ARTS3064
Issues in Film Styles and Aesthetics

Course Convenor
Dr Michelle Langford

Semester 2, 2013
Administrative and Contact Details:
Course Convenor:
Dr Michelle Langford
m.langford@unsw.edu.au
Ph. 9385 4489
Room: Sir Robert Webster Building rm. 311O
Consultation times: Mondays 1-2pm during semester. Other times by appointment.

School Office:
School of English, Media and Performing Arts, Room 312, Level 3 Webster Building
Email: sam@unsw.edu.au
Phone: (02) 9385 4856
Fax: (02) 9385 6812

Lecture/Screenings: Mondays 10am-1pm, Webster 327: Weeks: 2-9, 11-13
Tutorials: Thursdays 1-2:30pm Webster 137 Weeks: 2-9, 10-13

Attendance Requirements
To pass this course you are required to attend at least 80% of lectures, screenings and tutorials. Attendance at lectures, screenings and tutorials will be recorded. If you are more than 10 minutes late, you are deemed not to have attended. If you do not meet the minimum attendance requirement for any reason you may be refused final examination and you may fail the course.

Students who are prevented from attending a substantial amount of the course due to illness or misadventure may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

Course Reader: You need to buy the course reader from the UNSW Bookshop. This contains all compulsory reading material for the course.

Course Details: This course is worth 6 units of credit
Essential Information
Student enrolled in this course should refer to the following URL for information regarding essential policies and procedures.
https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/

Summary of the Course
This course examines elements of film style, form, and aesthetics through the study of particular film practices. It will explore the relationships between film history and film styles and address the relations between cultural and aesthetic histories and film practices. Through this course, students will develop advanced skills in film analysis and gain 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.

In 2013 these aims will be achieved through a focused examination of films that engage in practices of aesthetic experimentation and resistance particularly through the use of allegory, metaphor, narrative complexity and by employing various temporal and narrative registers specific to the cinematic medium. Films are drawn from a range of historical, cultural and political contexts. In literature and the visual arts, allegory is commonly referred to as a practice of saying one thing while meaning something else. Allegory involves inferred, rather than direct meaning and requires a high level of active participation by the reader or viewer in order to decipher hidden meanings. As such we must consider not only allegorical practices of production, but also of allegorical ‘reading’ practices. Cues, in the form of emblems, metaphors, temporal shifts, layered narratives or ambiguities are imbedded within a film text or image to alert the reader or viewer to the presence of deeper layers of meaning. Furthermore, allegory is always context-specific, requiring contemporary cultural knowledge in order to fully understand its significance.

In cinema, allegory takes on many varied forms and styles. Allegory is not a genre and therefore cannot be reduced to a single, uniform style or structure, rather the beauty of allegorical cinema lies in its capacity to disrupt conventional meaning through a range of innovative or disruptive cinematic techniques. This may include the use of stereotypes and emblems, semantic slippage, privileging of fragmentation over narrative continuity, parallelisms (often between diverse historical moments), temporal, aural and visual discontinuity, spectators within the text, and enigmatic and incomplete narrative threads. The course will focus on both the theorization of allegory as a cinematic practice as well as on developing analytical strategies for reading and interpreting allegorical and narratively complex films. The political dimensions of allegorical cinema as a critical force of resistance and dissent in a variety of socio-political and historical contexts will also be explored.
**Student learning outcomes**

On successful completion of this course, students 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 philosophy and art theory 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.

**Film Studies Discipline Graduate Attributes.**

1. An understanding of the methods of analysis and thinking specific to the discipline of film studies
2. A knowledge of the historical development of film as a both a specific medium and as part of a constantly evolving media landscape
3. An ability to identify and interpret a range of national and international contexts for filmmaking
4. An understanding of the aesthetic, technical, and aesthetic dimensions of film
5. The ability to recognize the different interpretive frameworks and value systems that inform understandings of film in various social and cultural discourses
6. The skills to analyse and interpret written and audio-visual texts
7. The ability to link creative production with theoretical and critical knowledge
8. The conceptual and organizational skills required to undertake self-directed learning the organizational and communication skills required for effective and creative collaborative work
9. Skills in scholarly research as applied to and appropriate for the field of film studies

**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 a 1.5 hour lecture, a 1.5 hour screening and a 1.5 hour seminar. 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 1.5 hour 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

In order to pass this course, you are required to seriously attempt and submit all assessment tasks. If you do not complete all assessment tasks, you will fail the course even if your cumulative mark is over 50%.

<table>
<thead>
<tr>
<th>Assessment task</th>
<th>Length</th>
<th>Weight</th>
<th>Time on Task (approx. hours)</th>
<th>Learning outcomes assessed</th>
<th>Graduate attributes assessed</th>
<th>Due date</th>
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</thead>
<tbody>
<tr>
<td>Critical Paper</td>
<td>1,000-words</td>
<td>25%</td>
<td>23</td>
<td>3, 4</td>
<td>2, 5, 7, 9</td>
<td>11pm Wednesday 21 August</td>
</tr>
<tr>
<td>Film Analysis</td>
<td>1,000-words</td>
<td>25%</td>
<td>23</td>
<td>1, 2, 4</td>
<td>2, 4, 6</td>
<td>11pm Wednesday 11 September</td>
</tr>
<tr>
<td>Research Essay</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Part 1: Essay Proposal</td>
<td>2 Pages</td>
<td>10%</td>
<td>7</td>
<td>1, 2, 3, 4, 5</td>
<td>1, 5, 9</td>
<td>11pm Thursday 3 October</td>
</tr>
<tr>
<td>Part 2: Research Essay</td>
<td>2,500 words</td>
<td>40%</td>
<td>35</td>
<td>1, 2, 3, 4, 5</td>
<td>1, 2, 3, 4, 9</td>
<td>11pm Friday 1 November</td>
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</tbody>
</table>

**Assessment Task # 1: Critical Paper — Theorising Allegory** (1,000 words)

**Due:** 11pm Wednesday 21 August

This assessment task will help to develop your critical reading, thinking and writing skills as well as broaden your reading on theories of allegory.

Taking Ismail Xavier’s chapter entitled “Historical Allegory” as a point of departure seek out one further article that deals theoretically with the concept of allegory. This may be drawn from philosophy, art theory, literary theory as well as cinema studies (please see the reading list below for some ideas). Provide a critical analysis and discussion of how these theoretical and conceptual perspectives are relevant to developing an understanding of allegorical cinema.

Your Critical Paper should take the form of a short critical essay and be written in an appropriate academic style. You should seek to identify key concepts, theoretical frameworks and analyse each authors’ argument, assessing its stakes and ramifications for the field of allegorical cinema studies. You will also be required to engage critically with the authors’ work by comparing and contrasting the differing approaches taken and offering your own assessment of their claims and conclusions. You should also try to think about the context in which each text was written (eg. when it was written, the research interests of the author, what methodologies the author uses, does it apply theory to a specific case study?) and how this might affect your assessment of it.

**Assessment Criteria:**
• Identification of key arguments, ideas, concepts
• Awareness of debates in the field
• Ability for critical analysis and scholarly engagement (rather than just description or summary)
• Quality and relevance of additional reading
• Written expression, presentation, grammar
• Correct and consistent scholarly referencing, bibliography and filmography

Assessment Task # 2: Film Analysis — Allegory and Aesthetic Resistance (1,000 words)
Due: 11pm Wednesday 11 September
This assessment will help you to develop advanced skills in film analysis. This is one of the major methods used in film studies research and a key graduate attribute of the Film Studies major.

Utilising some of the definitions and conceptions of allegory, narrative complexity and aesthetic resistance introduced into the course so far, select a film that you consider to be allegorical and/or engaging in aesthetic resistance and analyse it in detail paying particularly close attention to stylistic and aesthetic concerns. How are cinematic techniques used to cue the viewer to look for a deeper level of meaning? How can these techniques be considered examples of aesthetic resistance against the conventions of mainstream narrative cinema? As well as interpreting the overall allegorical or resistant strategies used in the film, you should also engage in detailed description and analysis of specific sequences to illustrate your argument. This assessment task should take the form of a mini essay and should include a central argument. (eg. “I will argue that this film is allegorical because…”). You may use theoretical frameworks to support your argument and analysis and engage with other readings that interpret the film you are analyzing, but remember that the priority here is for you to demonstrate your own close viewing and an advanced understanding of the techniques of filmic analysis bearing in mind cinematic techniques and utilizing disciplinary specific language. This exercise will assist you to incorporate close filmic analysis into your final research essay.

For a glossary of film-specific terminology see: Timothy Corrigan & Patricia White, The Film experience: An Introduction (Boston: Bedford/St. Martin’s, 2004).
Suggested films for analysis will be posted on Moodle.

Assessment Criteria
• Evidence of close film viewing, paying attention to stylistic and aesthetic concerns.
• Detailed description and analysis of cinematic techniques.
• Application of relevant theoretical and conceptual frameworks.
• Evidence of ability to construct an argument.
• Written expression, presentation, grammar
• Correct and consistent scholarly referencing, bibliography and filmography

Assessment Task # 3: Essay Proposal (2 pages).
Due: 11pm Thursday 3 October
The essay proposal should demonstrate that you have undertaken considerable research and planning toward the research essay. Your proposal should:
• Clearly state your argument in response to one of the essay questions.
• Provide a summary of the research you have conducted so far and what extra research you intend to conduct.
• Highlight key books and articles and explain how the ideas and concepts in these will contribute to your argument.
• List the film/films you will analyse in the essay and state why and how these are appropriate to the question and your argument.
• Show how you plan to structure your essay (point form is permitted).

Assessment Criteria
• Evidence of an argument
• Demonstration of considerable research
• Ability to identify and explain key concepts
• Justification of written and filmic sources
• Ability to plan a research essay
• Correctly formatted bibliography and filmography

Detailed feedback will be provided on your research proposal. Assessment of your research essay will be based partly on your ability to apply feedback provided.

Assessment Task # 4: Research Essay
Due: 11pm Friday 1 November
The research essay enables you to demonstrate and develop your skills in research, critical engagement with debates on allegorical cinema, aesthetic resistance, cinematic temporality and other concepts relevant to the course. You will also have the opportunity to practice your skills in detailed analysis of specific films with particular emphasis on the impact of style and aesthetics on your interpretation of meaning. You should aim to conduct extensive research and develop a coherent and original argument that is well supported with evidence and critical engagement with theoretical frameworks.

The research essay will be particularly helpful for students intending to continue to study film at Honours level. Students who achieve a 70% average or higher in Film Studies are encouraged to apply to do Honours. For more information, please contact the course convenor or Dr Fiona Morrison f.morrison@unsw.edu.au

Assessment Criteria
Demonstrated ability to:
• Identify and effectively apply relevant concepts and ideas related to allegorical film and/or cinematic temporality and/or aesthetic resistance.
• Research and engage critically with a substantial amount of scholarship related to the topic (at least 4 scholarly sources including at least 2 not included in the course reader).
• Develop a clear, and original argument that is well-supported by scholarly references and examples from films.
• Demonstrate a close viewing of relevant films through a detailed analysis and interpretation of film sequences with an emphasis on cinematic techniques, styles and aesthetics.
• Ability to respond to and apply feedback provided on the essay proposal.
• Present the assignment in a coherently written and grammatically and typographically correct form with consistent scholarly referencing of sources, as well as a full bibliography and filmography.
• Importantly, your essay should also demonstrate what you have learnt in the course.

Submission of Assessment Tasks

Formatting: Your written assignments must be typed, double-spaced in 12-point font.

Submission: You will be required to submit all your written assessment tasks electronically via the link to turnitin in the ARTS3064 Moodle course by the date and time indicated in this course guide. Please ensure your assignment contains a cover page clearly stating: your name, student number, course code, assessment task and question if relevant. Please also include the following originality statement, inserting your name and the date submitted where appropriate:

I, (your name) declare that this assessment item is my own work, except where acknowledged, and has not been submitted for academic credit elsewhere.
I certify that I have read and understood the University Rules in respect of student academic misconduct, and academic honesty and plagiarism.
http://www.lc.unsw.edu.au/plagiarism/link.html

Date submitted:

Late Work
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 0 marks. Late work will not receive detailed feedback.

Extension Procedure
In the case of illness or 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. Extensions must be applied for to the course convenor in advance of the due date and will generally only be granted for a period of 2-3 days or up to 1 week in more serious cases. Email the course convenor to apply for an extension: m.langford@unsw.edu.au

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
In making your application, please specify what you are applying for consideration for and the outcome you are requesting.
Plagiarism and Academic Integrity
Students should refer to the Learning Centre website for information on Plagiarism and Academic Integrity and how to avoid it [www.lc.unsw.edu.au/plagiarism](http://www.lc.unsw.edu.au/plagiarism)
Students are required to read and acknowledge they have understood the UNSW Plagiarism and Academic Integrity policy prior to submitting assessment tasks. Penalties apply for work that contravenes this policy. [https://my.unsw.edu.au/student/atoz/Plagiarism.html](https://my.unsw.edu.au/student/atoz/Plagiarism.html)
This course makes use of the similarity checking tool, turnitin.

Grading Descriptors

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
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<tbody>
<tr>
<td>85-100</td>
<td>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. 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.</td>
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<tr>
<td>75-84</td>
<td>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.</td>
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<td>65-74</td>
<td>Good work that shows a sound, thorough grasp of subject-matter, though possibly 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.</td>
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<tr>
<td>50-64</td>
<td>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.</td>
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<tr>
<td>40-49</td>
<td>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.</td>
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<tr>
<td>30-39</td>
<td>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.</td>
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<tr>
<td>&lt;30</td>
<td>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.</td>
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# The Course Schedule at a Glance

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Lecture Topic</th>
<th>Screening</th>
<th>Readings</th>
<th>Assessment</th>
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</thead>
<tbody>
<tr>
<td>2</td>
<td>5/8</td>
<td>Allegorical Intentions: Film Style and Aesthetics</td>
<td><em>Buddha Collapsed out of Shame</em> (Iran, Hana Makhmalbaf, Iran, 2007)</td>
<td>Xavier</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>12/8</td>
<td>Fritz Lang as Allegorist of American cinema and society</td>
<td><em>Rancho Notorious</em> (USA, Fritz Lang, 1952)</td>
<td>Wild, Metz</td>
<td></td>
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<tr>
<td>4</td>
<td>19/8</td>
<td>Historical Allegory and Colonial Violence</td>
<td><em>The Proposition</em> (Australia, John Hillcoat, 2005)</td>
<td>Collins</td>
<td>Critical Paper Due 11pm Wednesday 21 August</td>
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</table>

## Fragment 1: Allegorising the ‘Western’

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<tr>
<th>Week</th>
<th>Date</th>
<th>Lecture Topic</th>
<th>Screening</th>
<th>Readings</th>
<th>Assessment</th>
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<tr>
<td>7</td>
<td>9/9</td>
<td>Remembering and Forgetting the Armenian Genocide</td>
<td><em>Ararat</em> (Canada/France, Atom Egoyan, 2002)</td>
<td>del Rio, Bogue</td>
<td>Film Analysis Due 11pm Wednesday 11 September</td>
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## Fragment 2: Historical Allegory

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<tr>
<th>Week</th>
<th>Date</th>
<th>Lecture Topic</th>
<th>Screening</th>
<th>Readings</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>16/9</td>
<td>The ‘Allegorical Images’ of Werner Schroeter</td>
<td><em>Dieser Nacht</em> (Portugal, Germany, France, Werner Schroeter, 2008)</td>
<td>Langford</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>23/9</td>
<td>Baroque Narrative &amp; Media Heterotopias</td>
<td><em>The Fall</em> (USA/India, Tarsem Singh, 2006)</td>
<td>Chung</td>
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### Mid-Semester Break
28 September – 7 October

## Fragment 3: Neo-Baroque Allegory

### Essay Proposal Due 11pm Thursday 3 October

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Lecture Topic</th>
<th>Screening</th>
<th>Readings</th>
<th>Assessment</th>
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<tbody>
<tr>
<td>10</td>
<td>7/10</td>
<td>Monday Public Holiday – No Lecture/Screening</td>
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<tr>
<td>11</td>
<td>14/10</td>
<td>Allegory and the Aesthetics of Becoming Woman in Iranian Cinema</td>
<td><em>The Day I Became a Woman</em> (Iran, Marziyeh Meshkini, 2000)</td>
<td>Langford</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>21/10</td>
<td>Woman as allegory of the postcolonial nation</td>
<td><em>Silences of the Palace</em> (<em>Samt el qusur</em>, Tunisia, Moufida Tlatli, 1994)</td>
<td>Hochberg, Rauch</td>
<td></td>
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<tr>
<td>13</td>
<td>28/10</td>
<td>Tradition, Modernity and the ‘Equivocal Image’</td>
<td><em>About Elly</em> (Iran, Asghar Farhadi, 2009)</td>
<td>tbc</td>
<td>Research Essay Due 11pm Friday 1 November</td>
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The Course Week By Week
Please note: ALL classes (Lectures, Screenings and Tutorials) commence in week 2 and continue through to week 13 inclusive.

Week 2
Introduction: Allegorical Intentions: Film Style and Aesthetics
Screening: Buddha Collapsed out of Shame (Iran, Hana Makhmalbaf, Iran, 2007)

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<th>Fragment 1: Allegorising the ‘Western’</th>
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Week 3
Fritz Lang: Allegorist of American cinema and society
Screening: Rancho Notorious (USA, Fritz Lang, 1952)
Readings:

Week 4
Historical Allegory and Colonial Violence
Screening: The Proposition (Australia, John Hillcoat, 2005)
Readings:

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<th>Fragment 2: Historical Allegory</th>
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Week 5
Child as ‘seer’ — Allegory and the ‘time-image’.
Screening: Cria Cuervos (Spain, Carlos Saura, 1976)

Recommended further reading:

Week 6
The Ruins of Allegorical Time
Screening: Pan’s Labyrinth (El Laberinto del fauno, Spain/Mexico, Guillermo del Toro, 2006)
Readings:

Week 7
Remembering and Forgetting the Armenian Genocide
Screening: Ararat (Canada/France, Atom Egoyan, 2002)
Readings:
Elena del Río “Ararat and the event of the mother” Canadian Journal of Film Studies v. 17 n. 2, 2008: 18-34.

### Fragment 3: Neo-Baroque Allegory

**Week 8**
**The ‘Allegorical Images’ of Werner Schroeter**
**Screening:** Diese Nacht (Germany, Werner Schroeter, 2008)
**Readings:**

**Further Recommended Reading**
http://archive.sensesofcinema.com/contents/directors/03/schroeter.html

**Week 9**
**Baroque Narrative & Media Heterotopias**
**Screening:** The Fall (USA/India, Tarsem Singh, 2006)

**Further Recommended Reading**

### Mid Semester Break 28 September-7 October

**Week 10 — Due to the Monday Public Holiday there will be no Lecture/Screening**

Instead of Tutorials, students will meet individually with their tutor to receive feedback on their essay plans.

### Fragment 4: Woman as Allegory of Nation

**Week 11**
**Allegory and the Aesthetics of Becoming Woman in Iranian Cinema**
**Screening:** The Day I Became a Woman (Roozi ke zan shodam, Iran, Marziyeh Meshkini, 2000)
**Reading:** Michelle Langford ‘Allegory and the aesthetics of ‘becoming woman’ in Marziyeh Meshkini’s The Day I Became a Woman’ Camera Obscura, vol. 64, 2007.

**Week 12**
**Woman as allegory of the postcolonial nation**
**Screening:** Silences of the Palace (Samt el qusur, Tunisia, Moufida Tlatli, 1994)
Angelika Rauch, “The Trauerspiel of the Prostituted Body, or Woman as Allegory of Modernity” *Cultural Critique* (Fall, 1988): 77-88.

**Recommended further reading**


**Week 13**

**Tradition, Modernity and the ‘Equivocal Image’**

**Screening:** *About Elly* (Darbareye Elly, Iran, Asghar Farhadi, 2009)

**Suggestions for Further Reading**


Hortelano, Lorenzo J. *Torres Directory of World Cinema: Spain* (Bristol: Intellect, 2011)


* Please note: this is a preliminary list. Further suggested reading will be posted on Blackboard throughout the semester.


Langford, Michelle Allegorical Images: Tableau, Time and Gesture in the Cinema of Werner Schroeter (Bristol: Intellect, 2006).

Langford, Michelle “Allegory and the Aesthetics of Becoming-Woman in Marziyeh Meshkini’s The Day I Became a Woman” Camera Obscura v. 62 (April, 2007), 1-41.


Langford, Michelle ed. Directory of World Cinema: Germany (Bristol: Intellect, 2011)


Mookerjea, Sourayan “Calendar’s Filmic Concept of Global Flows” Space & Culture 5.2 (May, 2002) 103-121.

Mottahedeh, Negar “Bahram Bayzai’s Maybe...Some Other Time: The un-Present-able Iran,” Camera Obscura, 43.15/1, (May 2000).


Resources

Moodle
This course will make use of UNSW’s e-learning tool Moodle as a supplement to the face-to-face learning and teaching activities. Lecture notes will not be posted on Moodle, however the weekly PowerPoint slides used in lectures will be made available online shortly after the lecture. You are encouraged to regularly consult the Issues in Film Styles and Aesthetics Moodle module. Please consult the Moodle site for answers to frequently asked questions before attempting to contact your tutor individually. Please do not post questions of a personal nature on Moodle.

You are also required to submit your written assignments to the relevant turnitin drop box situated within the Moodle course. Your assignments will be automatically checked by Turnitin upon submission.

UNSW Library
Please also visit the UNSW Library website to search and access research materials
www.info.library.unsw.edu.au/web/services/services.html

Other Matters

ELISE
All students taking Issues in Film Styles and Aesthetics are expected to have completed ELISE, the quick online tutorial that gives a basic introduction to matters associated with literacy skills and ethical use of information in assignments and presentations. If you have not completed ELISE, go to the following URL: http://elise.library.unsw.edu.au/home/welcome.html
Please contact the Library if you have difficulties.

Turnitin
UNSW makes use of the similarity detection tool Turnitin. For this course you are required to submit an electronic version of your written assignments so they may be reviewed using this procedure.

Course evaluation and development
Student feedback on the course is gathered periodically, using various means, including the Course and Teaching Evaluation and Improvement (CATEI) system. Such feedback is considered carefully and acted on constructively wherever possible.

Occupational Health and Safety policies may be found at the following link:
http://www.hr.unsw.edu.au/ohswe/ohs/ohs_policies.html

Student equity and disability: note that students who have a disability that requires some adjustment in their learning and teaching environment are encouraged to discuss their study needs with the course convener prior to, or at the commencement of the course, or with the Student Equity Officers (Disability) in the Student Equity and Disability Unit (SEDU) (9385 4734). Information for students with disabilities is available at:
www.studentequity.unsw.edu.au/disabil.html

Issues to be discussed may include access to materials, signers or note-takers, the provision of services and additional examination and assessment arrangements. Early notification is essential to enable any necessary adjustments to be made.

UNSW Counselling Service
UNSW provides a free counselling service for students. Information may be found at the following website. All consultations remain confidential.
http://www.counselling.unsw.edu.au/