



**UNSW**  
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## **ARTS2061**

Contemporary Approaches to Cinema

Semester One // 2018

## Course Overview

### Staff Contact Details

#### Convenors

Name	Email	Availability	Location	Phone
Dr Jodi Brooks	<a href="mailto:j.brooks@unsw.edu.au">j.brooks@unsw.edu.au</a>	Tuesdays 3-4 and Wednesdays 1-2 within teaching period	231H Webster Building	93855635

#### Tutors

Name	Email	Availability	Location	Phone
Dr Rodney Wallis	<a href="mailto:r.wallis@unsw.edu.au">r.wallis@unsw.edu.au</a>	to be confirmed		

### 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.

### 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*

This course introduces students to some of the key debates in contemporary film theory from the 1970s to the present. It enables students to view and study a variety of filmmaking practices - including political cinemas, cult film, experimental film and video, as well as mainstream cinemas - and looks at some of the diverse ways that film has been understood and debated by both filmmakers and film theorists. Provides a foundation for upper level study in Film Studies.

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

1. Test and apply some of the key concepts and debates in the discipline to various film and media texts and contexts.
2. Identify and explain some of the similarities and differences between different forms of cinema and the ways that they are culturally valued.
3. Demonstrate basic skills required for collaborative project design and research.
4. Recognise some of the technical, aesthetic, and industrial relations between cinema and related media.
5. Demonstrate the ability to formulate an effective film studies argument in written and spoken form.

### Teaching Strategies

Testing and applying concepts are particularly productive ways to develop both your understanding of the field and your analytic skills and for this reason critical discussion and debate around concepts and terms will play a key role in this course. While tutorials provide the primary forum for debate and discussion in this course, you are also encouraged to ask questions at the lectures and there will be time set aside for questions in each lecture.

Taking responsibility for your learning, both through class participation and through your own course research and class preparation, is important for developing your work skills and your ability to manage projects. During this course we will discuss effective ways of organising your study to enable you to get the most out of this course and so that you can also identify the analytic and research skills that you're developing.

Independent learning will play an invaluable role in your study. As well as the essential reading for the course, you should also undertake your own, independent, research around topics and film practices covered in the course. Each topic comes with suggested extra readings and if there are particular areas or topics that you would like to pursue further, please see me for suggested resources.

My approach to teaching in this course is based on my belief that students learn best when they are actively engaged in the course materials. In my experience a successful level 2 course is one where:

- Students feel that they can draw on their own individual interests and areas of expertise and bring this into the classroom to explore and test out new ideas and ways of thinking;

- Students have the opportunity to develop their knowledge of a field by first gaining an understanding of the relevant concepts and debates and then having the opportunity to apply these ideas to different objects;
- Students have the opportunity to work collaboratively on projects that extend their thinking and that develop their skills in expressing their ideas and interests;
- Students have the opportunity to develop a project over the course of a semester in a supportive environment in which they can acquire the necessary skills and knowledge to develop that project;
- The classroom is a space in which diverse interests and experiences can be valued

I have structured the course topics, assessment, and in-class activities in ways that will help achieve these teaching and learning aims.

## Assessment

### Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
In-class test/writing task	25%	week 5 in class (27th and 28th March)	1,4
In-class group research presentation	30%	the class presentations will take place on set weeks during the course and are project/problem based	1,3,5
Research essay	45%	12/06/2018 10:00 PM	1,2,4,5

### Assessment Details

#### Assessment 1: In-class test/writing task

**Start date:**

**Length:** 30 minute test/writing task

**Details:** Short in-class writing task. The in-class test is designed to assess comprehension of course material and writing skills early in the semester. Test topics and assessment criteria will be provided to students prior to test to enable targeted revision. Test will be marked using a grade sheet and will include brief written comments identifying areas of strength and/or weakness.

#### Assessment 2: In-class group research presentation

**Start date:** Not Applicable

**Length:** 10-15 minute class presentation and supporting materials

**Details:** Group presentation, of 3-4 class members, to tutorial group. 15 minutes max per student. Presentation notes to be submitted through the Learning Management System. Students will be assessed using a grade sheet, indicating performance against stated criteria, and including a brief summative paragraph on overall achievement. Students receive an individual mark.

**Submission notes:** See Moodle for information about this assessment task and submission requirements.

**Turnitin setting:** This assignment is submitted through Turnitin and students can see Turnitin similarity reports.

#### Assessment 3: Research essay

**Start date:**

**Length:** 2500 words

**Details:** Written formal essay, using course readings and other scholarly resources to respond to issues raised by a question or topic (list to be provided). 2500 words. This is the final assessment task. Essay will be marked using a grade sheet, indicating performance against stated criteria, and include a longer paragraph of summative assessment.

**Additional details:**

Detailed information about this assessment task -- including essay topics, resources, student discussion forum and assessment criteria -- is provided on Moodle.

**Turnitin setting:** This assignment is submitted through Turnitin and students can see Turnitin similarity reports.

## 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](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.

## 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 website:

<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

[View class timetable](#)

## Timetable

Date	Type	Content
Week 1: 26 February - 4 March	Lecture	<b>Introduction to the course: scope and rationale (or <i>the 'what, why and how' of this course</i>)</b>
	Screening	<b><i>Stories We Tell</i> (Sarah Polley, 2012)</b>
	Reading	<p><b>Essential reading:</b></p> <ul style="list-style-type: none"> <li>• Corrigan, Timothy and White, Patricia (2012), "Reading about Film: Critical Methods and Theories," Chapter 11 of <i>The Film Experience: An Introduction</i>, Boston, Mass: Bedford/St Martins, 399-435.</li> </ul> <p><b>Further reading:</b></p> <ul style="list-style-type: none"> <li>• Anderst, Leah (2013) "Memory's Chorus: Stories We Tell and Sarah Polley's Theory of Autobiography," <i>Senses of Cinema</i> 69.</li> <li>• Downmunt, Tony (2013) "Autobiographical Documentary -- The 'Seer and the Seen'," <i>Studies in Documentary</i>, 7.3, 263-277.</li> </ul> <p>additional resources and links on Moodle</p>
	Homework	Please read the chapter by Corrigan and White and think about what kinds of approaches to cinema you are most familiar and which interest you. There is a section in Moodle for you to post your thoughts directly to the convenor. Please note tutorials for this course in week 2.
Week 2: 5 March - 11 March	Lecture	<b>Defining "cinema" today: Image, screen and interface -- rethinking the frame in the age of cinema's digital remediation</b>
	Screening	<b><i>Mommy</i> (Xavier Dolan, 2014)</b>
	Reading	<p><b>Essential reading:</b></p> <ul style="list-style-type: none"> <li>• Rodowick, D.N. (2001). "Dr. Strange Media; Or, How I Learned to Stop Worrying and Love Film Theory," <i>PMLA</i>, 116(5),</li> </ul>

		<p>1396-1404.</p> <ul style="list-style-type: none"> <li>• Monteiro, Stephen (2014). "Fit to frame: image and edge in contemporary interfaces," <i>Screen</i>, Volume 55, Issue 3, 1 September 2014, Pages 360–37</li> </ul> <p>Further reading and resources via Moodle</p>
	Tutorial	Come to class prepared! read over the two essays for this week and jot down questions and discussion points to share with the class.
Week 3: 12 March - 18 March	Lecture	<b>Cinema and film theory in the digital age: intermediality and playing with film time</b>
	Screening	<p><b>Sorry Wrong Number (Anatole Litvak, 1948)</b></p> <p>plus excerpts from various experimental films including Blow Job (Andy Warhol 1963) and Martin Arnold's Piece Touchee.</p>
	Reading	<p><b>Essential reading</b></p> <ul style="list-style-type: none"> <li>• Mulvey, Laura (2006), "Passing Time," Chapter 1 in <i>Death 24x a Second: Stillness and the Moving Image</i>. London: Reaktion Books, pp.17-32.</li> </ul> <p><b>Further reading</b> -- see Moodle for additional reading for this topic.</p>
	Tutorial	Tutorial preparation: read the essential reading and <b>at least one</b> of the additional readings (Gidal, Telotte, Solomon, and/or interview with Arnold); post a comment or question on Moodle about the film(s) and/or readings (and/or on other films that you might know that do interesting things with ideas of film time) before your tutorial.
Week 4: 19 March - 25 March	Lecture	<b>Remediating cinema and film remakes</b>
	Screening	

		<p><b>Psycho (Gus Van Sant, 1998)</b></p> <p>plus excerpts from Psycho (Hitchcock, 1960)</p>
	Reading	<p><b>Essential reading:</b></p> <ul style="list-style-type: none"> <li>• Carrigy, Megan (2012), "Re-Staging the Cinema: Psycho, Film Spectatorship and the Redundant New Re-Make," Screening the Past.</li> </ul> <p><b>Further reading and resources on Moodle</b></p>
	Tutorial	<p>Please make sure that you have watched Hitchcock's Psycho before class as well. Draw out the key arguments in the Carrigy essay and try and summarise the arguments down to a paragraph (we will go through these in class).</p> <p>In this week's tutorial we will also be discussing your inclass test/writing task for next week!</p>
Week 5: 26 March - 1 April	Lecture	<p><b>Playing with Time Past 2: reinventing filmmaking in the coming of age film</b></p>
	Screening	<p><b>52 Tuesdays (Sophie Hyde, 2014)</b></p> <p><b>Boyhood (Richard Linklater, 2015)</b></p> <p>and various longitudinal documentaries.</p>
	Reading	<p><b>Essential reading:</b></p> <ul style="list-style-type: none"> <li>• Murray, Virginia &amp; Katya Johnson (2015). "The cut-through concept: 52 Tuesdays, festivals and the distribution of independent Australian films." Studies in Australasian Cinema 9:1, 52-65,</li> <li>• San Filippo, Maria (2015),"Growing Old Together: Linklater's Before Trilogy in the Twilight Years of Art House Distribution," Film Quarterly 68.3</li> </ul> <p><b>Further reading and resources on Moodle</b></p>
	Tutorial	<p>Tutorial preparation:</p> <p>consult Moodle for the tutorial preparation tasks for this week's class as you will be completing your first assessment task in your tutorial. The first assessment task is based on the course materials explored in the first part of the course.</p>
Break: 2 April - 8 April		

Week 6: 9 April - 15 April	Lecture	<b>The New Documentary</b>
	Screening	<b>The Thin Blue Line (Errol Morris, 1988)</b>
	Reading	<p><b>Essential reading:</b></p> <ul style="list-style-type: none"> <li>Williams, Linda (1993), "Mirrors without Memories: Truth, History and the New Documentary," Film Quarterly, 46.3 Spring, 9-2</li> </ul> <p><b>Further reading and resources on Moodle</b></p>
	Tutorial	Tutorial preparation: consult Moodle for tutorial preparation tasks for this week.
Week 7: 16 April - 22 April	Lecture	<b>The Found Footage film</b>
	Reading	<p><b>Essential reading:</b></p> <ul style="list-style-type: none"> <li>Heller-Nicholas, Alexandra (2014), Found Footage Horror Films: Fear and the Appearance of Reality (jefferson, North Carolina, McFarland &amp; Co., Inc.</li> </ul> <p><b>Further reading and resources for this topic on Moodle</b></p>
	Screening	Screening to be confirmed (to be decided by the groups working on this topic)
	Tutorial	This tutorial will be the first of the group research project presentations. Students presenting on this topic will provide notes and questions for the class before the tutorial. See Moodle for further information.
Week 8: 23 April - 29 April	Lecture	<b>Addressing the ear: sound in contemporary cinema</b>
	Screening	<p><b>La Cienaga (Lucretia Martel, 2001)</b></p> <p>We will also be looking at clips from a broad range of films this week including Saving Private Ryan (Spielberg), Girlhood (Sciamma) and The Exorcist (Friedkin).</p>
	Reading	<p><b>Essential reading:</b></p> <ul style="list-style-type: none"> <li>Elsaesser, Thomas and Malte Hagener (2010), "Cinema as Ear: Acoustics and Space," Chapter 6 in Film Theory: An Introduction Through the Senses. New York and London: Routledge, pp.129-148.</li> </ul> <p><b>Further reading and resources on Moodle</b></p>

	Tutorial	<p>There will be no tutorial this week for the Wednesday classes due to the Anzac Day public holiday. If you are in one of these classes please check Moodle for additional resources for you. Students in the Wednesday classes are welcome -- but not required -- to attend a Tuesday class this week.</p> <p><b>All students are required to read the essential reading and at least one of the additional readings (Chion, Kassabian etc) and post a comment on Moodle.</b></p>
Week 9: 30 April - 6 May	Lecture	<b>Cinema, aesthetics and politics: melodrama and the emotions</b>
	Screening	<b>Far from Heaven (Todd Haynes, 2002)</b>
	Tutorial	<p>This is the second group presentation topic. All students are required to read (1) the material posted on Moodle for this discussion (both from the course convenor and from students presenting), and (2) view the interview with Haynes on Moodle.</p> <p>Groups presenting on the research topic will post their material prior to the class.</p>
	Reading	Please see Moodle for the readings for this week
Week 10: 7 May - 13 May	Lecture	<b>Two-part lecture. Part 1: Cinema's "body genres"; part 2: developing your research essay</b>
	Reading	<p><b>Essential reading:</b></p> <ul style="list-style-type: none"> <li>• Williams, Linda (1991). "Film Bodies: Gender, Genre, Excess," <i>Film Quarterly</i> 44.4, pp.2-13.</li> <li>• Stephens, Elizabeth (2012), "Sensation machine: Film, phenomenology and the training of the senses." <i>Continuum: Journal of Media &amp; Cultural Studies</i>, 26.4: 529-539.</li> </ul> <p>Additional reading, both on the idea of body genres and on this week's film, are available on Moodle.</p>
	Tutorial	Group presentation week. All students are required to read and/or view the material posted on Moodle for this week's discussion (both from the course convenor and from the students who will be presenting). Please also ensure that you have read at least one of the recommended readings on The Host.
	Screening	<b>The Host (Bong Joon-Ho, 2006)</b>

Week 11: 14 May - 20 May	Lecture	<b>Slow Cinema, felt time</b>
	Screening	TBC! (due to the length of many slow cinema films the screening for this week might be via streaming)
	Reading	<p><b>Essential reading:</b></p> <ul style="list-style-type: none"> <li>• De Luca, Tiago (2016), "Slow Time, Visible Cinema: Duration, Experience, and Spectatorship," <i>Cinema Journal</i> 56.1: pp.23-42.</li> <li>• Schoonover, Karl (2013), "Wastrels of Time: Slow Cinema's Laboring Body, the Political Spectator, and teh Queer," <i>Framework</i> 53.1: 65-78</li> </ul> <p>additional readings and resources on Moodle</p>
	Tutorial	This is a group presentation week. All students are required to read the essential reading and/or view the material posted on Moodle by the course convenor and by the students presenting.
Week 12: 21 May - 27 May	Lecture	<b>Cult film, fan practices and "paracinema" in the contemporary media landscape</b>
	Screening	<b>Evil Dead 2 (Sam Raimi, 1987)</b>
	Reading	<p><b>Essential reading:</b></p> <ul style="list-style-type: none"> <li>• Sconce, Jeffrey (2007), "Introduction," from <i>Sconce Sleaze Artists: Cinema at the Margins of Taste, Style and Politics</i> (Durham &amp; London: Duke UP, 2007).</li> <li>• Sconce, Jeffrey (1995) "Trashing the Academy: Taste, Excess, and an Emerging Politics of Cinematic Style," <i>Screen</i> vol 36.</li> <li>• Mccracken, Allison (2017), "Tumblr Youth Subcultures and Media Engagement," <i>Cinema Journal</i> 57.1: 151-161.</li> </ul> <p>Further reading and resources for this topic on Moodle.</p>
	Tutorial	This is a group presentation week. All students are required to read the essential readings and any material posted by students presenting on this topic.
Week 13: 28 May - 3 June	Tutorial	Closing tutorials -- final discussion and troubleshooting for essays, course review and feedback, and sharing favourite clips.

## Resources

### Prescribed Resources

#### Essential reading:

The set weekly readings for this course are available through Leganto via Moodle -- please make sure you bring electronic or hard copies of the relevant readings to class each week so that they can be properly discussed and debated.

**Online course resource:** ARTS2061 is on Moodle—please consult it regularly for important information about the course.

Each week's topic has its own section in Moodle. In these sections you will find:

- An introduction to the topic being examined;
- Suggested further reading
- Links to relevant websites
- Lecture slides
- Tutorial preparation information

### Recommended Resources

#### Recommended reading:

- Pam Cook (ed) *The Cinema Book* (London: BFI, 2007, 3rd edition). This is an excellent reference book for anyone doing a Film Studies major. It provides useful information on different theoretical approaches to film and cinema studies, different cinemas and genres, and different periods of film history. Copies available in the library.
- Glyn Davis, Kay Dickinson, Lisa Patti, and Amy Villarejo, *Film Studies: A Global Introduction* (New York and London: Routledge, 2015). This new publication is a really useful resource both for those new to Film Studies and for those who are immersed in the field. Strongly recommended -- ebook available through the library, link on Moodle
- D.N. Rodowick *The Virtual Life of Film The* (London and Cambridge, Mass.: Harvard UP, 2007). An important and key text in contemporary film theory, and a key text for this course. E- book available through the library, link on Moodle.

#### Supplementary reading list/course resource guide

There is a Course Resource Guide for this course on Moodle. This guide includes information about further readings, useful websites and journals, and online archives. Please consult this guide for information about where to find further material (readings and films) for particular topics and debates covered in the course.

### Course Evaluation and Development

Course materials and course structure (including the readings, screenings, ordering of topics and topics, and the forms of assessment) are regularly revised based on student feedback as well as new directions and new publications in the field. For this reason, your thoughts on the course are particularly useful and valuable and we will be asking you to reflect on your learning in the course during the session.

Contemporary Approaches to Cinema has been revised following feedback collected from students in previous years (both through the CATEI and myExperience student feedback and through other feedback). Previous students in the course have provided positive feedback about both the breadth of film and other screen-based material examined in the course and about the debates that were explored, and this feedback has informed this version of the course. I encourage you to give feedback on the course, not only through the formal feedback process but also in class discussions during the semester.

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