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ARTS3060

Film in the Media Landscape

Term Two // 2020

Course Overview

Staff Contact Details

Convenors

| Name | Email | Availability | Location | Phone |
|----------------|--|------------------------|----------|---------------------|
| Melanie Robson | m.robson@unsw.edu.au | Wednesday 11am-12pm | N/A | Contact by email |

School Contact Information

School of the Arts and Media

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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

This course examines the shifting place of film in the media landscape by tracing the ways that film has responded to and archived its interactions with other mechanical and electronic media (including radio, TV, the turntable, the telephone, and digital capture and synthesis). By examining the history of media convergences, it thereby places "new" new media in a broader historical framework. The course examines how individual films, genres, and formations of cinema have addressed residual, emergent, and dominant media through their formal and stylistic elements, thematic concerns, and exhibition practices. By comparing different forms of moving image media, the course also explores how practices of archiving media texts and technologies through various storage media shape understandings of time and historical change.

The course is structured around three key topics:

- (1) history of forms of media convergence,
- (2) residual and obsolete media,
- (3) media times and historiography.

Course Learning Outcomes

1. Historically contextualise a range of media forms and technologies
2. Recognise the historical formation of your objects of study
3. Understand some of the points of intersection between debates in Film Theory, Media Theory, and Critical Theory
4. Develop a critical argument in relation to debates explored in the course
5. Conduct and deploy research in Film Theory
6. Contextualise your own critical position in a debate and recognise its relation to other critical positions and arguments
7. Design and undertake a research project
8. Write a clear, structured, essay informed by debates in Film Theory

Teaching Strategies

Approaches to learning and teaching in this course and teaching strategies

This course is taught through weekly lectures, screenings, and tutorials. The **lectures** are structured around the topic for that week and position the topic in relation to both the field itself and in relation to previous work covered in the course. The **screenings** are used to explore that topic and/or to look at how a film or filmmaker poses particular issues and questions of relevance. The **tutorials** are student-led discussions in which the class will work through the debates that are being addressed, raise questions about the material being explored, and begin to take these debates in new directions. To ensure that tutorials run effectively ie, that issues can be explored and debated it is important that you do the readings for that week *before* class and note down any problems or questions with the material so that they can be raised in discussion.

As well as the essential reading for the course, students should also undertake their own independent

research around topics and film practices covered in the course. This research will be particularly valuable for the research essay (the major piece of assessment) and will also enable students to bring other questions and concerns into discussion in seminars. The teaching strategies used in this course are aimed at meeting the course aims and outcomes. Lectures provide information, context, and discussion about debates and concepts that are being addressed; seminars are oriented towards developing your analytical skills and ability to develop an argument, but they are also aimed at developing students' skills in group debate and critical discussion. In-class exercises are aimed at developing skills in film analysis and critical reading. They aim to assist students' ability to apply concepts to new material and improve your understanding of theoretical concepts and terms. The mix of lectures, seminars, screenings and independent learning enable students to critically explore and debate concepts as well as begin to apply them to their own areas of interest.

Assessment

This course uses the Chicago Referencing System for all assignments.

In-text citation:

Involves consecutively numbered markers in the text, which refer the reader to bibliographic citations, in **footnotes**.

These footnotes, termed in this guide 'notes', acknowledge the source of information.

End-text citation:

Involves a **bibliography** at the end of the document, which provides full details of all sources cited and consulted, by the writer.

Chicago 16 B is an **in-text author/date** style which is not included in this guide.

For more information on both Chicago styles see

[The Chicago manual of style online](#)

Footnotes:

- Footnotes are used to indicate a citation.
- A superscript number is placed within the text (where needed - not necessarily at the end of a sentence) to indicate a footnote.
- The number is repeated at the beginning of the footnote at the bottom of the page, and is full size, (not superscript) and followed by a full stop.
- When citing a source for the first time, always cite in full.
- Subsequent footnotes of the same source (consecutively listed) are replaced with the word *ibid*, followed by the page number.
- Subsequent footnotes of the same source (not consecutively listed) are shortened.
- If a source has three or more authors, always cite in full the first time, and subsequently shortened to First Author et al.

Formatting citations in footnotes

Punctuation, spacing and the order of elements in the citation are important, and examples should be followed carefully. Notice for instance:

- The author's name is not inverted, and is written in full.
- Publishing details of books are enclosed in brackets.
- Journal titles, book chapter titles are enclosed in double quotation marks.
- The first line of each footnote is indented two spaces from the page margin.
- Different source types require slightly different information to be included in the citation (refer to the relevant source types)

ibliography/Reference list:

- Alphabetically lists all sources cited and consulted for the assignment.
- Different source types require slightly different information to be included in the citation (refer to

the source types listed under the Chicago tab).

Formatting citations in the bibliography

The format of citations in the bibliography is similar to that used in the full footnote citation. However, the following differences are important.

- References must be listed alphabetically.
- References in the reference/bibliography list should be indented on the second line (in cases where reference is two or more lines).
- The name of the first author is inverted, so that the surname or family name appears first.
- The elements, or sections, of the citation are separated by full stops, not commas.
- Publishing details for books are not enclosed in brackets.

Punctuation:

- Subscript numbers are always placed after punctuation (eg. full stops, brackets and commas).
- Footnotes and references should always end with a full stop (except in the case of where a URL or DOI are inserted).
- The title of a resource should be capitalised (e.g. An Encyclopedia of World History).
- Acceptable abbreviations include:
 - **chap.** for *chapter*
 - **ed/eds.** for *editor(s), edition & edited by*
 - **et al.** for *and others*
 - **n.d** for *no date*
 - **pt.** for *part*
 - **rev.** for *revised, revised by, revision & review*
 - **trans.** for *translator(s) & translated by*

Assessment Tasks

| Assessment task | Weight | Due Date | Student Learning Outcomes Assessed |
|---------------------------------------|--------|---------------------|------------------------------------|
| Short written assessment | 20% | 26/06/2020 08:00 PM | 1,2,3,5,6 |
| Short Collaborative Research Exercise | 30% | Not Applicable | 1,2,3,4,5,6,7,8 |
| Longer Research Exercise | 50% | 12/08/2020 08:00 PM | 1,2,3,4,5,6,7,8 |

Assessment Details

Assessment 1: Short written assessment

Start date:

Length: 800 words

Details:

800 words. Feedback: Grading sheet indicating performance against criteria and summative evaluative

paragraph

Additional details:

Thinking through the issues raised in lectures, screenings, and seminars over the first three weeks of the course, write a short, 800-word long analysis of how any film you choose engages with the sound media around it.

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

Assessment 2: Short Collaborative Research Exercise

Start date: Not Applicable

Length: 15-20 minutes + 150 words

Details:

15-20 minute collaborative podcast recording **plus** 150-word individual reflections. Feedback: Short written and/or verbal comments, plus numerical grade.

Additional details:

In groups of 2-3, you will create a podcast exploring the topic, the film and the readings set for one of the course's weeks of your choosing (to be organised Week 1). The podcast must be between 15-20 minutes. Only one member of the group needs to upload the podcast audio file. Each member of the group needs to also upload a 150-word reflection, including a description of what you individually contributed and references.

Turnitin setting: This is not a Turnitin assignment

Assessment 3: Longer Research Exercise

Start date:

Length: 2500 words

Details:

2500 words. Feedback: Grading sheet indicating performance against criteria and summative evaluative paragraph.

Additional details:

This is a research essay, which means you need to do work sourcing relevant articles and books, reading them carefully, and citing them appropriately in your essay. The essay should answer one of the questions with as much originality and perspicacity as possible, but above all demonstrate that you are aware of the major debates in the field, and are able to position your argument in relation to those. In general, 4-5 secondary sources should be used in an assignment of this length. If you are uncertain about the research credibility of a particular piece of scholarly work, be sure and ask your tutor.

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

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: 1 June - 5 June | Lecture | <p>Part 1 Introductory lecture: What is a medium? What is an art form? Is film truly an art form? What is the relationship between film and 20th century media?</p> <p>Part 2 Film and Radio: wireless technology on the big screen. This week we wonder about the major rival medium to film before WWII: radio. What did it mean for every home to have a light-speed hook-up to new national networks of communication and advertising? How did film respond to this threat? Now the disembodied voice was literally everywhere: on every corner, in every parlour, in every office. Cinema, still fixedly located in large theatres and showing films produced months or years earlier, could not compete with such instantaneous transmission; but its could issue threats and warnings, and incorporate the new meium in various ways.</p> |
| | Screening | <i>Citizen Kane</i> (Welles, USA, 1941) |
| | Seminar | Discuss <i>Citizen Kane</i> and the readings; sort out presentation groups for the rest of semester. Wider implications: how does cinema grapple with simultaneous broadcast media? |
| Week 2: 8 June - 12 June | Lecture | Film and telephony: how does a storage medium like film deal with point-to-point communication technologies, like telegraphy and telephony? Is film envious of the way telephones allow immediate, 'live' communication? Does that envy shade into fear and alarmism? Also, how does film deal with the transition from 'wired' telecommunications to wireless forms of mediation? What is a voice cut off from a body? What does film think about such disembodied voices? |
| | Screening | <i>His Girl Friday</i> (Hawks, USA, 1940) |
| | Seminar | Discuss <i>His Girl Friday</i> and class readings. Wider implications: how do storage/playback and 'live' media interrelate? |
| Week 3: 15 June - 19 June | Lecture | Film and audio tape: reel to reel technology. Film |

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| June | | began as a 'silent' medium, which means that music was played live rather than imprinted on the filmstrip. But in the late 1920s, an audio track was added to the edge of the filmstrip to allow for synchronous sound reproduction for the moving image. But in gaining a voice, film also 'took a hit' in terms of the slowing down of cinematographic expression to allow for dialogue. Since that date, film has been haunted by its own soundtrack and the very idea of sound recording and reproduction. With the release of electromagnetic tape machines after WWII, that debt to recorded sound became objectively correlated with a rival medium. Film's preoccupation with audio tape is a topic all to itself. |
| | Screening | <i>Berberian Sound Studio</i> (Strickland, UK, 2012) |
| | Seminar | Discussion of <i>Berberian Sound Studio</i> and class readings. |
| Week 4: 22 June - 26 June | Lecture | Film and photography: indexicality, reproduction, motion. As we all know, film is photography 24 x per second. The photograms that make up the filmstrip constantly refer the medium to its photographic base; and films know this very well. How do films allow us to 'see' the photograms that make them up? Why would they want to do this? What is the relationship between photography and the world? What difference does it make when photographs 'move'? What has changes since the digital revolution? |
| | Screening | <i>Blow-Up</i> (Antonioni, UK, 1966) |
| | Seminar | Discussion of <i>Blow-Up</i> and class readings. |
| Week 5: 29 June - 3 July | Lecture | Film and television/video: managing the threat. There is little question that the major threat to film's hegemony in the twentieth century came from the so-called 'boob tube', the 'square-eyed monster' that squatted in everybody's living rooms and broadcast what Robert Hughes called a 'Niagara of visual gabble' – the domestic television set. First in black-and-white, then in colour, TV menaced cinema like nothing before, since it too synchronized image and sound, but was able to do so for 'live' broadcast events. How did films attempt to see off the monster? |
| | Screening | <i>Singin' in the Rain</i> (Donen, USA, 1952) |
| | Seminar | Discussion of <i>Singin' in the Rain</i> and class readings. |
| Week 6: 6 July - 10 July | Screening | <i>Videodrome</i> (Cronenberg, Canada, 1983) |
| | Seminar | Discussion of <i>Videodrome</i> and class readings. |
| | Lecture | Film and video: In the 1980s, a new threat emerged. Video. The VHS. Beyond the problems |

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| | | caused by the live television broadcast, the ability to tape – to rewind, fast forward, pause – further revolutionised the media landscape. Movies could be watched at any time, at any pace. Television networks could no longer ensure ‘liveness’ of their broadcasts. The role of cinema was further threatened and diminished. How did films respond? |
| Week 7: 13 July - 17 July | Reading | There are no classes in week 7; it is a reading week. |
| Week 8: 20 July - 24 July | Lecture | Film and the digital: the dawn of a new era. From the 1990s, things really began to change for the century of cinema: film was no longer the inevitable option for big-screen projection of moving images, either as storage or (increasingly) as playback medium. But the rise of digital processing had a long and strange pre-history, too. Computers have been in films for many decades, and never very favorably. And from the moment they began to 'write' what was on the screen, computers began inevitably to generate anxieties of displacement and subsumption. This lecture looks at some of that history, and addresses the beginning of the end for film. |
| | Screening | <i>The Matrix</i> (Wachowskis, USA, 1999) |
| | Seminar | Discussion of <i>The Matrix</i> and class readings. |
| Week 9: 27 July - 31 July | Lecture | Individual meetings with Dr Robson to discuss research essay topics. |
| | Screening | <i>Side by Side</i> (Kenneally, USA, 2012) |
| | Seminar | Film and the digital, pt. 2: Discussion of <i>Side by Side</i> and class readings. |
| Week 10: 3 August - 7 August | Lecture | Farewell film; hello cinema! In this final lecture, we will look at the contemporary landscape, and address it in terms of a systemic hybridity of practices, whose underlying logic is of an inevitable transition from an analogue to a digital frame of reference. What does it mean for photography to have been supplanted by computer-generated images? What does light mean today? What is the cinema's relationship to time, after the end of film? Is art possible without an analogue basis? Who is making the new moves? |
| | Screening | <i>Black Panther</i> (Coogler, USA, 2018) |
| | Seminar | Discussion of <i>Black Panther</i> and class readings. |

Resources

Prescribed Resources

All set readings are included on the course Moodle site.

Recommended Resources

Course Evaluation and Development

Student feedback will be gathered through the MyExperience survey, available to students to complete towards the end of term. All feedback will be considered and taken into account for future iterations of the course. Open, informal channels of feedback will also be encouraged during the course via email or verbal discussion with the convenor.

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

Singin' in the Rain (1952). Directed by Gene Kelly and Stanley Donen, USA: Metro-Goldwyn-Mayer. Movie still.

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.