



**UNSW**  
SYDNEY

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University



# ARTS1060

Introduction to Film Studies

Term One // 2019

## Course Overview

### Staff Contact Details

#### Convenors

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#### Tutors

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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.

## Course Details

### Credit Points 6

### Summary of the Course

Subject Area: Film Studies

In this course you will learn essential techniques and vocabulary for analysing, explaining and interpreting fictional and documentary films, skills that may also be applied to other audio-visual media. You will learn to recognise and apply specialised film studies terminology by closely studying films drawn from a range of contexts and historical periods.

### Course Learning Outcomes

1. Recognise and apply specialised film terminology
2. Analyse, describe and interpret films via practices of close viewing and taking into account the specificities of the film medium.
3. Explain how elements of film style work together with contextual factors to shape meaning and create an experience for the viewer.

### 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 reading material has 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 tutorial 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 13 hours per week to studying this course. Approximately five and a half hours are what we call 'contact time': that is, a screening, a lecture, and a tutorial. *You are required to attend all of these.* This leaves seven and a half hours when you will be studying on your own: working through the set readings, taking notes, completing online activities, 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 main 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 and undertake the online activities.** 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, make notes, prepare for the weekly tutorial, and, when the time comes, get ready for the exam. The required readings provide a basis for your study. The UNSW library has a good range of books and journals on cinema, that you can use to enhance your knowledge and understanding.

2. There is 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. There will also be moments where you will be invited to actively engage with the lecturer by asking and answering questions. 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 engage in activities, 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, working through problems and try out methods. 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
Weekly online interactive learning activities	10%	Quizzes must be completed each week by 11:59pm each Thursday	1
In-Class Test	30%	15/03/2019 10:00-11:30AM	1,2,3
Sequence Analysis	30%	14/04/2019 06:00 PM	1,2
Final Online Exam	30%	07/05/2019 1.5hrs from start. Exam available from 8:00 AM - 8:00PM	1,2,3

### Assessment Details

#### Assessment 1: Weekly online interactive learning activities

**Start date:** Not Applicable

**Details:** This is a formative assessment task. Students complete weekly interactive quizzes online. These quizzes, which constitute the online learning activities will help students learn from the readings and prepare for tutorials. Students will see how they are progressing each week and a final grade will be allocated at the end of semester. Students receive immediate feedback on their progress.

#### Additional details:

Each week, you will need to complete online learning activities and a weekly quiz. The weekly quiz closes at 11:59pm each Thursday. The questions will be based on the required readings, lectures and screenings and will help you prepare for the final exam.

**Turnitin setting:** This is not a Turnitin assignment

#### Assessment 2: In-Class Test

**Start date:**

**Details:** 1-hr. In-class. Students write a short essay in response to a question. Students receive written feedback and a numerical grade.

#### Additional details:

This in-class test will be conducted during the usual Lecture time in week 4. It will be conducted under formal exam conditions and is a closed book exam, so you may not bring any notes or other materials into the exam. A hard copy dictionary is permitted as per UNSW exam guidelines.

The test will cover material studied in weeks 1-3 inclusive and will require you to demonstrate your

understanding of and apply key concepts to one or more of the films screened in weeks 1-3 inclusive.

**Submission notes:** This is an in-class test

**Turnitin setting:** This is not a Turnitin assignment

### **Assessment 3: Sequence Analysis**

**Start date:**

**Length:** 1500-2000 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.

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

### **Assessment 4: Final Online Exam**

**Start date:**

**Details:** 1.5hr Online exam using randomised, time-limited questions. Students receive a numerical grade.

#### **Additional details:**

The online exam will open at 8am and close at 8pm on 7 May. You will have 1.5hrs to complete the exam once you commence. The exam cannot be paused.

**Turnitin setting:** This is not a Turnitin assignment

## Attendance Requirements

- Students must attend all tutorials in person. A roll will be taken.
- Students must attend the in-class test in Week 4 (during the lecture time). A roll will be taken.
- Students are strongly encouraged to attend all lectures and screenings and review lecture recordings.

## Course Schedule

[View class timetable](#)

### Timetable

Date	Type	Content
Week 1: 18 February - 24 February	Online Activity	<p><b>To be completed PRIOR to attending the week 1 tutorial:</b></p> <ol style="list-style-type: none"> <li>1. <b>View the introductory video lecture.</b> This online lecture will cover essential administrative matters, discuss the aims, content, structure and outcomes of the course.</li> <li>2. <b>Read</b> David Bordwell and Kristin Thompson, 'Chapter 2: The Significance of Film Form - Concepts and Principles' in <i>Film Art: An Introduction</i> (11th edn.), Boston: McGraw Hill, 2016.</li> <li>3. <b>Complete online learning activities</b></li> <li>4. <b>Watch online:</b> <i>Rebel Without a Cause</i> (USA, Nicholas Ray, 1955) 111 mins.</li> </ol> <p>Refer to the links in Moodle to access the online content and learning activities.</p>
	Tutorial	<p><b>Beginning Film Studies.</b> Ensure you have completed the online activities PRIOR to attending your first tutorial.</p>
	Lecture	Mise-en-scene
	Screening	<i>Do the Right Thing</i> (USA, Spike Lee, 1989) 120 mins
Week 2: 25 February - 3 March	Tutorial	<p><b>Mise-en-scene - <i>Do the Right Thing</i></b></p> <p>Required Reading:</p> <ul style="list-style-type: none"> <li>• David Bordwell and Kristin Thompson, 'Chapter 4 - The Shot: Mise-en-scene' in <i>Film Art: An Introduction</i> (11th edn.), Boston: McGraw Hill, 2016.</li> <li>• Marilyn Fabe, 'Political Cinema: Spike Lee's <i>Do the Right Thing</i>', in <i>Closely Watched</i></li> </ul>

		<i>Films: An Introduction to the Art of Narrative Film Technique</i> , Berkeley: University of California Press, 2004: 191-206.
	Online Activity	<ul style="list-style-type: none"> <li>• LearnSmart Activity</li> <li>• Weekly quiz</li> </ul>
	Lecture	<b>Auteurism and Framing</b>
	Screening	<i>Vertigo</i> (USA, Alfred Hitchcock, 1958) 124 mins
Week 3: 4 March - 10 March	Tutorial	<b>Auteurism and Framing - <i>Vertigo</i></b>  Required Readings: <ul style="list-style-type: none"> <li>• David Bordwell and Kristin Thompson, 'Chapter 5 (excerpt) Framing' in <i>Film Art: An Introduction</i> (11th edn.), Boston: McGraw Hill, 2016.</li> <li>• Robin Wood, '<i>Vertigo</i>' in <i>Hitchcock's Films Revisited</i>, New York: Columbia University Press, 1988.</li> </ul>
	Online Activity	<ul style="list-style-type: none"> <li>• LearnSmart Activity</li> <li>• Weekly quiz</li> </ul>
	Lecture	Narrative and Narration
	Screening	<i>The Virgin Suicides</i> (USA, Sofia Coppola, 1999) 99 mins
Week 4: 11 March - 17 March	Tutorial	<b>Narrative and Narration - <i>The Virgin Suicides</i></b>  Required Reading: <ul style="list-style-type: none"> <li>• David Bordwell and Kristin Thompson, 'Chapter 3 - Narrative Form', in <i>Film Art: An Introduction</i> (11th edn.), Boston: McGraw Hill, 2016.</li> </ul>
	Online Activity	<ul style="list-style-type: none"> <li>• LearnSmart Activity</li> <li>• Weekly quiz</li> </ul>
	Assessment	<b>In-Class Test</b> The exam will take place in the regular Lecture time, Friday 15 March 10am-11:30am, Physics Theatre. Attendance at the test is mandatory. Please ensure you bring your UNSW photo ID.
	Lecture	<b>Editing and Montage</b>  <b>NOTE:</b> The lecture will take place in the regular Screening time, Friday 15 March 11:30am-2pm, Ritchie Theatre. There will be no screening this week.
Week 5: 18 March - 24 March	Tutorial	<b>Editing and Montage</b>  Required Reading:



		<ul style="list-style-type: none"> <li>David Bordwell and Kristin Thompson, 'Chapter 6 - Editing' in <i>Film Art: An Introduction</i> (11th edn.), Boston: McGraw Hill, 2016.</li> </ul>
	Online Activity	<ul style="list-style-type: none"> <li>LearnSmart Activity</li> <li>Weekly quiz</li> </ul>
	Lecture	<b>Film Sound</b>
	Screening	<i>The Conversation</i> (USA, Francis Ford Coppola, 1974) 113 mins.
Week 6: 25 March - 31 March	Tutorial	<p><b>Film Sound - <i>The Conversation</i></b></p> <p>Required Reading:</p> <ul style="list-style-type: none"> <li>David Bordwell and Kristin Thompson, 'Chapter 7 - Sound in the Cinema', in <i>Film Art: An Introduction</i> (11th edn.), Boston: McGraw Hill, 2016.</li> </ul>
	Online Activity	<ul style="list-style-type: none"> <li>LearnSmart Activity</li> <li>Weekly quiz</li> </ul>
	Lecture	<b>Film Genres</b>
	Screening	<i>Unforgiven</i> (USA, Clint Eastwood, 1992) 131 mins
Week 7: 1 April - 7 April	Tutorial	<p><b>Film Genres - <i>Unforgiven</i></b></p> <p>Required Reading:</p> <ul style="list-style-type: none"> <li>David Bordwell and Kristin Thompson, 'Chapter 9 - Film Genres', in <i>Film Art: An Introduction</i> (11th edn.), Boston: McGraw Hill, 2016.</li> <li>Thomas Schatz, 'Film Genre and the Genre Film' (from <i>Hollywood Genres</i>, 1991), in Leo Braudy and Marshall Cohen (eds), <i>Film Theory and Criticism</i> (6th edn.), New York: Oxford University Press, 2004, pp. 691-702</li> </ul>
	Online Activity	<ul style="list-style-type: none"> <li>LearnSmart Activity</li> <li>Weekly quiz</li> </ul>
	Lecture	<b>Documentary</b>
	Screening	<i>The Gleaners and I</i> (France, Agnès Varda, 2000) 82 mins
Week 8: 8 April - 14 April	Tutorial	<p><b>Documentary - <i>The Gleaners and I</i></b></p> <p>Required Reading:</p> <ul style="list-style-type: none"> <li>David Bordwell and Kristin Thompson, 'Chapter 10 Excerpt - Documentary' in <i>Film Art: An Introduction</i> (11th edn.), Boston: McGraw</li> </ul>

		<p>Hill, 2016.</p> <ul style="list-style-type: none"> <li>• Melissa Anderson, 'The Modest Gesture of the Filmmaker: An Interview with Agnès Varda', <i>Cineaste</i>, 26:4 (Fall 2001): pp. 24-27</li> </ul>
	Online Activity	<ul style="list-style-type: none"> <li>• LearnSmart Activity</li> <li>• Weekly quiz</li> </ul>
	Lecture	<b>Film Style and Narrative Complexity in Contemporary Television</b>
	Screening	<i>Mad Men</i> Season 1, Episodes 1 & 6 (Alan Taylor, 2007)
	Assessment	<b>Sequence Analysis Due 14 April, 6pm</b>
Week 9: 15 April - 21 April	Tutorial	<p><b>Film Style and Narrative Complexity in Contemporary Television - <i>Mad Men</i></b></p> <p>Required Reading:</p> <ul style="list-style-type: none"> <li>• Jason Mittell, 'Complex TV' (excerpt) in <i>The Poetics of Contemporary Television</i>, (New York: NYU Press, 2015): pp. 17-31; 357-361 (notes).</li> </ul>
	Online Activity	<ul style="list-style-type: none"> <li>• Weekly quiz</li> </ul>
	Lecture	Good Friday Public Holiday - No Lecture, No Screening
Week 10: 22 April - 28 April	Tutorial	No Tutorials on Monday this week.
	Lecture	<p><b>Course Revision</b></p> <ul style="list-style-type: none"> <li>• This lecture will help you prepare for the final exam.</li> <li>• There is no screening this week.</li> </ul>

## Resources

### Prescribed Resources

In order to make the most of the online elements of this course, students will need to purchase a license to use the SmartBook version of the course text book, **David Bordwell and Kristin Thompson *Film Art: An Introduction* (11th edn.), Boston, Mcgraw Hill 2016**. This will enable you to link to relevant sections of the textbook when completing the weekly LearnSmart activities. If you are unable to purchase the SmartBook license, you will be able to access the e-book and hard copy version of the textbook via the UNSW Library. Please contact the course convenor if you have any questions.

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 via the UNSW Library on EduTV or Kanopy, some may also be 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.

## **Submission of Assessment Tasks**

## **Submission of Assessment Tasks**

### **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](mailto: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.

For information on how to submit assignments online via Moodle: <https://student.unsw.edu.au/how-submit-assignment-moodle>

## 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/or progression of ideas of the original, and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

**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>

## **Academic Information**

For essential student information relating to:

- requests for extension;
- late submissions guidelines;
- review of marks;
- UNSW Health and Safety policies;
- 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/>

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