ARTS1060

Introduction to Film Studies

Term One // 2021

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
GEORGE KOUVAROS	g.kouvaros@unsw.edu.au	Email for an appointment	Rm 206, level 2 Webster Building	9385 4861
MICHELLE LANGFORD	m.langford@unsw.edu.au	Email for an appointment	Rm 311P, level 3 Webster Building	9385 4489

School Contact Information

School of the Arts and Media

Room 312, Level 3, Robert Webster Building (G14)

Phone: (02) 9385 4856

Email: sam@unsw.edu.au

Website: www.arts.unsw.edu.au/sam

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

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 lectu

Assessment

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Tutorial Presentation	15%	Not Applicable	1, 2
Sequence Analysis	35%	15/03/2021 12:00 PM	1
Final Exam	50%	30/04/2021 11:00 PM	1, 2, 3

Assessment Details

Assessment 1: Tutorial Presentation

Start date: Not Applicable

Details:

10-minutes.

Feedback via LMS.

Additional details:

In the first tutorial you will be divided into 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 and draw out relevant connections to the films. 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. 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 pertinent and insightful questions on the related topic for class discussion.

Each student will be expected to present for no more than 5 minutes and use no more than 2 or

3 Powerpoint slides. In addition to the 5 minutes per student, video clips may be used: approx. 5 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. **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. 1-2 pages plus references). In your summary document, please also include the individual 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. (Please see the detailed advice on Moodle concerning how to structure your written submission.) 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

1. Student/group are well prepared and show evidence of working collaboratively.
2. Ability to identify, explain and contextualise key concepts.
3. Ability to apply key concepts to film examples.
4. Questions are cogent (not general), well-phrased and successfully generate class discussion.
5. Time management – presenters keep to the prescribed time limit.
6. Presentation skills: spoken communication; ability to engage with class; clarity and logic of material presented.
7. Evidence that you have used correct and consistent referencing conventions.

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

Assessment 2: Sequence Analysis

Length: 2000 words

Details:

2000 words.

Feedback via LMS

Additional details:

In order to develop and assess the skills targeted in 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. 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:

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. 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.
5. 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-scene. 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.
6. 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.
7. 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

1. Detailed observation and description of shots.
2. Thoughtful and clear description of meaning.
3. Attention to production techniques/formal qualities of film.
4. Use of film studies methods and terms.
5. Attentiveness to matters of academic integrity.

Assessment 3: Final Exam

Start date: 26/04/2021 09:00 AM

Details:

Two (2) hours.

Alpha-numeric grade.

Additional details:

3. Final Take-Home Exam. Value: 50%. Due Date: Friday 30th April 11.00 pm (Sydney time) Word Length: 2000 words

The paper for the take-home exam paper will be posted on the course Moodle site at 9 am (Sydney time) on Monday 26th April. The paper will contain a list of eight questions covering issues and concepts dealt with in the lectures and course readings. 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 two 1000-word essay responses. In order to be able to formulate a response to the questions, you will need to have listened to the lectures, watched the weekly screenings and have a good understanding of the issues and concepts in the course readings.

The due date for submitting responses on TURNITIN is Friday 30th April 11.00 pm (Sydney time) Please see the Guidelines and Requirements below. Further advice, including essay tips, mock exam questions and writing samples, can be found in the Course Resources section at the bottom of this page.

Assessment Criteria

Exam marks will be determined according to how your written work meets the following criteria:

1. Evidence that the student has explicitly answered all parts of the question
2. 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.)
3. Evidence that the student has watched the films screened during the course closely and is able to draw on specific filmic detail in their writing.
4. Evidence of a detailed understanding of concepts, issues and ideas presented in the lectures and developed in the course readings.
5. Capacity to engage with film as a specific medium. In other words, you must make an effort to come to terms with the formal as well as the thematic qualities of the films that you choose to write about.
6. Proper punctuation, grammar and sentence structure.
7. Care in matters of spelling, factual information concerning dates, names and titles and bibliographic referencing procedure (see below).

Guidelines and Requirements

1. Students cannot write about the same films in both papers
2. Submit both papers as a single file on TURNITIN.
3. Indicate at the top of the first page the essay question being addressed
4. All essays must be double-spaced in 12-point font with a minimum 2cm margin on all sides. Referencing can be in either the Harvard style http://www.salecollege.vic.edu.au/PDFs/student_information/bibliography.pdf or the MLA style https://library.westernsydney.edu.au/main/sites/default/files/pdf/cite_MLA.pdf Marks will be deducted in cases where a style has been applied inconsistently.

5. Book, film titles and names of journals must be in italics. Titles of journal articles in inverted commas.

6. Include at the end of each essay a list of Works Cited to indicate secondary texts used in the writing of the essay. This list must include full bibliographic details and conform to either of the two recognised styles. It is *not* included in the essay word count.

7. Although students should stick to the designated word length, essays that are (at a maximum) 10% over or under the stipulated length will not incur a penalty.

8. Written material submitted for the Sequence Analysis or Tutorial Presentation cannot be reused in the essays as this constitutes self-plagiarism.

9. In the questions, students will be asked to refer to details from films screened during the course. This includes both the weekly screenings and the films that were excerpted during the lectures.

10. Under no circumstances should you discuss your work with another student. Similarities between papers will be immediately referred to the school's ethics officer for investigation.

11. Once the exam paper has been released you should only contact your tutor to inform her/him of misadventure or illness. Do not email seeking advice on—or clarification of—a particular question.

12. Evidence of plagiarism will be dealt with in accordance with university policy. Please ensure that you have read and understood this policy prior to submitting work for assessment

https://student.unsw.edu.au/plagiarism

Attendance Requirements

Students are strongly encouraged to attend all classes and review lecture recordings.

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 15 February - 19 February	Lecture	Introduction to the Course
	Screening	*Do the Right Thing* (Spike Lee, 1989) 125 mins.
	Tutorial	**Tutorial Readings**: 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) 134-152.
Week 2: 22 February - 26 February	Lecture	*Mise-en-scène*
	Screening	*Rebel Without a Cause* (Nicholas Ray, 1955) 111 mins.
	Tutorial	**Tutorial Reading**:Timothy Corrigan and Patricia White, 'Exploring a Material World: Mise-en-scène', in *The Film Experience*, (Boston: Bedford/St. Martin's, 2004): 42-74.
Week 3: 1 March - 5 March	Lecture	Auteurism
	Screening	*Vertigo* (Alfred Hitchcock, 1958) 129 min.
	Tutorial	**Tutorial Readings**: 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) pp. 108-130.
Week 4: 8 March - 12 March	Lecture	Narrative and Narration
	Screening	*The Virgin Suicides* (Sofia Coppola, 1999) 99 mins
	Tutorial	**Tutorial 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.
Week 5: 15 March - 19 March	Lecture	Editing and Montage
	Screening	*Battleship Potemkin* (Sergei Eisenstein, 1926) 82 mins
	Tutorial	**Tutorial Reading:** Maria Pramaggiore and Tom Wallis, 'Editing' in *Film: A Critical Introduction* (London: Pearson/Allyn and Bacon,

		2006) pp. 160 - 201; Marilyn Fabe, 'The Art of Montage: Sergei Eisenstein's *The Battleship Potemkin*' in *Closely Watched Films: An Introduction to the Art of Narrative Film Technique (*Berkeley: University of California Press, 2004) pp 19 - 36.
Week 6: 22 March - 26 March	Lecture	*Break Week: No Classes Scheduled*
Week 7: 29 March - 2 April	Lecture	Film Sound
	Screening	*The Conversation* (Francis Ford Coppola, 1974) 113 mins
	Tutorial	**Tutorial 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.
Week 8: 5 April - 9 April	Lecture	Genre
	Screening	*Unforgiven* (Clint Eastwood, 1992) 131 mins
	Tutorial	Tutorial Reading: Thomas Schatz, 'Film Genre and the Genre Film' in Leo Braudy and Marshall Cohen (eds), *Film Theory and Criticism* (6th edn.), (New York: Oxford University Press, 2004): 691-702
Week 9: 12 April - 16 April	Lecture	Documentary
	Screening	*The Gleaners and I* (France, Agnès Varda, 2000) 82 mins
	Tutorial	**Tutorial Reading**: Brian Winston, 'Introduction: The Documentary Film,' in Brian Winston (ed) *The Documentary Film Book* (London: Palgrave Macmillan: 2013), pp. 1-29; Melissa Anderson, 'The Modest Gesture of the Filmmaker: An Interview with Agnès Varda', *Cineaste*, 26:4 (Fall 2001): pp. 24-27; Chris Darke, 'Refuseniks,' *Sight and Sound* vol. 11 Issue 1 (January 2001): pp 32-33.
Week 10: 19 April - 23 April	Lecture	Film Style and Narrative Complexity in Contemporary Television
	Screening	*Mad Men* Season 1, Episodes 1 & 6 (Alan Taylor, 2007)
	Tutorial	**Tutorial Reading:** Jason Mittell, 'Complex TV' (excerpt) in *The Poetics of Contemporary Television*, (New York: NYU Press, 2015): pp. 17-31; 357-361 (notes)

Resources

Prescribed Resources

Please see the course Moodle site

Recommended Resources

Please see the course Moodle site

Course Evaluation and Development

We take student feedback into account when reviewing the course each year. Over the last few years, we have added topics on sound and editing in response to student feedback. We have also revised assessments (length and number) in response to feedback on the Trimester timetable.

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 . 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/

Image Credit

Photo by Kaboompics .com from Pexels

CRICOS

CRICOS Provider Code: 00098G

Acknowledgement of Country

We acknowledge the Bedegal people who are the traditional custodians of the lands on which UNSW Kensington campus is located.