



UNSW
A U S T R A L I A

School of the Arts and Media

Faculty of Arts and Social Sciences

ARTS3065

Explorations in Contemporary Film Theory: Capstone

Session 2, 2016

Course Outline

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Convener	Jodi Brooks	j.brooks@unsw.edu.au	Mondays 1.15-2pm; other times by appointment	231H Webster Building	9385 5635

Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: sam@unsw.edu.au

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

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 engages with specific debates in contemporary film theory at an advanced level. It involves critical analysis of key theoretical texts in film theory debates, and the viewing and analysis of a wide range of films. Through the advanced study of key areas in film theory debates you will develop an understanding of the concerns and parameters of the discipline and the ways in which it explores the ethical, ontological, cultural, and historical implications of particular filmic images and film practices. Possible topics include: theories of film spectatorship, psychoanalysis, realism, film sound and feminist film theory.

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

1. Understand a number of key areas of theoretical debate and disciplinary knowledge
2. Identify one or more methods of analysis in film studies.
3. Demonstrate skills in research planning and topic design appropriate for advanced film studies
4. Display increased skills in researching, drafting and writing an academic essay
5. Demonstrate improved skills in presenting the outcomes of their research directly to their peers

Teaching Strategies

Scaffolded learning is central to the teaching strategies deployed in this course. As a capstone course ARTS3065 prioritises formative questioning, ongoing dialogue and peer-to-peer learning and teaching, each of which play a key part in the weekly seminars. Course materials and class discussions are designed to challenge students through deeper learning and discussion and to enable students to move beyond their current skill and knowledge levels. In this course assessment tasks and teaching strategies are deeply intertwined, with students having the opportunity to develop and workshop their ideas and projects through scaffolded formative and summative assessment tasks.

Assessment

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Major essay	40%	Refer to Moodle	Refer to Moodle	Refer to Moodle
Portfolio	15%	Refer to Moodle	Refer to Moodle	Refer to Moodle
Presentation	30%	Refer to Moodle	Refer to Moodle	Refer to Moodle
Concept map/summary	15%	Refer to Moodle	Refer to Moodle	Refer to Moodle

Assessment Details

Assessment 1: Major essay

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

Learning outcomes:

- Understand a number of key areas of theoretical debate and disciplinary knowledge
- Identify one or more methods of analysis in film studies.
- Demonstrate skills in research planning and topic design appropriate for advanced film studies
- Display increased skills in researching, drafting and writing an academic essay
- Demonstrate improved skills in presenting the outcomes of their research directly to their peers

Assessment 2: Portfolio

Details: 500-750 words plus AV material as required. Summary presentation of research findings. Document to be presented/displayed in class in the final week of the course and written component to be submitted via Turnitin. Written feedback and grade provided on marking rubric.

Learning outcomes:

- Demonstrate improved skills in presenting the outcomes of their research directly to their peers

Assessment 3: Presentation

Details: In-class presentation of 20-30 minutes including class discussion. Powerpoint slides to be submitted through turnitin by midnight on day of presentation. Peer feedback (without mark) provided at end of presentation; written lecturer feedback and grade provided on marking rubric one week after presentation.

Learning outcomes:

- Understand a number of key areas of theoretical debate and disciplinary knowledge
- Identify one or more methods of analysis in film studies.
- Demonstrate skills in research planning and topic design appropriate for advanced film studies
- Demonstrate improved skills in presenting the outcomes of their research directly to their peers

Assessment 4: Concept map/summary

Details: Summary and analysis of key concepts in set reading. 500-750 words. Written feedback and grade provided on marking rubric.

Learning outcomes:

- Understand a number of key areas of theoretical debate and disciplinary knowledge

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 Class -- course starts week 2	null
Week 2: 1 - 5 August	Lecture	introduction to the course
	Topic	rethinking cinema part 1 (production)
	Screening	52 Tuesdays (Sophie Hyde, Australia, 2013)
	discussion	aims and expectations for the course
Week 3: 8 - 12 August	Lecture/seminar	rethinking cinema part 2 (frames, screens, monitors and ideas of medium specificity)
	class preparation and readings	1) Stephen Monteiro "Fit to Frame: image and edge in contemporary interfaces" 2) Charlotte Brunsdon, "It's a Film: Medium Specificity as Textual Gesture"
Week 4: 15 - 19 August	seminar discussion	film theory, spectatorship and the senses -- introduction to Elsaesser and Hagener's book
	class preparation and readings	Read Introduction and Conclusion from FILM THEORY: AN INTRODUCTION THROUGH THE SENSES; explore the book's accompanying website (link on Moodle) and view some of the video essays.
Week 5: 22 - 26 August	part 1: seminar discussion	thinking about method -- close reading of Annette Kuhn's chapter on MANDY
	part 2: commencing your research	project design, presentations, research skills and resources
	Class preparation	Keep an ideas log for the course and identify some of your key interests and concerns
	reading	Chapter from Annette Kuhn's FAMILY SECRETS: ACTS OF MEMORY AND IMAGINATION
	viewing	MANDY (Alexander MacKendrick, 1952)
Week 6: 29 August - 2 September	Seminar and presentations	Elsaesser & Hagener chapter 1 and presentations
Week 7: 5 - 9 September	Seminar and presentations	Elsaesser & Hagener chapter 2 "Cinema as door -- screen and threshold."
Week 8: 12 - 16 September	Seminar and presentations	Elsaesser & Hagener chapter 3 "Cinema as mirror and face"
Week 9: 19 - 23 September	Seminar and presentations	Elsaesser & Hagener chapter 4 "Cinema as eye -- look and gaze"
Week 10: 4 - 7 October	Seminar and presentations	Elsaesser & Hagener chapter 5 "Cinema and skin and touch"
Week 11: 10 - 14 October	Seminar and presentations	Elsaesser & Hagener chapter 6 "Cinema as ear -- acoustics and space"
Week 12: 17 - 21 October	Seminar and presentations	Elsaesser & Hagener chapter 7 "Cinema as brain -- mind and body"
Week 13: 24 - 28 October	Final class	Presentation/display of student portfolios and closing discussion.

Resources

Prescribed Resources

- Other – Required Readings

Our primary texts for this course will be:

(1) *Film Theory: An Introduction through the Senses* by Thomas Elsaesser and Malte Hagener ([e-book available through library](#))

(2) The [Accompanying website](#) for *Film Theory: An Introduction through the Senses* (I would encourage you to start exploring this website early in the semester. It has links to various useful video essays, overviews of some of the concepts discussed in each of the chapters of the book, and brief filmographies for topics.)

(3) *Screen 50.1* (2009) -- 50th anniversary special issue on screen theorizing today (e-copy accessible through the library)

Research project resources:

There are a number of "research training" resources that I've put together for this course and we will start working with these in the first few weeks of the course.

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Recommended Resources

Not available

Course Evaluation and Development

Student feedback and Course Improvement

Student feedback on the course is gathered through the UNSW Course and Teaching Evaluation and Improvement (CATEI) Process. Information gathered from this process is used to make improvements to the course. Students are also encouraged to provide informal feedback directly to the convener.