



**UNSW**  
AUSTRALIA

# Faculty of Arts & Social Sciences

**School of the Arts and Media**  
**ARTS3063**

## **CINEMAS AND CULTURES**

Films and cinemas “operating at the intersections of two or more cultural regimes of knowledge” (Marks, 2000:24).



*East Meets West* (Jeff Lau, 2011. Hong Kong)

**Semester 1, 2014**

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## Location of the course

Class No: 5399. Screenings/Lectures: Webster 327. Mondays 10.00 – 1.30. (Weeks 1-7 & 8-12)

Class No: 5400. Seminar A (presentations/discussions): Colombo LG02. Mondays 2.00 – 3.30. (Weeks 2-7 & 8-13)

*or*

Class No: 9858. Seminar B (presentations/discussions): Law 302. Tuesdays 2.00 – 3.30. (Weeks 2-7 & 8-13)

## Staff Contact Details

Position	Name	Email	Availability; times and location	Phone
Course Convenor, lecturer & tutor for Seminar A (Mondays)	A/Prof Jane Mills	jane.mills@unsw.edu.au	Consultations: Wed mornings 9.00 – 11.00. Webster room 231V.	9385 8529 Contact by email is best
Tutor for Seminar B (Tuesdays) + guest lecture	Klara Bruveris	k.bruveris@unsw.edu.au	N/A	Please contact by email

## School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building  
Phone: 9385 4856; Email: [sam@unsw.edu.au](mailto:sam@unsw.edu.au)

## Attendance Requirements

- A student is expected to attend all class contact hours. Attendance at lectures, screenings and tutorials will be recorded. If you are more than 15 minutes late, you are deemed not to have attended. It is your responsibility to ensure your name has been marked off at each class.
- A student who attends less than 80% of class contact hours without justification may be awarded a final grade of UF (Unsatisfactory Fail).
- 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.
- Students who have submitted the appropriate documentation but attend 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://sam.arts.unsw.edu.au/students/resources/policies-guidelines>

**AN IMPORTANT NOTE ABOUT EMAIL:** If you don't use your University mail address as your default address please ensure that you have automatic forwarding set up. The University assumes you are in contact by email at all times through your zmail address and this is the address that will be used.

## Course details

**Credit Points:** 6. No Parallel teaching.

### Summary of the Course

This course introduces students to the study of cinema in a transnational and cross-cultural context. Students will explore the development and connections between local, national, international, transnational, world and global cinemas and consider the significance of cinema as an art-form, cultural medium and creative element. The course consolidates and complements student knowledge of cinema and cinema histories taught in the Film Studies program. It is also relevant to studies in media and sociology/anthropology as well as International Studies.

### Aims of the Course

By exploring the concepts of intercultural, accented, diasporic, exilic, post-colonial, mutant and other related cinemas, this course aims to enhance students' knowledge and understanding of the historical, transnational and intercultural contexts of cinema as well as the links and flows between local, national and world cinemas.

### Learning Outcomes

At the conclusion of this course students are expected to be able to:

1. Analyse the role of cinema in historical and intercultural contexts;
2. Describe and analyse the ways in which cinema reflects and responds to cultural difference;
3. Apply research skills to the discussion of production, reception and distribution of minority cinemas including indigenous cinema;
4. Analyse the globalisation of the film industry and the emergence of transnational cinema.

### Graduate Attributes

Students will be encouraged to develop the following Graduate Attributes by undertaking the selected activities and knowledge content. These attributes will be assessed within the prescribed assessment tasks.

1. The skills to analyse and interpret written and cinema texts

2. The ability to link creative production with theoretical and critical knowledge
3. The organisational and communication skills required for effective and creative collaborative work
4. Skills in scholarly research as applied to and appropriate for the academic field of film studies

**Rationale for the inclusion of content and teaching approach:** The topics, films and critical texts have all been selected to encourage the study of a wide range of different types of intercultural cinemas. The teaching approach allows students to expand their skills through a combination of personal study, peer interaction and group-work, exploration of visual cultural styles, and development of appropriate research, analytic and presentation skills.

**Teaching strategies:** The course will be taught using a combination of lectures, screenings, class discussion, group research and presentation, individual research and writing.

### **Lecture & Seminars: locations and times**

#### **Screenings & Lectures. Monday mornings: 10.00 – 1.30 (Webster 327)**

The morning sessions will consist of an introduction to the film, the main film screening and a lecture. The lecture will explore the background to that week's topic, including a theoretical overview, together with short extracts from other films. As many of these films are not available online and/or are hard to access, it is important that students attend. Readings relating to the week's topic can be accessed via Moodle and the Study Kit from the UNSW bookshop.

#### **Seminars (discussions/presentations). Mon & Tues afternoons: 2.00 – 3.30 Mondays: Colombo LG02; Tuesdays: Law 302.**

During the afternoon sessions there will be a discussion of the week's topic requiring students to have seen the film and read the reading(s) provided via Moodle. Students are invited to bring relevant film clips to share with the class during this discussion. From week 3 there will be a **group presentation**. Each presentation should last from 30 - 40 minutes. There will be no break during the afternoon session.

**Groups** will be formed by the convenor and you will be notified which group you are in. A Group Leader for each group will be designated at random. If your group wishes to choose its own leader or change the leader at any point you are free to do - so as long as everyone agrees. If this happens you must let the convenor know. Groups A belong to Jane's Monday afternoon seminar and groups B belong to Klara's Tuesday afternoon seminar.

## Course Schedule

Groups A will present at the Monday afternoon seminar group with Jane

Groups B at the Tuesday afternoon seminar group with Klara

Week	Topic	Main film + extracts	Texts
1	<p><b>Mon 3 March</b></p> <p>Introduction: "Cinemas operating at the intersections of two or more cultural regimes of knowledge" (Marks, 2000:24)</p> <p>(Jane Mills)</p>	<p><i>Gegen die Wand/Head-On</i> (Fatih Akin, 2004. Germany, Turkey)</p> <p>+</p> <p><i>Auf der Anderen Seite/The Edge of Heaven</i> (Fatih Akin, 2007. Germ, Turk, Ital)</p> <p>+</p> <p><i>Zatoichi</i> (Takeshi Kitano, 2003. Japan)</p> <p>+</p> <p><i>A bout de souffle/Breathless</i> (Jean-Luc Godard, 1959, France)</p> <p>+</p> <p><i>Bride and Prejudice</i> (Gurinder Chadha, 2004, UK, USA)</p>	<p>Laura U. Marks (200) Introduction in <i>The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses</i>. Durham, NC: Duke University Press, 1-23</p> <p>Lucia Nagib &amp; Anne Jerslev (2014), Introduction", in <i>Impure Cinema: Intermedial &amp; Intercultural Approaches to film</i>, NY, NY: I.B. Taurus, xviii-xxxi</p> <p>Thomas Elsaesser (2005), 'Double occupancy and small adjustments: Space, place and policy in the New European Cinema since the 1990s', in: <i>European Cinema: Face to Face with Hollywood</i>, Amsterdam: Amsterdam University Press, 108-130.</p>
2	<p><b>Mon 10 March</b></p> <p>Porous Borders and global cultural flows: First Nation Cinema</p> <p>(Jane Mills)</p>	<p><i>Smoke Signals</i> (Chris Eyre, 1998, Canada)</p> <p>+</p> <p><i>Beneath Clouds</i> (Ivan Sen, 2002. Australia)</p> <p>+</p> <p><i>Atanarjuat/The Fast Runner</i> (Zacharias Kunuk, 2001. Canada)</p>	<p>Jane Mills,(2009) 'Locating Hollywood' in <i>Loving and Hating Hollywood: Reframing Global and Local Cinemas</i>, Crows Nest, NSW: Allen &amp; Unwin, 23-43.</p> <p>Jane Mills (2009) 'First Nation Cinema: Hollywood's Indigenous Other', <i>Screening the Past</i>. 24: 2</p>

Week	Topic	Main film + extracts	Texts
3	<p><b>Mon 17 March</b></p> <p>Accented Cinema: The Latvian Accent</p> <p>(Klara Bruveris)</p> <p><i>Seminar presentations start this week.</i></p>	<p><i>The Dark Deer/Tumšie Brieži</i> (Viesturs Kairišs, 2006. Latvia)</p> <p>+</p> <p><i>Vogelfrei</i> (Jānis Kalējs, Jānis Putniņš, Gatis Šmits, Anna Viduleja, 2007, Latvia)</p> <p>+</p> <p><i>Eat, Drink, Man, Woman/Yin Shi Nan Nu</i> (Ang Lee, 1994, Taiwan, USA)</p> <p>+</p> <p><i>Surname Viet Given Name Nam</i> (Trinh T. Minh-ha, 1989, USA)</p>	<p>Hamid Naficy,(2001) ‘Situating accented Cinema’ in <i>An Accented Cinema</i>. Princeton, NJ: Princeton University Press. Pages, 10–39.</p> <p>Klara Bruveris (2014) ‘The Latvian Accent: Metaphysical Migration in Contemporary Latvian Cinema’ in Leen Engelen &amp; Kris van Heuckelom, <i>European Cinema After the Wall</i>. Lanham, M: Roman &amp; Littlefield, 125-149</p> <p>Dina Iordinova, D. Martin-Jones, B.Vidal ‘Introduction: A Peripheral View of World Cinema’, in Dina Iordinova, David Martin-Jones, Belen Vidal, <i>Cinema at the Periphery</i>. Detroit: Wayne State University Press, 1-19</p>
4	<p><b>Mon 24 March</b></p> <p>Ethnographic films: Representing Otherness and Difference</p> <p>(Jane Mills)</p>	<p><i>Nanook of the North</i> (Robert Flaherty, 1922. USA, France)</p> <p>+</p> <p><i>Les maitres fous/The Mad Monsters</i> (Jean Rouch, 1955. France)</p> <p>+</p> <p><i>My Survival as an Aboriginal</i> (Essie Coffee, Martha Ansara, 1978. Australia)</p> <p>+</p> <p><i>Babkiueria</i> (Don Featherstone, 1987. Australia)</p>	<p>Bill Nichols (1994) “The Ethnographer’s Tale” in <i>Blurred Boundaries</i>, Bloomington: Indiana University Press, 63 – 91.</p> <p>Jay Ruby, (2008) ‘Towards an Anthropological Cinema’, Talk at the Nordic Anthropological Film Association (<a href="http://www.philbu.net/media-anthropology/ruby_anthrocinema.pdf">http://www.philbu.net/media-anthropology/ruby_anthrocinema.pdf</a>)</p>

	<b>Topic</b>	<b>Main film + extracts</b>	<b>Texts</b>
5	<b>Mon 31 March</b>  World Cinema: Bollywood:  (Jane Mills)	<i>Mississippi Masala</i> (Mira Nair, 1991. UK, USA) + <i>Lagaan: Once Upon A Time in India</i> (Ashutosh Gowariker, 2001. India) + <i>Mughal-e-Azam</i> (K. Asif, 1960. India)	Ashish Rajadhyaksha (2012) 'A Theory of Cinema that Can Account for Indian Cinema' in Lucia Nagib, C.P. Perriam & R. Dudrah (eds) <i>Theorizing World Cinema</i> , London: I.B. Taurus, 45-59.  Ravinder Kaur (2002) 'Viewing the West through Bollywood: A celluloid Occident in the making', <i>Contemporary South Asia</i> , 11:2, 199-209.  Urmila Seshagiri (2003) 'At the Crossroads of Two Empires: Mira Nair's <i>Mississippi Masala</i> and the Limits of Hybridity', <i>Journal of Asian American Studies</i> , 6: 2, 177-198
6	<b>Mon 7 April</b>  Postcolonial Cinema: Africa  (Jane Mills)	<i>Ceddo/Outsiders</i> (Ousmane Sembene, 1977. Senegal) + <i>Sankofa</i> (Haile Gerima, 1992. USA/Ghana/Bur- kina Faso/UK/ Germany) + <i>Sanders of the River</i> (Zoltan Korda, 1939. USA)	Ponzanesi, Sandra & M. Waller (2012), 'Introduction' in Ponzanesi, Sandra & M. Waller (eds), <i>Postcolonial Cinema Studies</i> . Abingdon, Oxon: Routledge, 1-16.  Rosen, Philip (1993) 'Making a nation in Sembene's <i>Ceddo</i> ' in H. Naficy & T.H. Gabriel, <i>Otherness and the Media: The Ethnography of the Imagined and the Imaged</i> . Chur, Switz: Harwood Academic Publishers, 147-187  Sarkar, Bhaskar (2008) 'Postcolonial & Transnational Perspectives' in James Donald & Michael Renov (eds) <i>The Sage Book of Film Studies</i> London: Sage, 123-144.
7	<b>Mon 14 April</b>  The National and the Transnational  (Jane Mills)	<i>I was born but...</i> (Yashiro Ozu, 1932. Japan) + <i>100 Years of Japanese Cinema/Nihon eiga no hyaku nen</i> (Oshima, 1995, UK/Japan)	Higson, Andrew (2006) "The limiting Imagination of National Cinema", in E. Ezra & T. Rowden, <i>Transnational Cinema: The Film Reader</i> . Abingdon, Oxon: Routledge.  Dudley Andrew (2010) 'Time Zones and Jetlag: The flows and phases of World Cinema' in N. Durovicova & K. Newman, <i>World Cinemas, Transnational Perspectives</i> . NY, NY: Routledge, 59-89  Catherine Russell (2008) 'Silent Ozu' <i>Cineaste</i> , 33(4)
	<i>mid-</i>	<i>semester</i>	<i>break</i>



Week	Topic	Main film + extracts	Texts
8	<b>Mon 28 April</b>  Cross-cultural hybridization: Bad Cinema  (Jane Mills)	<i>Sukiyaki Western Django</i> (Takashi Miike, 2007. Japan) + <i>Django</i> (Sergio Corbucci, 1966. Italy) + <i>Django Unchained</i> (Quentin Tarantino, 2012. USA)	Sconce, J. (1995) 'Trashing the Academy: Taste, excess, and an emerging politics of cinematic style', <i>Screen</i> 36, no 4: 371-93  Jane Stadler (2010) 'Cultural value and viscosity in <i>Sukiyaki Western Django</i> : Towards a phenomenology of bad film', <i>Continuum</i> , 24: 5, 679 — 69 in <i>Continuum: Journal of Media &amp; Cultural Studies</i> , 4: 5. Also in: Julia Vassilieva & Constantine Verevis (eds), (2012) <i>After Taste: Cultural Value and the Moving Image</i> . Abingdon, Ox: Routledge
9	<b>Mon 5 May</b>  Sojourner Cinema and Cosmopolitan Mobilities  (Jane Mills)	<i>Dersu Uzala</i> (Akira Kurosawa, 1975, USSR, Japan) + <i>Taking Off</i> (Milos Forman, 1971, US) + <i>Little Senegal</i> (Rachid Bouchareb, 2001, DZ, FR, DE) + <i>Kandahar</i> (Mohsen Makhmalbaf, 2001. Iran, France)	Jane Mills (2014) 'Sojourner Cinema: Seeking and Researching a new cinematic category' <i>Framework</i> . 55(1)  Maria Rovisco (2013) 'Towards a Cosmopolitan Cinema: Understanding the Connection Between Borders, Mobility and Cosmopolitanism in the Fiction Film', <i>Mobilities</i> , 8:1, 148-165
10	<b>Mon 12 May</b>  Australian Diasporic Hybridities  (Michelle Langford)	<i>My Tehran for Sale</i> (Granaz Moussavi, 2009. Australia) + tba	Durham Peters John (1999), 'Exile, nomadism and diaspora', <i>Home, Exile, Homeland: Film, Media, and the Politics of Place</i> , ed. Hamid Naficy, New York and London: Routledge, 17-41.  Toby Miller, (2009) 'Preface: Diasporas of Australian Cinema – A Provocation' in C. Simpson, R. Murawska & A. Lambert (eds), <i>Diasporas of Australian Cinema</i> . Bristol: Intellect, 9-12.  Simpson, Murawska & Lambert, 'Introduction: Rethinking Diaspora – Australian Cinema, History and Society (in above), 15-27

Week	Topic	Main film + extracts	Texts
11	<p><b>Mon 19 May</b></p> <p>Creative Cultural Collisions: The avant-garde's love-hate relationship with dominant cinema.</p> <p>(Jane Mills)</p>	<p><i>Ballet Mécanique</i> (Fernand Léger, Dudley Murphy, 1924. France)</p> <p>+</p> <p><i>The Life and Death of 9413 – A Hollywood Extra</i> (Robert Florey, 1927, USA)</p> <p>+</p> <p><i>Footlight Parade</i>, 'By A Waterfall', (Busby Berkeley, 1933)</p> <p>+</p> <p><i>Spellbound</i> (Alfred Hitchcock, 1945. USA)</p> <p>+</p> <p><i>The Death of an Insect</i>. Vartiainen/Veikkolainen, 2010, Finland</p>	<p>Jane Mills, 'Avant-garde cinema' in <i>Loving and Hating Hollywood: Reframing Global and Local Cinemas</i>, Crows Nest, NSW: Allen &amp; Unwin, 72-92.</p> <p>Michael O'Pray, 'The Persistence of the Avant-Garde' in James Donald &amp; Michael Renov (eds) <i>The Sage Book of Film Studies</i> London: Sage, 328-342</p>
12	<p><b>Mon 26 May</b></p> <p>Intercultural cinema: future directions.</p> <p>(Jane Mills)</p>	<p>Student choice</p>	<p>Anne Jerslev, (2014), 'David Lynch Between Analogue and Digital' in <i>Impure Cinema: Intermedial &amp; Intercultural Approaches to Film</i>, NY, NY: I.B. Taurus, 282-299</p>
13	<p><b>Mon 2 June</b> + <b>Tue 3 June</b></p>	<p><i>Seminars only</i></p>	

## Reading and visual resources

Please see schedule above for the prescribed texts for each week's topic that are provided in the . In addition, the text and visual resources listed below are recommended. You are, of course, encouraged to go beyond these suggested texts. Films and other visual resources will be discussed regularly at each seminar.

- Arjun Appadurai (1990) 'Disjuncture and Difference in the Global Cultural Economy', *Theory Culture Society* 7, 295 ([http://www.unc.edu/~jbecks/comps/pdf/appadurai\\_disjuncture.pdf](http://www.unc.edu/~jbecks/comps/pdf/appadurai_disjuncture.pdf))
- Thomas Austin & Wilma de Jong (2008) *Rethinking Documentary*. New York: McGraw-Hill/Open University Press,
- Andre Bazin (1967) 'In Defense of Mixed Cinema' in *What is Cinema?* Vol 1. London: UCLA Press.
- Stephanie Dennison & Song Hwee Lim (2006) *Remapping World Cinema: Identity, culture and politics in film*. London: Wallflower Press.
- Elizabeth Ezra & T. Rowden (2006) *Transnational Cinema: The Film Reader*. Abingdon, Oxon: Routledge.
- Anthony R. Guneratne & Wimal Dissanayake (eds), (2003) *Rethinking Third Cinema*, NY, NY: Routledge.
- Stuart Hall (1994) 'Cultural Identity and Diaspora' in Patrick Williams and L. Chrisman (eds), *Colonial Discourse and Post-colonial Theory: a Reader*. London: Harvester Wheatsheaf 392-401. And at [http://www.unipa.it/~michele.cometa/hall\\_cultural\\_identity.pdf](http://www.unipa.it/~michele.cometa/hall_cultural_identity.pdf)
- Mette Hjort & Scott MacKenzie (2000) *Cinema & Nation*, London, Routledge
- Dina Iordanova, D. Martin-Jones & B. Vidal, (2010) *Cinema at the Periphery*. Detroit, M: Wayne State University Press.
- Marcia Langton (1993 ) *Well I heard it on the radio and saw it on the television...* Woolloomooloo, NSW: AFC . At <http://afcarchive.screenaustralia.gov.au/downloads/pubs/WellIHeard.pdf>
- Laura U. Marks (2002) Introduction in *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*. Durham, NC: Duke University Press.
- David Martin-Jones (2011) *Deleuze and World Cinemas*. London, New York: Continuum.
- Jane Mills (2009) *Loving and Hating Hollywood: Reframing Global and Local Cinemas*, Crows Nest, NSW: Allen & Unwin
- Hamid Naficy (2001) *An Accented Cinema*. Princeton, NJ: Princeton University Press.
- Lucia Nagib & Anne Jerslev (2014) *Impure Cinema: Intermedial & Intercultural Approaches to Film*, NY: I.B. Taurus
- Lucia Nagib, C.P. Perriam & R. Dudrah (eds) (2012) (*Theorizing World Cinema*, London: I.B. Taurus
- Sandra Ponzanesi, & M. Waller (eds), *Postcolonial Cinema Studies*. Abingdon, Oxon: Routledge.
- Edward Said (1977) *Orientalism* . London: Penguin. See also:  
[http://www.youtube.com/watch?v=fVC8EYd\\_Z\\_g](http://www.youtube.com/watch?v=fVC8EYd_Z_g)  
Fred Halliday, "'Orientalism' and Its Critics", *British Journal of Middle Eastern Studies*, Vol. 20, No. 2. (1993), pp. 145-163.
- Ella Shohat & Robert Stam (1994) *Unthinking Eurocentrism: Multiculturalism and the Media*, London: Routledge
- Valentina Vitali & Paul Willemen (2006) *Theorising National Cinema*, London: BFI
- <http://filmstudiesforfree.blogspot.com/> <http://framescinemajournal.com/>  
<http://sensesofcinema.com/> <http://tlweb.latrobe.edu.au/humanities/screeningthepast/>  
<http://www.frameworkonline.com/> <http://www.film-philosophy.com/index.php/f-p/index>  
<http://www.ejumpcut.org/> <http://www.nfsa.gov.au/collection/search-collection/>
- And don't forget the UNSW Library website:  
<http://info.library.unsw.edu.au/web/services/services.html>

## Assessment

In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a School requirement.

### Assessment Task 1: Group Presentation & Critique. 30 – 40 minutes. Weeks 3 – 13.

Students may pitch an idea for a film (feature or documentary) that illustrates the ideas underpinning this course. Drawing upon the prescribed written texts and other relevant readings and films, each presentation will reflect the topic of that week. More information about this assessment task will be provided at the first lecture.

### Assessment Task 2: Research Essay

Suggested essay topics will be given to students at the first lecture. This assessment task must be submitted online via **Turnitin** (see page 15).

### Assessment Task 3: In-class Short Essay

Students will be required to write a short essay about a film or cinema of their choice that demonstrates how it operates “at the intersections of two or more cultural regimes of knowledge” (Marks 2000:24).

Assessment task	Length	Weight %	Learning outcomes assessed * indicates highly desirable outcomes	Graduate attributes assessed	Due date
<b>1. Group Presentation &amp; Critique</b>	Min: 30 mins  Max: 40 mins.	25%	1. Identify issues in the analysis and criticism of non-Western and non-mainstream film traditions* 2. Analyse the role of cinema in different historical and cultural contexts 3. Describe and analyse the ways in which cinema reflects and responds to cultural differences 4. Demonstrate an ability to work in groups to present original discussion and expressive material including use of visual resources and personal perspectives *	1. A knowledge of the historical development of film as both a specific medium and as part of a constantly evolving media landscape 2. An ability to identify and interpret a range of national and international contexts for filmmaking 3. An understanding of the methods of analysis and thinking specific to the discipline of film studies 4. Skills in scholarly research as applied to and appropriate for the field of film studies 5. The organisational and communication skills required for effective and creative collaborative work	One group per seminar in weeks 3 - 12

<b>2. Research Essay</b>	Max: 2750  Min: 2400	55%	1. Identify issues in the analysis and criticism of non-Western and non-mainstream film traditions 2. Analyse the role of cinema in different historical and cultural contexts * 3. Describe and analyse the ways in which cinema reflects and responds to cultural differences* 4. Understand issues around globalisation of the film industry and the emergence of transnational cinema*	1 – 4 as above and also:  6. The conceptual and organisational skills required to undertake self-directed learning.  Please note this Assessment Task must be submitted via <b>Turnitin</b> in Moodle.	Wed Week 8
<b>3. In-class Short Essay</b>	45 mins	20%	1. Identify issues in the analysis and criticism of non-Western and non-mainstream film traditions. 2. Analyse the role of cinema in different historical and cultural contexts 3. Describe and analyse the ways in which cinema reflects and responds to cultural differences. 4. Understand issues around globalisation of the film industry and the emergence of transnational cinema.	1 - 4 as for first Assessment Task.	Wee k 13

### Late Submission

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

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

<https://sam.arts.unsw.edu.au/students/resources/policies-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://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.

## Academic honesty and plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own or presenting your own work that you have submitted previously for another course without properly referencing it. Plagiarism can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

**Copying:** Using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This includes copying materials, ideas or concepts from a book, article, report or other written document, presentation, composition, artwork, design, drawing, circuitry, computer program or software, website, internet, other electronic resource, or another person's assignment, without appropriate acknowledgement.

**Inappropriate paraphrasing:** Changing a few words and phrases while mostly retaining the original structure and/or progression of ideas of the original, and information without

acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

**Collusion:** Presenting work as independent work when it has been produced in whole or part in collusion with other people. Collusion includes students providing their 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 and passing it off as your own, 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. This should not be confused with academic collaboration.

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

**Self-plagiarism:** 'Self-plagiarism' occurs where an author republishes their own previously written work and presents it as new findings without referencing the earlier work, either in its entirety or partially. Self-plagiarism is also referred to as 'recycling', 'duplication', or 'multiple submissions of research findings' without disclosure. In the student context, self-plagiarism includes re-using parts of, or all of, a body of work that has already been submitted for assessment without proper citation.

Plagiarism guidelines and procedures are at:

<http://www.gs.unsw.edu.au/policy/documents/plagiarismpolicy.pdf>

<http://www.gs.unsw.edu.au/policy/documents/plagiarismprocedure.pdf>

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

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

Individual assistance is available on request from The Learning Centre.

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

### **Turnitin**

UNSW makes use of the similarity detection tool **Turnitin**. This is an invaluable tool for checking if you have correctly included all citations and references. For this course you are

required to submit an electronic version of your research essay assignment so it may be reviewed using this procedure.

There is a user-friendly support page and video tutorial for students who use Turnitin in Moodle at <https://trc.arts.unsw.edu.au/self-help/turnitin-moodle-students>

Please be aware that when you submit a UNSW course assignment online, through **Turnitin**, you are automatically acknowledging that you have understood and abided by the University requirements in respect of student academic misconduct outlined in the Student Code Policy and Student Misconduct Procedures, both of which are available at:  
<https://my.unsw.edu.au/student/academiclife/assessment/StudentMisconduct.html>

You are also declaring that the assessment item is your own work, except where acknowledged, and has not been submitted for academic credit previously in whole or in part. In addition, you are declaring that the assessor of this item may, for assessment purposes:

- i) provide a copy to another staff member of the University;
- ii) communicate a copy of this assessment item to a plagiarism checking service (such as Turnitin) which may then retain a copy of the assessment item on its database for the purpose of future plagiarism checking.

### **Course evaluation and development**

All courses reflect the research interests of the Convenor to a greater or lesser extent. In choosing the weekly topic, films and readings Jane greatly benefited from the previous Convenor's advice and the feedback she received from her students. You are encouraged to fill in the course evaluation (CATEI) form at the last seminar as your feedback on what you most appreciated about the course and what you consider could be improved for future students will be much appreciated.

and

we hope you enjoy the course!