ARTS1060

Introduction to Film Studies

Semester One // 2018

Course Overview

Staff Contact Details

Convenors

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The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

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 attendance protocols in the Faculty of Arts and Social

Sciences: https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

Academic Information

For essential student information relating to: 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 academic information, see https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

Course Details

Credit Points 6

Summary of the Course

Subject Area: Film Studies

In this course you will learn the essential techniques and vocabulary for analysing, explaining and interpreting individual films. You will learn to recognise and apply specialised film studies terminology by closely studying films drawn from a range of national contexts and historical periods. The course also provides you with a framework for understanding the social and cultural importance of cinema - as both an institution and a contemporary art form.

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

1. Analyse, describe and explain films via practices of close viewing and through accurate application of specialised film studies terminology.
2. Read and critically assess academic literature on films and cinema.
3. Explain how social, historical and cultural contexts inform the development of film style.

Teaching Strategies

The content and design of this course has been developed to allow you to gain a broad appreciation of a variety of methodological approaches to studying film as a specific discipline. Films and reading material have been selected to provide you with a sense of the historical and cultural variability of film as an expressive medium and to expose you to different ways of watching, thinking and writing about film.

The films you watch will convey something of the richness and diversity of cinema as a form of both popular entertainment and art. They have been carefully selected to challenge, entertain and, in some cases, deliberately frustrate your expectations regarding 'good cinema'. As well as relating to individual topics covered in the lectures and tutorials, the articles in the reader have been chosen to convey the breadth of writing provoked by cinema. No doubt, you will find some of the readings challenging. A fundamental purpose of the tutorials is to help you deal with this difficulty and prepare you to discuss the ideas, concepts and issues covered in upper level film studies courses.

You should plan your time so that you can devote at least 11 hours per week to studying this course. Five and a half hours are what we call 'contact time': that is, screenings, a lecture, and a tutorial. *You are required to attend all of these.* This leaves five and a half hours when you will be studying on your own: working through the set readings and building up a log of your notes, preparing for the weekly tutorials, exploring the resources of the Library, watching and making notes on films, and completing assessment tasks. It sounds obvious, but it is important that you plan at the outset when, where and how you are going to do this work. Have you scheduled a time for reading and note taking? Have you allowed extra time for completing the assessment tasks?

There are four components to your study.

1. The most important of these is your own **independently organised study**, for which you will need to complete all the required readings. You should aim to devote an average of six or seven hours per week to this reading, making notes, and thinking. This will allow you time to work through the week's set

readings, making notes, preparing for the weekly tutorial, and, when the time comes, preparing for the exam. The readings provide a basis for your study. The UNSW library has a good range of books and journals on cinema, of which you should take advantage.

2. There will be a weekly **lecture** lasting for around 1.5 hours. The purpose of lectures is not simply to provide you with information. Rather, lectures serve to define the structure of the course, introduce key concepts, to set the agenda for discussion, and to provide signposts to help you through the experience of study. During the lectures short film clips will be shown to illustrate key points and to model the practices of close film analysis you will be learning. To get the most out of lectures, you need to take an active role in them. This involves juggling three tasks while you listen:

- You need to *follow* and *make sense of* the lecturer's line of argument.

- You have to *think about* what is being said.

- You should *take notes*.

Here are two hints for making good use of lectures. First, analyse, honestly, your reactions to lectures, so that you can devise a note-taking strategy that suits you. Second, don't try to write everything down. The process of deciding *what is important enough* to write down and what is not may be more valuable than the notes you end up with. It keeps your mind alert and makes you think about the subject.

3. The **screenings** are of course essential to your ability to benefit from the course. Each week you will be viewing a feature length film, which you should be viewing to study and analyse, rather than as mere entertainment. Studying film is very different from watching film for pleasure. You should observe and question your own habitual viewing practices and think about *how* a film's style and techniques produces certain kinds of effects for the viewer. It is desirable to jot down at least some notes during or immediately after them: our memory of films is notoriously unreliable! You should broaden your knowledge of the history of film by viewing a wide range of films. You cannot effectively study film without watching a wide and varied range of different kinds of film. Again, the Library has a good selection on DVD and streaming services such as Kanopy and EduTV and you should consider subscribing to a commercial streaming service that has a wide range of films available!

4. The weekly **tutorial** lasts 1.5 hours. It is essential that you are fully prepared for it, and come ready to ask questions, raise issues, listen carefully to others, and reflect upon the perspectives you form on the basis of your studies. The key point about tutorials is that *they are not lessons*. They provide a forum for sharing insights and problems. They only work if everyone takes an active part in them – and that includes active listening.

Assessment

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Short Essay	20%	06/04/2018 08:00 PM	2
Sequence Analysis	30%	06/05/2018 08:00 PM	1
Tutorial Presentation and Classroom Contributions	15%	Ongoing. Arranged in consultation with your tutor	1,2
Exam	35%	UNSW exam period: 8-25 June	1,2,3

Assessment Details

Assessment 1: Short Essay

Start date: Not Applicable

Length: 1000-1500 words

Details: A short academic essay (approx. 1000-1500 words)Students receive written feedback and a numerical grade

Additional details:

Essay Question: Question will be announced in Week 2.

Assessment Criteria:

Your essay will be assessed according to the following criteria:

1. Clearly answer all parts of the question through a clear and coherent argument.
2. Demonstrate clear understanding of key arguments, ideas, concepts introduced in tutorial readings and lectures.
3. Application of key concepts to examples from the course screenings.
4. Evidence of independent research Your essay must show evidence of having read and utilised at least two academic texts — **apart from the compulsory course readings.**
5. Attention to matters of written expression, presentation, and grammar.
6. Provide evidence that you have followed the Plagiarism and Referencing Guide by using correct and consistent referencing conventions.

Submission notes: Written work must be double spaced in 12 point font.

Turnitin setting: This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

Assessment 2: Sequence Analysis

Start date: Not Applicable

Length: 1,500 -- 2,000 words

Details: Students undertake a shot by shot analysis of a short clip from a film (approx. 1500-2000 words)Students receive written feedback and a numerical grade

Additional details:

The clip to be analysed will be announced in Week 6.

In order to develop and assess the skills targeted in Block 1 of the course, you will be required to produce a shot-by-shot analysis of a short sequence of a film. The main purpose of this exercise is to train you to observe in detail and to describe accurately how meaning is produced through the production techniques and formal qualities of film, using the methods and terms outlined in lectures, readings and tutorials. The specific sequence to be analysed will be announced in week 7. You should list and number all the shots in the sequence. You should then provide a detailed description and interpretation of each shot while considering a number of relevant questions about their cinematic qualities.

What you need to do to complete this task: Read these instructions carefully:

1. **Dialogue**: write down those key statements and dialogue exchanges that illuminate central elements of character or that motivate some stylistic switch. But in the case of dialogue exchanges that you deem as preliminary or incidental, it is acceptable to simply summarize the exchange. But be careful! Dialogue that on first hearing may seem incidental can provide crucial character insight. You DO NOT need to repeat all dialogue word for word in your assignment.
2. **Place of the sequence in the film**: You must watch the entire film as well as the sequence. The more times, the better. This will allow you to reflect on the broader implications of the scene.
3. Use the examples of past assignments available on Moodle as indications of how to approach this exercise. They are not hard and fast models.
4. **Use the questions below as prompts to guide your analysis**: some will be relevant to the elements in the sequence; others will not.
5. Although not mandatory, use screen grabs to indicate to the reader the shot being discussed, however do not let these take place of your own description.
6. **Film is an audio-visual media.** Make sure that the use of sound is discussed in your sequence analysis. Listening to the clip with headphones can help distinguish elements in the soundscape. Alternatively, turning down the sound can help you to focus on visual patterns and changes in mise-en-scène.
7. **Make sure that you have correctly identified the total number of shots** in the entire sequence and that each shot is correctly designated, for example, shot 1, shot 2 etc.
8. **Please note that this is NOT a research task.** What matters is that you demonstrate your OWN close viewing, description, analysis and interpretation of the sequence. However if you do happen to do any research in books, journals, websites, blogs etc. you MUST provide appropriate scholarly referencing including when you are paraphrasing or drawing an idea from someone else.
9. **It is also very IMPORTANT to remember that this is an INDIVIDUAL assessment task, so you must not collaborate or work together with any other student when doing this assessment task**. Doing so may constitute Academic Misconduct and will be investigated according to the Plagiarism and Academic Misconduct Policy and Procedures. It must be 100% your OWN work.

Assessment Criteria

- Detailed observation and description of shots.
- Thoughtful description of meaning.
- Attention to production techniques/formal qualities of film.
- Use of film studies methods and terms.
- Pay attention to matters of academic integrity.

The questions below are based on notes written by two scholars of German cinema, Eric Rentschler and Anton Kaes. They are intended as a guide for things to think about when analysing your sequence. You do not need to cover all the categories when describing each shot.

1   Cinematography

1.1   Photography

- Is the film black and white, in colour, or tinted? Are film stock, colour and/or lighting used to produce distinctive effects?
    - Is there any use of slow motion, freeze frames, time-lapse photography, etc?
    - What sort of lens is being used: normal, wide-angle, telephoto, or zoom?
    - Can you describe the use of focus and depth of field? Deep focus renders everything in sharp focus; shallow focus produces a sharp foreground and a fuzzy background; in rack focus the lens is refocused; soft focus produces fuzzy a misty effect.
    - Are there any special effects or computer-generated imagery apparent? How are they used?

1.2   Camera set-ups

- Are the shots in the sequence high angle, low angle, eye-level, or what?
- Are the shots extreme long shots, long shots, medium shots, close ups (CU), or extreme close-up (ECU)?
- Is there any camera movement? Are there pans, tilts, or racking (dolly) shots? In what direction does the camera move? Are there any crane shots or aerial shots?
- What is the narrative function of the camera placements and movements? What information do they provide about the space of the image?   Is there one or more establishing shot? Are there any point-of-view, subjective or reaction shots? Are there shot/counter-shot sequences?

2   Staging and mise□en□scène

2.1   What is put in front of the camera? How does the staging support the events in the story? How does it visualize the main relationships and conflicts in the story?

2.2   Is the sequence filmed on location or in the studio? Is the setting historical or contemporary? How would you describe the style of the design? Do any props take on a symbolic function – e.g. mirrors, crosses, windows, books? How do sets and props comment on the narrative or on a character's state of mind?

2.3   Is the space of the film cluttered or empty? Does it conjure up a certain atmosphere? (How?) Is the framing of the shot emphasized or not – e.g. does it look like a documentary photography or a carefully composed theatrical set?

2.4   How is lighting used? What is illuminated, and what is left in shadow? Is natural light or artificial studio light used? Is the lighting hard (bright surfaces and bold shadows) or soft (diffused illumination)? What is the direction of the lighting? Is frontal lighting used (producing a flat image), sidelighting (for dramatic effect), backlighting (only the silhouette is visible), or underlighting (from a fireplace, for example)? Are there any special lighting effects – e. g. shadows, spotlight?

2.5   How does the performance style of the actors convey narrative information? What is the function of their appearance, facial expressions, voice, gestures, and movement? How and where are characters grouped, and from what angle are they shot? How are the spatial (and other) relationships between the characters conveyed?

2.6   What information do costumes and make-up convey about the setting of the story, or about the social status and/or psychological make-up of the characters?

3.   Narrative

3.1   What 'happens' in terms of plot and story?

3.2   What is the function of the sequence within the overall narrative of the film? Is it providing story or character information? Is it the opening of the film, or its climax? Does it mark an important transition in the plot? What aspects of the story does it establish, develop, or revise? How do the visuals express this story-telling function?

3.3   How is the story told – in a linear fashion, episodically, or with flashbacks and/or flash-forwards? How do the cinematic channels of information – image, speech, sound, music, writing – interact to produce meaning? Does any one of the channels dominate in this sequence?

3.4   Is there a recognizable source of the narration- e.g. is there a voice-over or off-screen commentary?

4.   Editing

4.1   What techniques are used for the transitions from one shot to the next: cuts, dissolves, fades, wipes, etc? What is the effect of these techniques in terms of narration, characterization, or the creation of atmosphere?

4.2   Does the sequence use the conventions of continuity editing, cross-cutting, or thematic or dialectical montage?

4.3   How long do the shots in the sequence last? Is the pace of the editing fast (short shots) or slow (long takes)?

5.   Sound

5.1   Is there music in the sequence? If so is it diegetic (the characters would be able to hear it) or non-diegetic (its source lies outside the fictional world of the film)?

5.2   Are there any sound effects? What are they, and what is their narrative purpose?

5.3   How would you characterize any dialogue in the sequence? Is it naturalistic or stylized? Do different characters use different kinds of language? How is silence used? Is there any use of voice-over

narration?

Submission notes: Written work must be double spaced in 12 point font.

Turnitin setting: This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

Assessment 3: Tutorial Presentation and Classroom Contributions

Start date: Not Applicable

Details: Students present in groups of 2-3 in one week during semester according to schedule arranged with their tutor. Each student presents for no more than 5 minutes each.Students will receive written feedback and an individual numerical grade.

Additional details:

Tutorial Presentation and Classroom Contributions

In the first tutorial you will be divided into several teams of 2-3 students. Each week, a team will introduce key concepts from the readings to the class and apply these concepts to the related screening. Tutors will be assessing how well the teams crystallize the arguments and concepts central to the readings. You also need to demonstrate your ability to think critically about the topic and apply related concepts. Please DO NOT merely summarize the readings, the lecture or devote the presentation to the recitation of biographical details. This task is designed to ensure that you are actively engaged in the learning process and have the chance to develop skills necessary for advancing to upper level courses. It is also designed to foster team-work skills. Hence, it is expected 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 should brief their tutor on progress made and any difficulties encountered.

An important part of classroom learning involves the exchange of ideas and responses between students. The classroom contribution portion of this task assesses the quality and frequency of individual contributions to the tutorial throughout the semester. For a good mark, you will need to take an active and responsible part in all tutorial discussions and be prepared to answer questions posed by your tutor and student presenters. Your contributions must reflect a close engagement with the readings and screenings.

1. **Tutorial Presentation 10%**

Each member of the team will need to choose a key concept from the weekly readings. During the presentation, you will need to:

1. Provide a detailed explanation and discussion of the concept.
2. Explain how the concept relates to the weekly topic more broadly, for example by situating it in terms of the history of the concept and relation to other related concepts.
3. Apply the concept to the screening by discussing a specific example from the weekly screening.

4. Devise one question on the related topic for class discussion.

Each student will be expected to present for no more than 3 minutes and use no more than 2 powerpoint slides. In addition to the 3 minutes per student, video clips may be used up to 2 minutes in total for the group. The questions for class discussion must be presented at the end, after all members of the group have presented. The questions need to be emailed to your tutor 24 hours before your scheduled tutorial. Rather than simply reading from a prepared script, you should aim to demonstrate your understanding and synthesis of the chosen concept. The presentation must be your own, original work. All additional reading or research must be correctly referenced in your written submission.

Classroom Contributions 5%

You will be assessed on your classroom contributions throughout semester. You need to ensure that you actively contribute to small and large group discussions and that you have completed the readings and attended the screenings.

Assessment Submission and Grading

By 11:59 pm on the day of your presentation**, each student must submit a written summary of their individual contribution (approx. 1 page plus references).** In your summary document, please also include the question you have prepared for the class and the text from any powerpoint slides you have used in your presentation. **You MUST include a full list of resources consulted (ie. books, journal articles, web pages, images, video clips).** This should be formatted correctly according to a recognised bibliographic referencing system. **DO NOT SUBMIT POWERPOINT PRESENTATIONS**.

Although you will be assessed as part of a group, individual marks will be awarded based on the evident contribution made by each member of the group.

Assessment Criteria – Tutorial Presentation

- Student/group are well prepared and show evidence of working collaboratively.
- Ability to identify, explain and contextualise key concepts.
- Ability to apply key concepts to film examples.
- Questions successfully generate class discussion.
- Time management – presenters keep to the prescribed time limit.
- Presentation skills: Spoken communication; ability to engage with class; clarity and logic of material presented.
- Provide evidence that you have followed the Plagiarism and Referencing Guide by using correct and consistent referencing conventions.

Assessment Criteria – Classroom Contributions

Actively participate in class discussion, showing a thoughtful response to readings, lectures and screenings.

Submission notes: Written work must be double spaced in 12 point font.

Turnitin setting: This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

Assessment 4: Exam

Start date: Not Applicable

Length: 2- hour formal exam

Details: Formal exam. Student answer two essay style questions. (Duration: 2 hours)Students do not receive feedback for this assessment. The mark for the exam will be incorporated in the final mark for the course as per the relative assessment weightings.This is the final assessment task for the course.

Additional details:

In the exam, you will be given a list of questions covering issues and concepts covered in the lectures and tutorials. The questions will also require you to draw on scenes, cinematic and narrative detail from the weekly screenings. From this list of questions, you will be asked to write essay-length responses to two questions. In order to be able to formulate a response to the questions, you will need to have attended the lectures, screenings and have a good knowledge of the required course reading. Exam marks will be determined according to how your written work meets the following criteria:

Assessment Criteria

- Evidence that the student has explicitly answered all parts of the question
- Originality and rigour of argument. (All claims and interpretations must be supported with detailed argument. This means providing empirical evidence from the films, key historical facts and a lucid presentation of material. Please avoid presenting unsubstantiated opinion or value-judgements lacking cogent argument)
- Evidence that student has watched the films screened during the course closely and is able to draw on specific filmic detail in their writing.
- Exam scripts must reflect an engagement with concepts, issues and ideas presented in the lectures and developed in the set readings.
- Treatment of film as a specific medium. In other words, you must make an effort to come to terms with the formal (stylistic and technical) as well as the thematic qualities of the films that you choose to write about.
- Proper punctuation, grammar and sentence structure.
- Care in matters of spelling and factual information concerning dates, names and titles.

Turnitin setting: This is not a Turnitin assignment

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, assessment tasks 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 (14) 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 (21) 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 webstie:
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 (http://www.lc.unsw.edu.au/). 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.

UNSW Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose

- better manage your time
- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW. (http://subjectguides.library.unsw.edu.au/elise/aboutelise)

Course Schedule

Timetable

Date	Type	Content
Week 1: 26 February - 4 March	Lecture	**Introduction to the course** This introductory session will cover essential administrative matters, discuss the aims, content, structure and outcomes of the course. We will also consider some of the ways studying films is a very different activity than simply watching them.
	Screening	Do the Right Thing (US, Spike Lee, 1989, 120 mins)
Week 2: 5 March - 11 March	Tutorial	**Doing Film Studies - *Do the Right Thing*** Required Reading: Marilyn Fabe, 'Political Cinema: Spike Lee's *Do the Right Thing*', in *Closely Watched Films: An Introduction to the Art of Narrative Film Technique*, Berkeley: University of California Press, 2004: 191-206. 'Reviews of *Do The Right Thing*', in Mark Reid (ed.) *Spike Lee's* Do the Right Thing, Cambridge: Cambridge University Press, 1997, pp. 134-152.
	Lecture	**Analysing film: Mise-en-scène**
	Screening	*Rebel Without a Cause* (US, Nicholas Ray, 1955, 111 mins)
Week 3: 12 March - 18 March	Tutorial	***Mise□en□scène*** Required Reading Timothy Corrigan and Patricia White, 'Exploring a Material World: Mise-en-Scène', in *The Film Experience*, Boston: Bedford/St. Martin's, 2004, pp. 42-74.
	Lecture	**Analysing Film: Filmmakers and Auteurs**
	Screening	*Vertigo* (US, Alfred Hitchcock, 1958, 124 mins)
Week 4: 19 March - 25 March	Tutorial	**Auteur Theory** Required Reading: David Andrews, 'No Start, No End: Auteurism and the Auteur Theory,' *Film International*, vol. 10, issue 6 (2012): pp. 37-55.

		Robin Wood, '*Vertigo*' in *Hitchcock's Films Revisited*, New York: Columbia University Press, 1988.
	Lecture	**Analysing Film: Genre**
	Screening	*Unforgiven* (US, Clint Eastwood, 1992, 131 mins)
Week 5: 26 March - 1 April	Tutorial	**Film Genre** Required Reading: Thomas Schatz, 'Film Genre and the Genre Film' (from Hollywood Genres, 1991), in Leo Braudy and Marshall Cohen (eds), *Film Theory and Criticism* (6th edn.), New York: Oxford University Press, 2004, pp. 691-702
	Lecture	No lecture or screening this week because of Good Friday public holiday
Week 6: 9 April - 15 April	Tutorial	SURGERIES WEEK - NO TUTORIALS THIS WEEK Students are to arrange a consultation time with their tutor.
	Lecture	**Analysing Film: Narrative and Narration**
	Screening	*The Virgin Suicides* (US, Sofia Coppola, 1999, 99 mins)
Week 7: 16 April - 22 April	Tutorial	**Narrative and Narration** Required Reading: David Bordwell and Kristin Thompson, 'Narrative as a Formal System', in *Film Art: An Introduction* (7th edn.), Boston: McGraw Hill, 2004, pp. 68-76; 80-91.
	Lecture	**Analysing Film: Film Sound**
	Screening	*The Conversation* (US, Francis Ford Coppola, 1974, 113 mins.)
Week 8: 23 April - 29 April	Tutorial	**Film Sound** Required Reading: David Bordwell and Kristin Thompson, 'Sound in the Cinema', ch. 7 in *Film Art: An Introduction* (9th edn.), Boston: McGraw Hill, 2004: 269-298.
	Lecture	**Film Style and Narrative Complexity in Contemporary Television**
	Screening	*Mad Men* S. 1 Ep. 1 (Alan Taylor, 2007); plus one other episode tbc.
Week 9: 30 April - 6 May	Tutorial	**Film Style and Narrative Complexity in Contemporary Television**

		Required Reading: Jason Mittell, 'Complex TV,' *The Poetics of Contemporary Television*, (New York: NYU Press, 2015): pp. 17-54; 357-361 (notes).
	Lecture	**Documentary**
	Screening	The Gleaners and I (France, Agnès Varda, 2000, 82 mins)
Week 10: 7 May - 13 May	Tutorial	**Documentary** Required Reading: Paul Wells, 'The Documentary Form: Personal and Social "Realities"', in Jill Nelmes (ed.), *An Introduction to Film Studies* (3rd edn.), London: Routledge, 2001, pp. 188-209 Melissa Anderson, 'The Modest Gesture of the Filmmaker: An Interview with Agnès Varda', *Cineaste*, 26:4 (Fall 2001): pp. 24-27
	Lecture	**Children and 'Neorealism' in Iranian Cinema**
	Screening	The Mirror (Jafar Panahi, 1997, 95 mins)
Week 11: 14 May - 20 May	Tutorial	**Children and 'Neorealism' in Iranian Cinema** Required Reading: Hamid Reza Sadr 'Children in Contemporary Iranian Cinema: When we were Children' in Richard Tapper (ed.) *The New Iranian Cinema: Politics, Representation and Identity*, (London & New York: I.B. Taurus, 2002): pp. 227-237. Hamid Naficy 'Neorealism Iranian Style' in Saverio Giovacchini & Robert Sklar (eds.), *Global Neorealism: The Transnational History of a Film Style* (University of Mississippi Press, 2012): pp. 226-239.
	Lecture	**Hong Kong New Wave Cinema**
	Screening	*Chunking Express* (Wong Kar-Wai, 1994, 102 mins)
Week 12: 21 May - 27 May	Tutorial	**Hong Kong New Wave Cinema** Required Reading: Gina Marchetti, 'Buying American, Consuming Hong Kong: Cultural Commerce, Fantasies of Identity, and the Cinema' in Poshek Fu & David Desser (eds.) *The Cinema of Hong Kong: History, Arts, Identity,* Cambridge & New York: Cambridge

		University Press, 2000, pp. 289-313.
	Lecture	**History, Politics and Film Form: Weimar Cinema - Germany 1918-1933**
	Screening	*M* (Germany, Fritz Lang, 1931, 99 mins)
Week 13: 28 May - 3 June	Tutorial	**History, Politics and Film Form: Weimar Cinema - Germany 1918-1933** Required Reading: Anton Kaes (2000) 'Berlin, 1931' *M,* London: BFI: 9-26.

Resources

Prescribed Resources

All required course readings will be available on Moodle.

All films will be screened twice at the following times:

- Friday 10:30am-1pm (Ritchie Theatre)
- Friday 1pm-3:30pm (Webster 327)

Films screened in the course are also available to view on DVD in the UNSW library; several are available for streaming via the UNSW Library website. Note that due to copyright, not all films screened in the course can be made available for streaming. This is beyond the control of the course convenors.

Recommended Resources

If you are looking to independently re-view course screenings (particularly in preparation for the exam), many of the films screened are available on Netflix, and/or via iTunes or Vimeo On Demand for a small fee.

Course Evaluation and Development

We take student feedback into account when reviewing the course each year. Over the last few years, we have added weeks on sound and on television in response to student feedback and have also revised assessments.

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