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ARTS2063

National Cinemas

Term Three // 2019

Course Overview

Staff Contact Details

Convenors

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School Contact Information

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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*

This course will examine the complex field of cinema studies encompassed by the term 'National Cinema'.

The course will engage with a variety of debates around the intersection between cinema and nation, as well as with related concepts such as nationalism, citizenship, globalisation and transnationalism. Through the case study of one or more national cinema, the course will consider how particular national cinemas - as both industries and cultural products - are determined by historical, political and cultural contexts, and how these contexts may affect the aesthetic and stylistic concerns of particular films and filmmakers.

Course Learning Outcomes

1. Explain how particular national cinemas are determined by the historical, political, industrial and cultural contexts from which they emerge.
2. Analyse the aesthetic and stylistic characteristics of films from different national contexts.
3. Engage with debates in national cinema studies and apply relevant film theories to the study of particular films.
4. Reflect ethically on how your viewing position frames your interpretation of films from diverse historical, cultural and linguistic contexts.

Teaching Strategies

Rationale for the inclusion of content and teaching approach

As a Level 2 course, National Cinemas builds on knowledge and skills developed in Level 1 courses. In line with the more focused objectives of Level 2 courses, this course is designed to develop a detailed understanding of the history, political economy, cultural context and theory of national cinemas. The study of national cinemas is an important component of Film Studies as a discipline and this course builds directly upon the third block of study undertaken in ARTS1060 Introduction to Film Studies—Historical and National Contexts. This course also builds on ARTS1062 Hollywood Film: Industry, Technology, Aesthetics by investigating the development of aesthetic and stylistic differences of films produced in national contexts outside the Hollywood System. Theoretically and conceptually, the course prepares students for study in Level 3 Film Studies Courses, particularly Cinemas and Cultures, Issues in Film Styles and Aesthetics and Film Theory.

Assessment

Please refer to Moodle for detailed information on assessment.

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Short Essay	25%	12/10/2019 11:00 PM	1,3,4
Tutorial Facilitation	30%	In designated tutorial. Summary and reflection due at 11.00pm on the day of tutorial facilitation	1,2,3,4
Research Essay	45%	23/11/2019 11:00 PM	1,3,4

Assessment Details

Assessment 1: Short Essay

Start date: Not Applicable

Length: 800 words, excluding footnotes and bibliography

Details: 800 words. Students receive written feedback and numerical grade.

Additional details:

Please refer to Moodle for detailed information on Assessment 1.

Submission notes: Submit assignment by 11:00 pm on Saturday 12 October via Turnitin on Moodle.

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

Assessment 2: Tutorial Facilitation

Start date: Week 2 onwards

Length: 30 minute individual facilitation and 250 word summary and reflection, excluding footnotes and bibliography

Details: 1.5 hrs (interactive & ongoing during semester). Students in groups of 3 lead the seminar facilitation in class in one week during term and must also demonstrate ongoing contributions throughout term. Students receive written feedback and individual numerical grade.

Additional details:

Please refer to Moodle for detailed information on Assessment 2.

Submission notes:Facilitation performed in designated tutorial. 250 word summary and reflection posted after tutorial facilitation

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

Assessment 3: Research Essay

Start date: Not Applicable

Length: 1800 words, excluding footnotes and bibliography

Details: 1800 words. Students receive written feedback and numerical grade. This is the final assessment task.

Additional details:

Please refer to Moodle for detailed information on Assessment 3.

Submission notes:Submit assignment by 11:00 pm on Saturday 23 November via Turnitin on Moodle.

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

Attendance Requirements

Assessment 2 begins in Week 2 and is ongoing until Week 10. For Assessment 2 students need to demonstrate ongoing contributions in their tutorials. Students therefore need to either attend their designated tutorial or apply to the Course Authority in writing to make alternative arrangements to meet the required scope of learning/content for classes missed.

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 16 September - 20 September	Lecture	Introduction to the Course ARTS2063 National Cinemas: Film and Fascism: The Cinema of Germany and Italy Weimar Cinema (1919-1933)
	Screening	In class. Blu-ray or DVD. <i>The Blue Angel (Der blaue Engel, 1930)</i> . Dir. Josef von Sternberg. Produced: UFA.
	Tutorial	Topic Tutorials in ARTS2063 National Cinemas: Film and Fascism: The Cinema of Germany and Italy Weimar Cinema: <i>The Blue Angel</i> No class facilitations this week. Check Moodle for an announcement for how to sign-up for a tutorial group facilitation. Required and Recommended Readings and Screenings: Please see Leganto and the Week 1 tab on Moodle for more information.
Week 2: 23 September - 27 September	Lecture	German film industry: The Nazi era (1933-1945) Popular film genres during the Nazi era Fascist aesthetics
	Screening	In class. DVD. <i>Triumph of the Will (Triumph des Willens, 1935)</i> . Dir. Leni Riefenstahl. Produced: Reichsparteitag-Film and UFA.
	Tutorial	Class facilitations begin this week

		<p>Potential Topics</p> <p>German film industry: The Nazi era (1933-1945)</p> <p>Popular film genres during the Nazi Era</p> <p>Fascist aesthetics (the spectacle, the body)</p> <p>Leni Riefenstahl's films</p> <p>Required and Recommended Readings and Screenings:</p> <p>Please see Leganto and the Week 2 tab on Moodle for more information.</p>
Week 3: 30 September - 4 October	Lecture	<p>Italian film industry: The Fascist era (1922-1945) and the immediate post-war context (1945-1949)</p> <p>Italian Neorealism</p>
	Screening	<p>In class. DVD.</p> <p><i>Rome, Open City (Roma città aperta, 1945)</i>. Dir. Roberto Rossellini. Produced: Excelsa Films.</p>
	Tutorial	<p>Tutorial</p> <p>Class facilitations continue</p> <p>Potential Topics</p> <p>Italian film industry: The Fascist era (1922-1945)</p> <p>Italian film industry: immediate post-war context (1945-1949)</p> <p>Italian Neorealism and the immediate Fascist past</p> <p>Rossellini's War Trilogy</p> <p>Required and Recommended Readings and Screenings:</p> <p>Please see Leganto and the Week 3 tab on Moodle for more information.</p>
Week 4: 7 October - 11 October	Lecture	<p>Italian Modernist cinema</p> <p>Italian auteurs of the post-war era</p>
	Screening	<p>In class. Blu-ray.</p>

		<p><i>The Conformist (Il conformista, 1970)</i>. Dir. Bernardo Bertolucci. Produced: Mars Film, Marianne Productions, Maran Films.</p>
	Tutorial	<p>Class facilitations continue</p> <p>Potential Topics</p> <p>Italian Modernist cinema</p> <p>Italian auteurs of the post-war era</p> <p>Auteur Case Study: Bernardo Bertolucci</p> <p>Required and Recommended Readings and Screenings:</p> <p>Please see Leganto and the Week 4 tab on Moodle for more information.</p> <p>NOTE: Assessment 1 is due at the end of this week (11pm on October 12, 2019)</p>
Week 5: 14 October - 18 October	Lecture	<p>Italian popular cinema</p> <ul style="list-style-type: none"> - Sword and Sandals - Spaghetti Westerns - Giallo - Nazi exploitation - Comedy
	Screening	<p>In class. DVD.</p> <p><i>Life is Beautiful (La vita è bella, 1997)</i>. Dir. Roberto Benigni. Produced: Melampo Cinematografica, Cecchi Gori Group Tiger Cinematografica.</p>
	Tutorial	<p>Class facilitations continue</p> <p>Potential Topics</p> <p>Italian Popular Cinema</p> <p>The Holocaust in Italian film</p> <p>Sword and Sandals</p> <p>Spaghetti Westerns</p>

		<p>Giallo</p> <p>Nazi exploitation</p> <p>Comedy</p> <p>Required and Recommended Readings and Screenings:</p> <p>Please see Leganto and the Week 5 tab on Moodle for more information.</p>
Week 6: 21 October - 25 October	Online Activity	<p>Week 6 is an online week.</p> <p>Students to watch one post-war or contemporary German or Italian film that they would like to write about for their final assessment.</p> <p>Students are to post a 50-100 word blog post on Moodle that explains how the film is a good example for their approach to the final assessment.</p>
Week 7: 28 October - 1 November	Lecture	<p>Post-war West German Cinema (1945-1989)</p> <p>New German Cinema</p>
	Screening	<p>In class. Blu-Ray.</p> <p><i>The Lost Honour of Katharina Blum, or: How violence develops and where it can lead (Die Verlorene Ehre der Katharina Blum oder: Wie Gewalt entstehen und wohin sie führen kann, 1975).</i> Dir. Volker Schlöndorff and Margarethe von Trotta. Production: Bioskop Film, Paramount-Orion Filmproduktion, Westdeutscher Rundfunk (WDR)</p>
	Tutorial	<p>Class facilitations continue</p> <p>Potential Topics</p> <p>New German Cinema</p> <p>New Cinema Auteurs: Margarethe Von Trotta</p> <p>Required and Recommended Readings and Screenings:</p> <p>Please see Leganto and the Week 7 tab on Moodle for more information.</p>
Week 8: 4 November - 8 November	Lecture	<p>East and West German popular cinema prior to unification</p> <p>German fairy tales and fantasy films</p>

		Germany and transnational cinema
	Screening	In class. DVD. <i>The Neverending Story (Die unendliche Geschichte, 1984)</i> . Dir. Wolfgang Petersen. Production: Constantin Film, Bavaria Studios, Westdeutscher Rundfunk (WDR), Warner Bros., Producers Sales Organization, Bavaria Film, Dieter Geissler Filmproduktion.
	Tutorial	Class facilitations continue Potential Topics German popular cinema pre-unification Transnational German cinema: fairy tales and fantasies Required and Recommended Readings and Screenings: Please see Leganto and the Week 8 tab on Moodle for more information.
Week 9: 11 November - 15 November	Lecture	German cinema after reunification 1945-1989 Germany and popular memory
	Screening	In class. DVD. <i>The Lives of Others (Das Leben der Anderen, 2006)</i> . Dir. Florian Henckel von Donnersmarck. Production: Wiedemann & Berg Filmproduktion, Bayerischer Rundfunk (BR), Arte France, Creado Film.
	Tutorial	Class facilitations continue Potential Topics German cinema after reunification 1945-1989 Germany and popular memory Required and Recommended Readings and Screenings: Please see Leganto and the Week 9 tab on Moodle for more information.
Week 10: 18 November - 22 November	Lecture	Re-enacting fascism and contemporary fascisms Performance and the fascist past

	Contemporary fascism on television
Screening	<p>In class. DVD.</p> <p><i>Downfall (Der Untergang, 2004)</i>. Dir. Olivier Hirschbiegel. Production: Constantin Films, Norddeutscher Rundfunk (NDR), Westdeutscher Rundfunk (WDR), Degeto Film, Österreichischer Rundfunk (ORF), EOS Entertainment, Rai Cinema.</p>
Tutorial	<p>Class facilitations continue</p> <p>Potential Topics</p> <p>Re-enacting fascism</p> <p>Contemporary fascism</p> <p>Performance and the fascist past</p> <p>Contemporary fascism on television</p> <p>Required and Recommended Readings and Screenings:</p> <p>Please see Leganto and the Week 10 tab on Moodle for more information.</p> <p>NOTE: Assessment 3 is due at the end of this week (11pm on November 23, 2019)</p>

Resources

Prescribed Resources

There is no text-book but each week there are required readings. Students are required to read the readings so that they can contribute in tutorials and fully engage during other students's facilitations.

See Moodle and Leganto for the required and recommended readings and also for suggested research resources. See Moodle and Leganto for the required screenings. Also see Moodle and Leganto for recommended films and television shows for this course (some are streamed, some are available to borrow at Level 2 of the UNSW library).

Recommended Resources

See Moodle and Leganto for the required and recommended readings and also for suggested research resources. See Moodle and Leganto for the required screenings. Also see Moodle and Leganto for recommended films and television shows for this course (some are streamed, some are available to borrow at Level 2 of the UNSW library).

Course Evaluation and Development

There will be opportunities for informal feedback in lectures and tutorials during the term.

At the end of the course you will be asked to fill in the online "My Experience" questionnaire. Suggestions that students' make will be help the development of further iterations of this course.

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. 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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