



UNSW
A U S T R A L I A

**Faculty of Arts and Social
Sciences**

School of the Arts and Media

ARTS3064

Issues in Film Styles and Aesthetics

Session 2, 2015

UNSW Course Outline

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Course Authority	George Kouvaros	g.kouvaros@unsw.edu.au	Thursday 2.30-3.30pm	Webster 206	93854861

School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

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

Attendance Requirements

- A student is expected to attend all class contact hours for a F2F or blended course and complete all activities for a blended or fully online course.
- A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence 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 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, 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.
- 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 rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without fail is made by Student Administration and Records.
- 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 For 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/>

Course details

Credit Points: 6

Summary of the Course:

Subject Area: *Film Studies*

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

Examines elements of film style, form, and aesthetics through the study of particular film practices. Explores the relationships between film history and film styles and addresses the relations between cultural and aesthetic histories and film practices. Develops advanced skills in film analysis and provides an understanding of some of the critical frameworks and methodologies used for examining questions of film style.

Aims of the Course:

This course will:

- Examine elements of film style, form, and aesthetics through the study of particular film practices.
- Explore the relationships between film history and film styles and address the relations between cultural and aesthetic histories and film practices.
- Develop advanced skills in film analysis and provide an understanding of some of the critical frameworks and methodologies used for examining questions of film style.

Student learning outcomes:

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

1. Analyse how style and aesthetics contribute to viewing experience and film meaning
2. Gain insight into the impact of cultural and institutional history on film style and aesthetics
3. Develop an awareness of how philosophical ideas can be used to theorise film
4. Understand how particular film examples are comprehended by theories of style and aesthetics
5. Apply philosophical and critical methods to the study of individual films and film practices

Graduate Attributes:

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

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. The ability to link creative production with theoretical and critical knowledge.
4. The conceptual and organizational skills required to undertake self-directed learning.
5. The organizational and communication skills required for effective and creative collaborative work.
6. Skills in scholarly research as applied to and appropriate for the field of film studies.

7. An understanding of the role and importance of various forms of archives and information environments for research in film and media.

Rationale for the inclusion of content and teaching approach

Seminar Theme: Realism and Modernism in Postwar Cinema

Over the past decade, a key development in film studies has been a reexamination of the relationship between realism—as both a critical idea and style of cinema—and modernism. The work of writers such as Ivone Margulies, Mary Ann Doane and Ian Aitkin has been particularly important in questioning the opposition between these two categories. A central point of reference for these writers is André Bazin. Once derided as the epitome of a naively realist view of film, Bazin is now regarded as one of the most influential of all classical film scholars. This course traces Bazin's reemergence within debates on film. It uses a sustained examination of his writings to explore a number of key developments in postwar modernist cinema. The course will consider how different cinematic movements bear allegiance to and depart from Bazin's founding assumptions concerning the nature of the cinematic image. Some of the issues we will cover include notions of indexicality, realism, contingency and the specific nature of cinematic temporality. The intended outcomes of this course are: an understanding of how realism and modernism work as related categories, an appreciation of Bazin's role in contemporary film debates and a thorough grasp of the formal and thematic richness of an often-neglected tradition of film practice.

Teaching strategies

Rationale for the inclusion of content and teaching approach:

The content of the course (including lecture topics, readings and screenings) has been selected to provide a focused and in-depth interrogation of the core concepts of the course. This is in line with the broad objectives of level 3 courses, which provide students with the opportunity to undertake advanced study in the discipline. The selected content is also closely aligned with and developed from the research interests and expertise of the course convenor. This provides students with an opportunity to reflect on the relationship between research being conducted in the School and current debates in film studies.

The majority of films screened will be shown in their original language with English subtitles. Students undertaking this course must be capable of reading the English subtitles on the foreign-language films in the course.

Teaching strategies

Teaching in the course will be divided into lectures, screenings and seminars. The lecture will involve the presentation and definition of key concepts, contextual information necessary to understanding the screening and introduction of advanced techniques for the analysis of the stylistic and aesthetic features of specific films. The 2 hour duration of the tutorial will allow time for students to engage in detailed conceptual discussion and debate of key ideas and concepts as well as undertake detailed filmic analysis in a series of group exercises facilitated by the tutor. Emphasis will be placed on student-led discussion, which is in line with the general aim of level 3 film studies subjects to promote a higher degree of student-led research and debate on discipline-specific concepts.

Assessment

Collaborative seminar presentation and classroom contributions 20%: This mark is comprised of two interrelated components, both of which focus on the ability of students to present and respond to ideas and issues discussed in class.

1. **Collaborative seminar presentation 10%:** Each week, a team of students will introduce the readings and present a digest of the key issues. I will be assessing how well the teams crystallize the arguments and issues central to the course. Please do not devote the presentation to the recitation of biographical details. In most cases, this type of information will already be covered in the readings. Each member of the team will be expected to speak for **no more than 10 minutes**. This leaves approximately an hour for the rest of the class to pose questions and respond to the presentation. The seminar presentation is designed to ensure that students are actively engaged in the learning process and have the chance to develop skill necessary for honours level research. It is also designed to foster skills in team research.

Hence, I will expect that the team has met **regularly prior to the presentation** to allocate tasks, discuss preliminary conclusions and rehearse the presentation. The team will also have to deal with any technical requirements prior to the date of the presentation. The success of each presentation will be determined by the team's ability to work together and coordinate the presentation well in advance. **In the week prior to a presentation, students must brief the convener on progress made and any difficulties encountered. This briefing is a compulsory part of the assignment and will be used to gauge how well the team has prepared and coordinated the presentation.**

Suggestion: Previously, some students have also distributed a page or two of notes and quotations to the class that are used as reference during the presentation.

2. **Classroom contributions 10%.** An important part of classroom learning involves the exchange of ideas and responses between students. The classroom contribution mark assesses the quality and frequency of individual contributions to the seminar. For a good mark you will need to take an active and responsible part in seminar discussions. Your contributions must reflect a close engagement the readings and screenings.

Short essay 25% (1,500 words) In week 5 all students will need to complete a short essay based on an article of their choice from either *What is Cinema?* Vol. 1 or *What is Cinema?* Vol. 2. **The article cannot be one already already allocated as a set reading.** The purpose of this essay is two-fold: it will foster an understanding of the principles and nature of Bazin's work; it will also provide the convener with an indication of individual strengths and weaknesses. This assignment will be used to provide students with feedback early in the course program.

The short essay needs to do at least three things:

1. identify the key principles and positions advocated in the article selected.
2. indicate that the student has made use of relevant secondary material to clarify and contextualise claims and positions.
3. conform to academic protocols regarding written expression, footnoting and presentation of work.

The challenge is not to simply paraphrase the article but interpret its arguments and implications. The class-notes distributed in the first four weeks can be used to guide your thoughts.

Essay Plan 10% (1,000 words)

Please bring to the surgery in wk 12 a plan for your essay. The plan will contain the following:

1. Synopsis of topic, approx. 300 words (general)
2. Question to be addressed in the paper: approx. 100 words (specific)
3. How you intend to answer this question: approx. 600 words describing key points and propositions
4. List of Texts consulted. Books & articles listed in the reader can be used. But you must show evidence of extensive independent research (10 references minimum)
5. Films viewed: the films that will be referred to in your essay

Below are 2 on-line sites containing useful advice on writing a research question. (There are many more.)

<http://writingcenter.gmu.edu/?p=307>

<http://masscommtheory.com/2011/05/05/writing-good-qualitative-research-questions/>

Major Essay 45% (2,500 words) As this is a seminar course in which students are required to take a greater degree of responsibility for their own learning, essay topics will be formulated through a process of consultation with the course convener.

Prior to the surgeries scheduled for Wk 12, each student should prepare a research topic and essay plan to discuss with the convener. The topic must connect with the issues discussed in the seminar. Once agreement is reached regarding the viability of the topic, students will then undertake the research and writing of the essay. As well as the standard criteria regarding proper referencing, punctuation and grammar, I will be looking for students to independently frame an argument by identifying and summarizing relevant key texts and positioning their own claims within a broader field. The essay will need to do at least four things:

1. state quite clearly the central question you are trying to answer
2. explain why this is an important question
3. provide an indication of how you will go about answering the question (linking film texts and critical/theoretical texts)
4. indicate that you have undertaken a significant degree of research covering the field of debate on the topic

Assessment task	Length	Weight	Learning	Graduate	Due Date
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			outcomes assessed	attributes assessed	
Critical Paper (25%)	1,500 words	25%	1,2,4,5	1,3,4	Wk 5: Friday 28th August
Research Essay (45%)	2,500 words	45%	1,2,3,4,5	1,2,3,4	Wk 13: 4pm Friday 30th October
Collaborative seminar presentation (20%)	No more than 10 mins per person.	20%	1,2,3,4,5	1,3,4	
Essay Plan (10%)	1000 words	10%	3,4	2,3,4	Wk 12

Submission of Assessment Tasks

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

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

Relative marking values

85-100

High Distinction

(HD)

Outstanding work showing real mastery of the subject-matter, with a highly developed and mature ability to analyse, synthesise and apply knowledge and concepts. All objectives of the set work are covered, and work is free from errors with a very high level of technical competence in terms of structure and presentation (references, spelling, punctuation, use of language, etc.). Evidence of critical and logical reflection, original thought, and ability to tackle questions and issues not previously encountered. Ideas are expressed fluently and precisely, and backed up with appropriate empirical evidence and examples.

75-84

Distinction

(DN)

Superior work showing a high degree of mastery and a well-developed ability to analyse, synthesise and apply

concepts. All major objectives are covered, and work shows a high level of technical competence and is free from all but very minor errors. Evidence of critical reflection, and of some ability to tackle issues not previously encountered. Ideas are expressed clearly, and backed up by appropriate empirical evidence and examples.

65-74

Credit

(CR)

Good work that shows a sound, thorough grasp of subject-matter, though maybe lacking the depth and breadth required for a DN mark. Good attempt at analysis and synthesis, but again more limited than DN work. Most objectives are covered. Work is generally competent technically, although there may be a few minor errors. Some evidence of critical reflection, and a willingness to tackle new issues. Ideas are expressed clearly, with minor exceptions, and are for the most part backed up by appropriate empirical evidence.

50-64

Pass

(PS)

Acceptable work showing a grasp of major elements of subject-matter, though possibly with some gaps or areas of confusion. Only basic objectives of the set work are covered. The attempt at analysis, synthesis and the application of concepts is superficial, with heavy reliance on course materials. Work may contain some errors of fact or interpretation, and technical competence in terms of structure and presentation is at a routine level only. Little evidence of critical reflection, and limited ability to tackle issues not previously encountered. Some confusion and immaturity in expression and justification of ideas.

40-49

Marginal fail

(FL)

A poor piece of work, showing some familiarity with the subject-matter of the course, but with major gaps and serious misconceptions. Only some of the basic requirements of the work set are achieved. Little or no attempt at critical analysis rather than description, and/or many errors of fact or interpretation. Difficulty in beginning to address questions and issues not previously encountered. Inability to reflect critically on arguments and viewpoints. Poor structure and presentation. The author would find it difficult to study the topic at a higher level.

30-39

Fail

(FL)

Serious gaps in knowledge of the subject matter and course materials, and many areas of confusion. Few or none of the basic requirements of the work set are achieved, and there is an inability to apply knowledge. Poor technical competence and many serious or basic errors. Inadequate expression and structure. The author would apparently not be capable of studying the topic at higher level.

<30

Poor fail

(FL)

A very bad piece of work, showing that the author has failed to engage seriously with any of the course subject matter, and/or demonstrates confusion about the requirements of the assignment.

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 SAM assessment protocols at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Extension Procedure

- A student seeking an extension should submit a SAM extension application form (found in Forms on SAM website) to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days of the request.
- 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.
- 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.
- 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.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- For more information, see the SAM 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.

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.

Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (<http://www.lc.unsw.edu.au/academic-integrity-plagiarism>), in the myUNSW student A-Z: Guide <https://student.unsw.edu.au/plagiarism> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.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.

Course schedule

Week	Topic	Screening Content
Week 2: 3-7 August	Introduction to Seminar	Film: <i>Paisà</i> (Roberto Rossellini, 1946, 144 mins.)
<p>Essential Readings:</p> <p>Colin MacCabe, 'Paisan: More Real Than Real,' http://www.criterion.com/current/posts/1357-paisan-more-real-than-real NB. The MacCabe article is not in the reader. An electronic copy is available as a download on the course Moodle site or by clicking the link;</p> <p>André Bazin, 'The Ontology of the Photographic Image', in <i>What Is Cinema?</i> (Berkeley: University of California Press, 1967);</p> <p>George Kouvaros, "'We Do Not Die Twice": Realism and Cinema,' in <i>Sage Handbook of Film Studies</i>, ed. James Donald and Michael Renov (London: Sage Publications, 2008);</p> <p>Laura Mulvey, 'The Index and the Uncanny' in <i>Time and the Image</i> ed. Carolyn Bailey Gill (Manchester: Manchester University Press, 2002).</p>		
Week 3: 10-14 August	Bazin on Neorealism	<i>Umberto D</i> (Vittorio De Sica, 1952, 89 mins)
<p>Essential Readings:</p> <p>André Bazin, 'De Sica: Metteur en Scene', 'Umberto D: A Great Work' in <i>What is Cinema?</i> Vol. 2; (Berkeley: University of California Press, 1971);</p> <p>András Bálint Kovács, 'Theorizing Modernism,' in <i>Screening Modernism: European Art Cinema, 1950-1980</i> (Chicago: University of Chicago Press, 2007). NB. The article by Kovacs is not in the reader. An electronic copy of the article is available as a download on the course Moodle site.</p>		
Week 4: 17-21 August	Reading Bazin/Reading Film Theory	<i>Voyage to Italy</i> (Roberto Rossellini, 1953, 80 mins.)
<p>Essential Readings:</p> <p>Philip Rosen 'Subject, Ontology, and Historicity in Bazin' in <i>Change Mummified</i> (Minneapolis: University of Minnesota Press, 2001).</p> <p>Janet Staiger, 'Theorist, yes, but what of? Bazin and History', <i>Iris</i>, vol. 2 no. 2, 1984; Laura Mulvey, 'Satellites of Love', <i>Sight and Sound</i> vol. 10 issue 12 (December 2000).</p>		
Week 5: 24-28 August	Epidermal Reality	<i>Diary of a Country Priest</i> , (Robert Bresson, 1950, 115 mins.)
<p>Essential Readings:</p> <p>Andre Bazin, 'Le Journal d'un cure de campagne and the Stylistics of Robert Bresson' in <i>What is Cinema?</i> NB. This article is not in the reader. An electronic copy of the article is available as a download on the course Moodle site.</p>		
Week 6: 31 August - 4 September	Pasolini	<i>Mamma Roma</i> (Pier Paolo Pasolini, 1962, 106 mins.)
<p>Essential Readings:</p> <p>Sam Rohdie, 'Pasolini Fragments' in <i>The Passion of Pier Paolo Pasolini</i> (London: British Film Institute, 1995);</p> <p>Maurizio Viano, 'An Explosion of My Love for Reality' in <i>A Certain Realism: Making Use of Pasolini's Film Theory and Practice</i> (Berkeley and Los Angeles: University of California Press, 1993).</p>		

Week 7: 7-11 September	Antonioni	<i>L'Eclisse</i> (Michelangelo Antonioni, 1962, 120 mins.)
<p>Essential Readings:</p> <p>Gilberto Perez, 'The Point of View of a Stranger,' in <i>The Material Ghost: Films and Their Medium</i> (Baltimore: John Hopkins University Press, 1998).</p>		
Week 8: 14-18 September	Angelopoulos	<i>The Reconstruction</i> (Theodoros Angelopoulos, 1970) 110 mins.
<p>Essential Readings:</p> <p>David Bordwell, 'Modernism, Minimalism, Melancholy: Angelopolous and Visual Style,' in <i>The Last Modernist: The Films of Theo Angelopoulos</i> ed. Andrew Horton (Wiltshire: Flicks Books, 1997);</p> <p>Fredric Jameson, 'Theo Angelopoulos: The Past as History, the Future as Form,' in <i>The Last Modernist: The Films of Theo Angelopoulos</i> ed. Andrew Horton (Wiltshire: Flicks Books, 1997).</p>		
Week 9: 21-25 September	Wenders	<i>The American Friend</i> (1977, 123 mins.)
<p>Essential Readings:</p> <p>Thomas Elsaesser, 'Spectators of Life: Time, Place, and Self in the Films of Wim Wenders,' in <i>The Cinema of Wim Wenders: Image, Narrative and the Postmodern Condition</i>, ed. Roger F. Cook and Gerd Gemünden (Detroit, Michigan: Wayne State University Press, 1997);</p> <p>Robert Phillip Kolker and Peter Beicken, 'Exile and Innocence,' in <i>The Films of Wim Wenders: Cinema as Vision and Desire</i> (Cambridge: Cambridge University Press, 1993). NB. An electronic copy of this chapter is available as a download on the course Moodle site.</p>		
Week 10: 6-9 October	Cassavetes	Film: <i>A Woman Under the Influence</i> (John Cassavetes, 1974, 155 mins.)
<p>Essential Readings:</p> <p>George Kouvaros, 'Before the Scene and After It Has Finished,' in <i>Where Does It Happen? John Cassavetes and Cinema at the Breaking Point</i> (Minneapolis: University of Minnesota Press, 1998);</p> <p>Nicole Brenez, "Die For Mr Jensen: Cassavetes' <i>A Woman Under the Influence</i>," <i>Senses of Cinema</i> 16 (September—October 2001) http://www.sensesofcinema.com/contents/01/16/cassavetes_jensen.html</p>		
Week 11: 12-16 October	Pialat	<i>À Nos Amour</i> (Maurice Pialat, 1983, 95 mins.)
<p>Essential Readings:</p> <p>Ginette Vincendeau, 'Therapeutic Realism: Maurice Pialat's <i>A nos amours</i>,' in <i>French Films: Texts and Contexts</i> edited by Susan Hayward and Ginette Vincendeau (London: Routledge, 1989), 257-268;</p>		

Marja Warehime, 'Introduction' and 'Family Portraits II' in *Maurice Pialat* (Manchester: Manchester University Press, 2006);

Fergus Daly, 'Maurice Pialat: A Cinema of Surrender,' *Rouge 1* (June 2003) <http://www.rouge.com.au/1/pialat.html>

NB. These readings are available as downloads on the course Moodle site.

Week 12: 19-23 October	Essay Surgeries	
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Essential Readings:

Instead of regular classes, students will meet individually with the convener to discuss progress on their research essays. **Students must bring a copy of their essay plan to the surgery. The plan will be submitted for marking.**

Week 13: 26-30 October	Bela Tarr	<i>Werckmeister Harmonies</i> (Béla Tarr, 2000, 145 mins.)
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Essential Readings:

András Bálint Kovács, 'Chapter 4: The Tarr Style in Evolution' and 'Chapter 5: Narration in the Tarr Films,' in *The Cinema of Béla Tarr* (London and New York: Wallflower Press, 2013)

NB. These chapters are not in the reader. Electronic copies are available as downloads on the course Moodle site.

Course evaluation and development

CATEI