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ARTS3064

Issues in Film Styles and Aesthetics

Term Three // 2019

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
George Kouvaros	g.kouvaros@unsw.edu.au	By appointment	Webster Rm 206	9385 4861

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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 can also be studied in the following specialisation: *Media, Culture and Technology*

Examines elements of film style, form, and aesthetics through the study of particular film practices. Explores the relationships between film history and film styles and addresses the relations between cultural and aesthetic histories and film practices. Develops advanced skills in film analysis and provides an understanding of some of the critical frameworks and methodologies used for examining questions of film style.

Course Learning Outcomes

1. Analyse how style and aesthetics contribute to viewing experience and direct interpretive practices.
2. Explain the impact of cultural and institutional history on film style and aesthetics.
3. Undertake detailed analysis and interpretation of specific films using methods appropriate to film studies.
4. Apply philosophical and critical methods to the study of individual films and film practices.

Teaching Strategies

The teaching strategy employed in this course replaces the traditional lecture-screening-tutorial model with a seminar structure in which student input plays a far more central role. This is in line with the general aim of level 3 film studies subjects to promote a higher degree of student-led research and debate on discipline-specific concepts. Immediately after the screening, the class will reconvene in a seminar. Electrical devices such as laptops, iPads and mobile phones must be switched off during screenings.

Assessment

There are three assessment tasks to complete for this course. You must complete and submit all three tasks in order to pass this course. This means that you will fail if you do not hand in one task, even if you have a total grade of over 50% from the other two assignments.

You must attend a minimum of 80% of tutorials to be regarded as having fulfilled the attendance requirements of the course. A roll will be taken in the tutorial.

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
In-Class Film Analysis Test	35%	11/10/2019 09:00 AM	1,2,4
Research Essay	50%	29/11/2019 11:00 PM	1,2,3,4
Research Plan	15%	22/11/2019 11:00 PM	2,3,4

Assessment Details

Assessment 1: In-Class Film Analysis Test

Start date: 11/10/2019 09:00 AM

Details: 40 minutes plus 10 minutes reading/viewing time. Students are shown a short film sequence and undertake a close analysis and interpretation of the sequence drawing on key concepts introduced in the course readings and lectures. Students receive written feedback, rubric and numerical grade.

Turnitin setting: This is not a Turnitin assignment

Assessment 2: Research Essay

Start date: Not Applicable

Length: 2000 - 2500 words

Details: 2000 words. Students receive written feedback and numerical grade. Students receive written feedback, rubric and numerical grade. This is the final assessment task.

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

Assessment 3: Research Plan

Start date: Not Applicable

Details: Students will bring to a compulsory consultation with their tutor a detailed written plan for the

Research Essay indicating the extent of research undertaken and structure of the argument proposed. Students receive a numerical grade and verbal feedback.

Turnitin setting: This is not a Turnitin assignment

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: 16 September - 20 September	Screening	<i>Paisa</i> , Roberto Rossellini, 1946, 144 mins.
	Lecture	Introduction to Seminar
	Tutorial	Readings: André Bazin, 'The Ontology of the Photographic Image', in <i>What Is Cinema?</i> (Berkeley: University of California Press, 1967); George Kouvaros, "We Do Not Die Twice": Realism and Cinema,' in <i>Sage Handbook of Film Studies</i> , ed. James Donald and Michael Renov (London: Sage Publications, 2008); Ivone Margulies, 'Bodies Too Much' in <i>Rites of Realism</i> . Ivone Margulies (Durham: Duke University Press, 2003) read pp. 1-11 only ; Laura Mulvey, 'The Index and the Uncanny' in <i>Time and the Image</i> ed. Carolyn Bailey Gill (Manchester: Manchester University Press, 2002).
Week 2: 23 September - 27 September	Screening	<i>Umberto D</i> , Vittorio De Sica, 1952, 89 mins.
	Lecture	Bazin on Neorealism
	Tutorial	Readings: André Bazin, 'De Sica: Metteur en Scene', 'Umberto D: A Great Work' in <i>What is Cinema?</i> Vol. 2; (Berkeley: University of California Press, 1971); András Bálint Kovács, 'Theorizing Modernism,' in <i>Screening Modernism: European Art Cinema, 1950-1980</i> (Chicago: University of Chicago Press, 2007).
Week 3: 30 September - 4 October	Screening	<i>Journey to Italy</i> , Robert Rossellini, 1953, 80 mins.
	Lecture	Reading Bazin/Reading Film Theory
	Tutorial	Readings: Philip Rosen 'Subject, Ontology, and Historicity in Bazin' in <i>Change Mummified</i> (Minneapolis: University of Minnesota Press, 2001); Janet Staiger, 'Theorist, yes, but what of? Bazin and History', <i>Iris</i> , vol. 2 no. 2, 1984; Laura Mulvey, 'Satellites of Love', <i>Sight and Sound</i> vol. 10 issue 12 (December 2000).
Week 4: 7 October - 11 October	Screening	<i>Mamma Roma</i> , Pier Paolo Pasolini, 1962, 106 mins.
	Lecture	Pasolini and Cinematic Writing. NB. In order to accommodate the in-class exam, this lecture will be posted on Moodle.

	Tutorial	Readings: Sam Rohdie, 'Pasolini Fragments' in <i>The Passion of Pier Paolo Pasolini</i> (London: British Film Institute, 1995); Maurizio Viano, 'An Explosion of My Love for Reality' in <i>A Certain Realism: Making Use of Pasolini's Film Theory and Practice</i> (Berkeley and Los Angeles: University of California Press, 1993).
Week 5: 14 October - 18 October	Screening	<i>L'Eclisse</i> , Michelangelo Antonioni, 1962, 120 mins.
	Lecture	Modernist Estrangement
	Tutorial	Readings: Gilberto Perez, 'The Point of View of a Stranger,' in <i>The Material Ghost: Films and Their Medium</i> (Baltimore: John Hopkins University Press, 1998).
Week 6: 21 October - 25 October	Screening	<i>Reconstruction</i> , Theodoros Angelopoulos, 1970, 110 mins.
	Lecture	The Last Modernist
	Tutorial	Readings: David Bordwell, 'Modernism, Minimalism, Melancholy: Angelopolous and Visual Style,' in <i>The Last Modernist: The Films of Theo Angelopoulos</i> ed. Andrew Horton (Wiltshire: Flicks Books, 1997); Fredric Jameson, 'Theo Angelopoulos: The Past as History, the Future as Form,' in <i>The Last Modernist: The Films of Theo Angelopoulos</i> ed. Andrew Horton (Wiltshire: Flicks Books, 1997).
Week 7: 28 October - 1 November	Screening	<i>A Woman Under the Influence</i> , John Cassavetes, 1974, 155 mins.
	Lecture	Cinema at the Breaking Point
	Tutorial	Readings: George Kouvaros, 'Before the Scene and After It Has Finished,' in <i>Where Does It Happen? John Cassavetes and Cinema at the Breaking Point</i> (Minneapolis: University of Minnesota Press, 1998); Nicole Brenez, 'Die For Mr Jensen: Cassavetes' <i>A Woman Under the Influence</i> ,' <i>Senses of Cinema</i> 16 (September—October 2001) http://www.sensesofcinema.com/contents/01/16/cassavetes_jensen.html
Week 8: 4 November - 8 November	Screening	<i>À Nos Amours</i> , Maurice Pialat, 1983, 95 mins.
	Lecture	'It's Not Quite Right Yet.'
	Tutorial	Readings: Ginette Vincendeau, 'Therapeutic Realism: Maurice Pialat's <i>A nos amours</i> ,' in <i>French Films: Texts and Contexts</i> edited by Susan Hayward and Ginette Vincendeau (London: Routledge, 1989), 257-268; Marja Warehime, 'Introduction' and 'Family Portraits II' in <i>Maurice Pialat</i> (Manchester: Manchester University Press, 2006); Fergus Daly, 'Maurice Pialat: A Cinema of Surrender,' <i>Rouge</i> 1 (June 2003) http://www.rouge.com.au/1/pialat.html

Week 9: 11 November - 15 November	Screening	<i>Werckmeister Harmonies</i> , Béla Tarr, 2000, 145 mins.
	Lecture	Dead Time
	Tutorial	Readings: András Bálint Kovács, 'Chapter 4: The Tarr Style in Evolution' and 'Chapter 5: Narration in the Tarr Films,' in <i>The Cinema of Béla Tarr</i> (London and New York: Wallflower Press, 2013)
Week 10: 18 November - 22 November	Intensive	Essay Surgeries

Resources

Prescribed Resources

All required readings for this course are available via the Leganto link in Moodle.

Recommended Resources

Additional readings

Dudley Andrew. *André Bazin*(New York: Oxford University Press, 1978)

Dudley Andrew. *Film in the Aura of Art*(Princeton, NJ: Princeton University Press, 1984)

Dudley Andrew. (ed) *Opening Bazin: Postwar Film Theory and Its Afterlife* (Oxford: Oxford University Press, 2011)

André Bazin. *Bazin at Work: Major Essays and Reviews From the Forties and Fifties*, translated Alain Piette and Bert Cardullo (New York and London: Routledge, 1997)

André Bazin. "The Myth of Monsieur Verdoux" in *What is Cinema?*Vol. II.

Roland Barthes. *Camera Lucida*. (New York: Hill and Wang, 1980)

Leo Charney and Vanessa R. Schwartz, "Introduction." *Cinema and the Invention of Modern Life*, ed. Leo Charney and Vanessa R. Schwartz (Berkeley and Los Angeles: University of California Press, 1995)

Serge Daney. "The Screen of Fantasy (Bazin and Animals)," in *Rites of Realism*.

Mary Ann Doane. *The Emergence of Cinematic Time: Modernity, Contingency, the Archive*(Cambridge, Mass. and London: Harvard University Press, 2002)

Jean Narboni. "André Bazin's Style," *Wide Angle*vol. 9 no. 4 1987. (Special issue on Bazin)

Michael Renov, *The Subject of Documentary* (Minneapolis: University of Minnesota Press: 1994)

Catherine Russell. *Narrative Mortality: Death, Closure and New Wave Cinemas* (Minneapolis: University of Minnesota Press, 1995)

Karl Schoonover. *Brutal Vision: The Neorealist Body in Postwar Italian Cinema* (Minneapolis: University of Minnesota Press, 2012)

Noa Steimatsky, *Italian Locations: Reinhabiting the Past in Postwar Cinema* (Minneapolis: University of Minnesota Press, 2008)

On the library website, you can also find a list of useful electronic resources for film:

<http://subjectguides.library.unsw.edu.au/content.php?pid=28489&sid=208064>

Course Evaluation and Development

The course uses MyExperience student feedback as part of a continual improvement process.

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/>

Image Credit

Reconstruction, dir. Theo Angelopoulos, 1970

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