosophy: Essays on Cinema after Wittgenstein and Cavell*, Basingstoke: Palgrave Macmillan, 2005.

ASSESSMENT

Assessment task	Length	Weight	Time	Learning outcomes assessed	Graduate attributes assessed	Due date
Reading Exercise	1500 words	20%	16.6	<ul style="list-style-type: none"> Identify major elements and developments in film history. 	<ul style="list-style-type: none"> 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 	4pm Monday 13 th April
Individual classroom contributions		10%	19.2	<ul style="list-style-type: none"> Identify major elements and developments in film history Recognise and analyse a variety of film forms in their historical context Work successfully in groups Demonstrate presentation skills and a high level of critical communication 	<ul style="list-style-type: none"> An understanding of the methods of analysis and thinking specific to the discipline of film studies The ability to link creative production with theoretical and critical knowledge The organisational and communication skills required for effective and creative collaborative work Film Studies: The skills to analyse and interpret written and audio-visual texts	On-going
Collaborative tutorial facilitation		25%	12	<ul style="list-style-type: none"> Identify major elements and developments in film history Recognise and analyse a variety of film forms in their historical context Work successfully in groups Demonstrate presentation skills and a high level of critical communication 	<ul style="list-style-type: none"> An understanding of the aesthetic, technical, and cultural dimensions of film An understanding of the methods of analysis and thinking specific to the discipline of film studies The ability to link creative production with theoretical and critical knowledge The conceptual and organisational skills required to undertake self-directed learning The organisational and communication skills required for effective and creative collaborative work The skills to analyse and interpret written and audio-visual texts 	On-going
Research Essay	2500 words	45%	40	<ul style="list-style-type: none"> Identify major elements and developments in film history Recognise and analyse a variety of film forms in their historical context Utilise a variety of sources including print and visual to carry out independent research Demonstrate an ability to research, write and report clearly and effectively 	<ul style="list-style-type: none"> 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 An understanding of the methods of analysis and thinking specific to the discipline of film studies Skills in scholarly research as applied to and appropriate for the field of film studies The ability to link creative production with theoretical and critical knowledge The ability to recognise the different interpretive frameworks and value systems that inform understandings of film in various social and cultural discourses The conceptual and organisational skills required to undertake self-directed learning The skills to analyse and interpret written and audio-visual texts 	4 pm Monday 15 th June

ASSESSMENT TASK 1

Reading Exercise: Key topics in Film Theory

Due Monday 13th April 4pm.

1500 words

20%

Your work must be submitted to both the school drop box on Level 3 of Webster Building and on Turn it in by the due date.

Instructions

For this task students are asked to read the following texts, choose three of them and provide a 500 word summary of each. The word limit for this exercise is strict and work that exceeds it will be heavily penalized.

1. Roland Barthes, 'The Third Meaning: Research Notes on Some Eisenstein Stills', *Image-Music-Text*, trans. Stephen Heath, Glasgow: Fontana/Collins, 1977.
2. Laura Mulvey, 'Visual Pleasure and Narrative Cinema' and 'Afterthoughts on 'Visual Pleasure and Narrative Cinema' in *The Film Theory Reader: Debates and Arguments*, ed. by Marc Furstenau, Abingdon: Routledge, 2010.
3. D.N. Rodowick, 'An Elegy for Theory', in Marc Furstenau (ed.), *The Film Theory Reader: Debates and Arguments*, London and New York: Routledge, 2010.
4. André Bazin, 'The Evolution of the Language of Cinema' in *The Film Theory Reader: Debates and Arguments*, ed. by Marc Furstenau, Abingdon: Routledge, 2010.
5. Noël Carroll, 'Prospects of Film Theory: A Personal Assessment' in David Bordwell and Noël Carroll, *Post-Theory: Reconstructing Film Studies*, Madison, The University of Wisconsin Press, 1996.

The reading exercise focuses on some of the most challenging readings in the course and aims to provide focus to your reading. It will also help you to develop your skills in succinctly explaining the key features of an argument. This is an important skill for essay writing. Assessment will be based primarily on your capacity to comprehend the text. While you are invited to undertake critical evaluation, for this exercise such evaluation is secondary to comprehension.

Comprehension: You will need to read each text at least three times. First, skim through it. Second, underline key points. After your second reading note what you remember about the text and try to succinctly describe in a couple of sentences its central argument. Then go back through the text carefully, locate the key ideas/concepts and make sure you understand them. At this point, focus on the logic of the argument, noting how details support that logic. Note how the argument is structured and identify its turning points. Pay particular attention to the division of the work into sections and consider how each section comprises a significant component of the argument. You may need to do more research on difficult terms in order to understand them.

Critical Evaluation: Where relevant, you might consider such questions as: Are there any gaps or oversights in the argument? What are the ramifications of the argument? What theoretical/philosophical frameworks inform the argument? What is it arguing against? What are the limitations or advantages of the perspective taken by the author? How might this reading be of use in your own engagement with film? You may also respond to this last question by *briefly* applying relevant concepts to your own film viewing experience.

Remember: This exercise requires you to be *concise*, so you must remain *strictly* within the word limit of **500 words**. After having responded to the instructions above you will probably find that you have a lot more than 500 words for each text. Now you have to synthesise the main points while doing your best not to generalize and not to diminish the nuance and sophistication of the text.

Assessment Criteria:

- Capacity to read carefully and understand complex theoretical scholarship
- Identification of the structure of the argument
- Identification of key ideas and concepts
- Presentation of assignment in a coherently written and grammatically and typographically correct form
- Consistent and thorough referencing of sources

* **Note about referencing and formatting:** A style guide will be made available on Moodle and students must consult it in preparing their work for assessment. All work must be correctly formatted and referenced. Work that is not so formatted and referenced will be returned to be fixed before it is marked and late penalties will apply.

ASSESSMENT TASK 2

Individual classroom contributions

10%

Tutorials in this course will run like a reading group, where the group as a whole collectively undertakes to thrash out the complexity of thought evident in both the films watched in class and the weekly tutorial readings. Each week (except for the week you will be facilitating the tutorial) you will be required to undertake a group task coordinated by the facilitators. In most circumstances this will entail summarizing and commenting on part of the argument of the set tutorial reading. On some occasions it will also involve close formal analysis of part of the film screened that week. Your contribution will be marked on three separate occasions during the semester. Students will not know which weeks they will be assessed so it is important to come to class each week fully prepared.

Assessment criteria

- careful reading of the weekly tutorial reading
- identification of arguments and ideas presented in set readings
- critical evaluation of arguments and ideas presented in set readings
- application of ideas and concepts to specific examples

ASSESSMENT TASK 3

Group tutorial facilitation

25%

This assessment task will involve students co-ordinating the tutorial on one occasion and responding to individual classroom contributions. To prepare for this task students will meet with their group before the tutorial in order to identify how to dissect the set readings and which film sequences the class should focus on in trying to determine what is at stake in the film's 'thought'. It will also be the responsibility of the group to comment on shortcomings of individual contributions so that the arguments of readings are adequately identified and understood. The task will demonstrate your understanding of key issues and debates in the study of film history, engage you in the identification of key features of thinking about cinema and the philosophy of film. Because tutorials are only 90 minutes, time management will play a crucial role in successful facilitation.

Assessment Criteria

- demonstration of careful reading and listening
- demonstration of skills in independent and critical thinking
- understanding of key issues and debates in film history and cinematic thinking
- time management
- communication skills

ASSESSMENT TASK 4

Research Essay

2500 words

Due 4pm Monday 15th June

45%

Your work must be submitted to both the school drop box on Level 3 of Webster Building and on Turn it in by the due date. Students who want their work returned to them with comments must include a stamped self-addressed envelope with their submission.

The research essay is designed to evaluate both your understanding of the broader concerns of the course and your ability to focus on significant debates and issues. Essay questions will be distributed separately in Week 7. Marks will be assigned in relation to evidence of written, analytical and critical skills, the research undertaken and the formulation and coherence of the argument presented. Students who want their marked essays returned must include a stamped self-addressed envelope with submission of their work.

Bibliography

- Allen, Richard and Turvey, Malcolm (eds), *Wittgenstein, Theory and the Arts*, London and New York: Routledge, 2001.
- Baggett, David and Drumin, William A. (eds), *Hitchcock and Philosophy: Dial M for Metaphysics*, Chicago: Open Court, 2007.
- Bazin, André, *What is Cinema?* Volume I, transl. Hugh Gray, Berkeley: University of California Press, 1967.
- _____, *What is Cinema?* Volume II, transl. Hugh Gray, Berkeley: University of California Press, 1971.
- Bersani, Leo and Dutoit, Ulysse, *Forms of Being: Cinema, Aesthetics, Subjectivity*, London: BFI, 2004.
- Bordwell, David and Carroll, Noël, *Post-Theory: Reconstructing Film Studies*, Madison: University of Wisconsin Press, 1996.
- Cardullo, Bert (ed.), *André Bazin and Italian Neorealism*, New York: Continuum, 2011.
- Cavell, Stanley, *The World Viewed: Reflections on the Ontology of Film*, enlarged edition, Cambridge MA: Harvard University Press, 1979.
- _____, *Themes out of School: Effects and Causes*, Chicago: The University of Chicago Press, 1984.
- _____, *Cities of Words: Pedagogical Letters on the Register of the Moral Life*, Cambridge MA: Harvard University Press, 2004.
- Colman, Felicity (ed.), *Film, Theory and Philosophy*, Durham: Acumen, 2009.
- Conard, Mark T. (ed.), *The Philosophy of Film Noir*, Lexington: The University Press of Kentucky, 2006.
- Deleuze, Gilles, *Cinema 1: The Movement-Image*, Minneapolis: University of Minnesota Press, 1986.
- _____, *Cinema 2: The Time-Image*, London: The Athlone Press, 1989.
- Deranty, Jean-Philippe and Ross, Alison (eds), *Jacques Rancière and the Contemporary Scene: The Philosophy of Radical Equality*, London and New York: Continuum, 2012.
- Falzon, Chris, *Philosophy Goes to the Movies: An Introduction to Philosophy*, London and New York: Routledge, 2002.
- Flaxman, Gregory, *The Brain is the Screen: Deleuze and the Philosophy of Cinema*, Minneapolis: University of Minnesota Press, 2000.
- Frampton, Daniel, *Filmosophy*, London and New York: Wallflower Press, 2006.
- Freeland, Cynthia A. and Wartenberg, Thomas E. (eds), *Philosophy and Film*, New York and London: Routledge, 1995.
- Kowalski, Dean A., *Classic Questions and Contemporary Film: An Introduction to Philosophy*, New York: McGraw-Hill, 2005.
- Kracauer, Siegfried, *Theory of Film: The Redemption of Physical Reality*, Princeton: Princeton University Press, 1997.
- McGinn, Colin, *Mindsight: Image, Dream, Meaning*, Cambridge MA: Harvard University Press, 2004.
- Mullarkey, John, *Philosophy and the Moving Image: Refractions of Reality*, London: Palgrave Macmillan, 2009.
- Moore, Rachel O., *Savage Theory: Cinema as Modern Magic*, Durham: Duke University Press, 2000.
- Naremore, James, *On Kubrick*, London: BFI, 2007.
- Phillips, James (ed.), *Cinematic Thinking: Philosophical Approaches to the New Cinema*, Stanford: Stanford University Press, 2008.
- Rancière, Jacques, *The Future of the Image*, transl. Gregory Elliot, London: Verso, 2007.
- _____, *Film Fables*, trans. Emiliano Battista, Oxford: Berg, 2006.
- Read, Rupert and Goodenough, Jerry (eds), *Film as Philosophy: Essays on Cinema after Wittgenstein and Cavell*, Basingstoke: Palgrave Macmillan, 2005.
- Rothman, William (ed.), *Cavell on Film*, Albany: State University of New York Press, 2005.
- Shaw, Dan, *Film and Philosophy: Taking Movies Seriously*, London: Wallflower, 2008.
- Singer, Irving, *Cinematic Mythmaking: Philosophy in Film*, Cambridge MA: The MIT Press, 2008.
- _____, *Three Philosophical Filmmakers: Hitchcock, Welles, Renoir*, Cambridge MA: The MIT Press, 2004.
- Sinnerbrink, Robert, *New Philosophies of Film: Thinking Images*, London and New York: Continuum, 2011.
- Smith, Murray and Thomas E. Wartenberg (eds), *Thinking through Cinema: Film as Philosophy*, Malden: Blackwell Publishing, 2006.
- Smith, Paul (ed.), *The Enigmatic Body: Essays on the Arts by Jean-Louis Schefer*, transl. Paul Smith, Cambridge: Cambridge University Press, 1995.
- Turvey, Malcolm, *Doubting Vision: Film and the Revelationist Tradition*, Oxford: Oxford University Press, 2008.
- Vaughan, Hunter, *Where Film Meets Philosophy: Godard, Resnais and Experiments in Cinematic Thinking*, New York: Columbia University Press, 2013.

COURSE AIMS AND RATIONALE

This course will provide students with:

- understanding of key concepts and debates in film-philosophy and cinematic thinking as they have evolved historically
- knowledge of the history of film
- understanding of the significance of reflective thinking in film
- insight into how filmmakers participate in the history of 'cinematic thinking'.

The course builds on material covered in ARTS1060 Introduction to Film and Level 2 Film Studies. It complements Film Styles and Aesthetics and other 300 level Film Studies courses.

Student learning outcomes

Students who complete the course should be able to:

- Identify major elements and developments in film history
- Recognise and analyse a variety of film forms in their historical context
- Utilise a variety of sources including print and visual to carry out independent research
- Demonstrate an ability to research, write and report clearly and effectively
- Work successfully in groups

Graduate Attributes

- 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
- An understanding of the methods of analysis and thinking specific to the discipline of film studies
- Skills in scholarly research as applied to and appropriate for the field of film studies
- The ability to link creative production with theoretical and critical knowledge
- The ability to recognise the different interpretive frameworks and value systems that inform understandings of film in various social and cultural discourses
- The conceptual and organisational skills required to undertake self-directed learning
- The skills to analyse and interpret written and audio-visual texts

These attributes align with a number of the BA's Graduate Attributes, in particular:

- The skills involved in scholarly enquiry
- The capacity for analytical and critical thinking and for creative problem solving
- The ability to engage in independent and reflective learning
- Information Literacy – the skills to locate, evaluate and use relevant information
- The capacity for enterprise, initiative and creativity
- An appreciation of, and respect for, diversity
- A capacity to contribute to, and work within, the international community
- The skills required for collaborative and multidisciplinary work
- An appreciation of, and a responsiveness to, change
- A respect for ethical practice and social responsibility
- The skills of effective communication

Students will be supported in developing the above attributes through:

- Course planning and documentation
- Varied assessment strategies
- Dynamic workshop exercises
- Learning and teaching strategies that include individual and group work
- Continued feedback and course evaluation

Teaching Strategies

- **Film screenings** provide the focus of the course and will take place each week after the lecture. Films have been selected in order to demonstrate how the recent turn to 'film as philosophy' is only the latest expression of the determination to understand the nature and stakes of 'cinematic thinking' that has existed since cinema's invention. Films have been chosen in order to gauge cinema's engagement of thought over the history of its development. In addition to examining films that philosophers have turned to in order to consider how film thinks, we will in the latter part of the course, view films whose themes have been developed by subsequent directors as a means of considering filmmakers as philosophers.
- **Lectures** are designed to provide a context for films screened. They will introduce you to key theorists of cinematic thinking, philosophers of film and film-philosophers and key concepts in the formulation of film as a mode of thought.
- **Tutorials** take the structure of a reading group. Tutorials are designed to ensure that students develop the capacity to think independently about the course material and come to class adequately prepared to discuss it. In addition to facilitating discussion in a designated week, students will be assessed on their participation in tutorials. For further details see Assessment Task 2.

- **Consultation** times are listed at the front of this course guide. Students are encouraged to see me either during these hours or by appointment to discuss the course in general, reading and writing exercises and essays. I am also available for more general discussion about the Film Major and Film Honours.

Approaches to learning in the course

The course **assists** student learning about cinema through the lecture program, set readings, the formulation of essay questions and the production of a course bibliography.

- **group learning** forms the basis of tutorial discussions where students are expected to learn from each other.
- **independent learning** is considered to have taken place when students a) undertake independent research either by examining a broader cluster of films than those listed in the course or ferreting out reference material not included in the bibliography b) develop their own point of focus in relation to the material under consideration and demonstrate its relevance to academic inquiry.
- students are expected to attend all lectures and tutorials and to **take notes in both**. You are also encouraged to take notes either during or immediately after film screenings.
- students are expected to undertake **all asterisked readings** listed in the course program as a bare minimum. You are expected to undertake further reading for essays by consulting the course bibliography and through independent research.