



UNSW
A U S T R A L I A

School of the Arts and Media

Faculty of Arts and Social Sciences

ARTS3064

Issues in Film Styles and Aesthetics

Session 2, 2016

Course Outline

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Convener	Dr Mark Steven	m.steven@unsw.edu.au	By appointment	Robert Webster, Room 321n	NA

Contact Information

Room 312, level 3 Robert Webster Building

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Attendance Requirements

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

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

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

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

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

Essential Information

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

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

Course Details

Credit Points 6

Summary of the Course

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.

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

Teaching Strategies

The teaching strategy employed in this course replaces the traditional lecture-screening-tutorial model with a seminar structure in which student input plays a far more central role. This 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. Immediately after the screening, the class will reconvene in a seminar. Electrical devices such as laptops, iPads and mobile phones must be switched off during screenings.

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.**

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.

Learning Outcomes Assessed: 2, 3, 5

Graduate Attributes: 7 & 5.

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 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.

Learning Outcome Assessed: 1, 2, 3, 4.

Graduate Attributes: 1, 2 & 7.

Essay Plan 10% (1,000 words)

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. Set and recommends books & articles 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/>

Learning Outcome Assessed: 3.

Graduate Attributes: 4, 5 & 6.

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

Learning Outcomes assessed: 1,3,4. **Graduate Attributes:** 1, 3, 4 & 7

NB. Students must submit all required work. Failure to submit any one piece of work will result in failure regardless of the tally of other marks.

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Short Essay	25%	-	-	Refer to Moodle

Major Essay	45%	-	-	Refer to Moodle
Collaborative Seminar Presentation	20%	-	Refer to Moodle	Refer to Moodle
Essay Plan	10%	1,000 words	Monday 17th October	via Moodle

Assessment Details

Assessment 1: Short Essay

Details: 1,500 words. Written feedback and numerical grade provided.

Learning outcomes:

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

Assessment 2: Major Essay

Details: 2,500 words. This is the final assessment task. Written feedback and numerical grade provided.

Learning outcomes:

- Develop an awareness of how philosophical ideas can be used to theorise film
- Understand how particular film examples are comprehended by theories of style and aesthetics

Assessment 3: Collaborative Seminar Presentation

Details: A collaborative (3-4 students) seminar presentation. No more than 10 minutes per person. Students will receive written feedback with a numerical grade.

Learning outcomes:

- Analyse how style and aesthetics contribute to viewing experience and film meaning
- Gain insight into the impact of cultural and institutional history on film style and aesthetics
- Understand how particular film examples are comprehended by theories of style and aesthetics
- Apply philosophical and critical methods to the study of individual films and film practices

Assessment 4: Essay Plan

Details: 1,000 words. Verbal and written feedback with numerical grade provided.

Learning outcomes:

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

Submission of Assessment Tasks

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

Turnitin Submission

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

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

Late Assessment Penalties

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

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

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

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

Special Consideration Applications

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

Sickness, misadventure or other circumstances beyond your control may:

- * Prevent you from completing a course requirement,
- * Keep you from attending an assessable activity,
- * Stop you submitting assessable work for a course,
- * Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

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

Academic Honesty and Plagiarism

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

UNSW groups plagiarism into the following categories:

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

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

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

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

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

Correct referencing practices;

Paraphrasing, summarising, essay writing and time management

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

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

Course Schedule

Timetable

Date	Type	Content
Week 1: 25 - 29 July	No Classes	
Week 2: 1 - 5 August	5th August: Introduction to Seminar	<ul style="list-style-type: none"> • André Bazin, 'The Ontology of the Photographic Image', in <i>What Is Cinema?</i> (Berkeley: University of California Press, 1967); • 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); • Ivone Margulies, 'Bodies Too Much' in <i>Rites of Realism</i> ed. Ivone Margulies (Durham: Duke University Press, 2003) read pp. 1-11 only; • Laura Mulvey, 'The Index and the Uncanny' in <i>Time and the Image</i> ed. Carolyn Bailey Gill (Manchester: Manchester University Press, 2002). Film: <i>Paisà</i> (Roberto Rossellini, 1946, 144 mins.)
Week 3: 8 - 12 August	12th August Bazin on Neorealism	<ul style="list-style-type: none"> • André Bazin, 'De Sica: Metteur en Scene', 'Umberto D: A Great Work' in <i>What is Cinema? Vol. 2</i> (Berkeley: University of California Press, 1971); • András Bálint Kovács, 'Theorizing Modernism,' in <i>Screening Modernism: European Art Cinema, 1950-1980</i> (Chicago: University of Chicago Press, 2007). Film: <i>Umberto D</i> (Vittorio De Sica, 1952, 89 mins.)
Week 4: 15 - 19 August	19 th August Reading Bazin/Reading Film Theory	<ul style="list-style-type: none"> • Readings: Philip Rosen 'Subject, Ontology, and Historicity in Bazin' in <i>Change Mummified</i> (Minneapolis: University of Minnesota Press, 2001). • 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). Film: <i>Voyage to Italy</i> (Roberto Rossellini, 1953, 80 mins.)
Week 5: 22 - 26 August	26th August Epidermal Reality	<ul style="list-style-type: none"> • Andre Bazin, 'Le Journal d'un cure de campagne and the Stylistics of Robert Bresson' in <i>What is Cinema?</i> Film: <i>Diary of a Country Priest</i>, (Robert Bresson, 1950, 115 mins.)
Week 6: 29 August - 2 September	2nd September Pasolini	<ul style="list-style-type: none"> • Readings: Sam Rohdie, 'Pasolini Fragments' in <i>The Passion of Pier Paolo Pasolini</i> (London: British Film Institute, 1995); • 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). Film: <i>Mamma Roma</i> (Pier Paolo Pasolini, 1962, 106 mins.).
Week 7: 5 - 9 September	9th September Antonioni	<ul style="list-style-type: none"> • Readings: 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). Film: <i>L'Eclisse</i> (Michelangelo Antonioni, 1962, 120 mins.).
Week 8: 12 - 16 September	16th September Angelopoulos	<ul style="list-style-type: none"> • 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); • 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). Film: <i>The Reconstruction</i> (Theodoros Angelopoulos, 1970) 110 mins.
Week 9: 19 - 23 September	23rd September Wenders	<ul style="list-style-type: none"> • 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); • 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). Film: <i>The American Friend</i> (1977, 123 mins.)
Week 10: 4 - 7 October	7th October Tarkovsky	<ul style="list-style-type: none"> • P. Adams Sitney, 'Andrey Tarkovsky's Concept of Poetry,' in <i>The Cinema of Poetry</i> (Oxford: OUP, 2015). • András Bálint Kovács,

		'The Death of the Auteur,' in <i>Screening Modernism: European Art Cinema, 1950-1980</i> (Chicago: University of Chicago Press, 2007). Film: <i>The Mirror</i> (Andrei Tarkovsky, 1975, 106 mins.)
Week 11: 10 - 14 October	14th October Pialat	<ul style="list-style-type: none"> • 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; • Marja Warehime, 'Introduction' and 'Family Portraits II' in <i>Maurice Pialat</i> (Manchester: Manchester University Press, 2006); Fergus Daly, 'Maurice Pialat: A Cinema of Surrender,' <i>Rouge 1</i> (June 2003) http://www.rouge.com.au/1/pialat.html Film: <i>À Nos Amours</i> (Maurice Pialat, 1983, 95 mins.)
Week 12: 17 - 21 October	21st October Essay surgeries.	Instead of regular classes, students will meet individually with the convener to discuss progress on their research essays.
Week 13: 24 - 28 October	28th October Béla Tarr	<ul style="list-style-type: none"> • András Bálint Kovács, 'Chapter 4: The Tarr Style in Evolution' and 'Chapter 5: Narration in the Tarr Films,' in <i>The Cinema of Béla Tarr</i> (London and New York: Wallflower Press, 2013) Film: <i>Werckmeister Harmonies</i> (Béla Tarr, 2000, 145 mins.)

Resources

Prescribed Resources

All resources for this course will be made available via Moodle.

Recommended Resources

Course Evaluation and Development

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