



ARTS3065

Screen Emotions: Affect and Cinema

Term Two // 2021

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
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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

For much of its history, cinema has been both loved and reviled for its ability to move audiences and make us “feel.” In this course, you will explore our complex investments in cinema’s affective capacities. Moving across various genres and forms – for example silent film melodramas, long form television drama, crossover films, documentary, queer cinema and independent cinema – you will examine some of the ways in which affect and emotion are summoned and enacted in screen media. Through a close study of key concepts and debates in the discipline and screen texts, you will gain an understanding of how and why questions about screen(ing) emotions continue to be so important today.

Course Learning Outcomes

1. Critically engage with debates and intellectual paradigms in film studies.
2. Locate, organise, and assess information relevant to the study of screen media.
3. Communicate the outcomes of your research in both scholarly and non-specialist language.
4. Demonstrate critical skills in problem solving and self-directed learning.

Teaching Strategies

Scaffolded learning is central to the teaching strategies deployed in this course. As a capstone course ARTS3065 prioritises formative questioning, ongoing dialogue and peer-to-peer learning and teaching, each of which play a key part in the weekly seminars. Course materials and class discussions are designed to challenge students through deeper learning and discussion and to enable students to move beyond their current skill and knowledge levels. In this course assessment tasks and teaching strategies are deeply intertwined, with students having the opportunity to develop and workshop their ideas and projects through scaffolded formative and summative assessment tasks.

Assessment

Detailed information about each assessment task is available on the course Moodle.

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Writing exercises	25%	in class activity week 3 tutorials	3, 4
Research Portfolio	35%	25/07/2021 11:00 PM	1, 2
Research Project	40%	15/08/2021 11:00 PM	1, 2, 4

Assessment Details

Assessment 1: Writing exercises

Length: 2x 350 words

Details:

Short in-class writing tasks consisting of two 350 word reflections on course materials as specified.

Written feedback on writing task and a numerical grade via course LMS.

Additional details:

The first assessment task is two short written pieces, completed in class, based on course materials (readings and screenings) weeks 1-3. Detailed information about the task, including sample questions and marking criteria, will be available on Moodle.

Submission notes: Completed in-class

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

Assessment 2: Research Portfolio

Length: 8-10 pages

Details:

8-10 page research portfolio consisting of critical reflections on readings and screenings, annotated bibliography, project notes, research plan and draft question for the research project.

Additional details:

See Moodle for detailed information about the Research Portfolio.

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

Assessment 3: Research Project

Length: 2000 words, plus bibliography

Details:

2000 word essay or mixed media work with accompanying written commentary of 500 words that explores a question, concept or debate examined in the course.

Written feedback and numerical grade via course LMS

This is the final assessment task for the course.

Additional details:

This is your final assessment task for this course. Your research project will explore a question, concept or debate examined in the course through the close analysis of one or more film or television texts relevant to the course topic. Information about the research project including guidance on topics and assessment criteria will be available on Moodle. The last week of the course includes a project workshop in which we will workshop work in progress.

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: 31 May - 4 June	Lecture	Feeling Cinema: Introduction to the course
	Screening	<i>Mandy</i> (Alexander McKendrick, 1952)
	Tutorial	Discussion of course aims and structure; discussion of the questions and issues raised in the set readings for this week (please come prepared! the readings are short but important). Information about each tutorial is available in Moodle -- please consult Moodle regularly. Skill development: Note taking skills.
Week 2: 7 June - 11 June	Lecture	Melodrama and the emotions
	Screening	<i>12 Years a Slave</i> Steve McQueen, 2013)
	Tutorial	Concept and debate discussion: Understanding the melodramatic mode and its place in American cinema
Week 3: 15 June - 18 June	Lecture	The classical Hollywood woman's film: debating the weepie
	Screening	<i>Stella Dallas</i> (King Vidor, 1937)
	Tutorial	Unpacking the <i>Stella Dallas</i> debates
	Assessment	in class writing tasks
Week 4: 21 June - 25 June	Lecture	Sirk and the politics of emotion
	Screening	<i>Imitation of Life</i> (Douglas Sirk, 1959)
	Tutorial	Understanding Sirk's cinema
Week 5: 28 June - 2 July	Lecture	Genre, affect and emotion case study: the musical and the "anti-musical"
	Screening	<i>Dancer in the Dark</i> (Lars von Trier, 2000)
	Tutorial	Concept and debate discussion: Debating the anti-musical Research and writing skill development: designing a research portfolio

Week 6: 5 July - 9 July	Homework	Flex week -- no classes (work on some of the research, viewing and writing tasks for your research portfolio)
Week 7: 12 July - 16 July	Lecture	Dread and trauma in the contemporary horror film
	Screening	<i>The Nightingale</i> (Jennifer Kent, 2018)
	Tutorial	case study analysis
Week 8: 19 July - 23 July	Lecture	Slow cinema/slow(ing) cinema (TBC -- class discussion to set topic for this week)
	Screening	<i>Wendy and Lucy</i> (Kelly Reichardt, 2008)
Week 9: 26 July - 30 July	Lecture	Serialised rage and "quality television"
	Screening	<i>Case study: The Handmaid's Tale</i> (television series, Hulu) + other titles tbc with class
	Tutorial	case study analysis
Week 10: 2 August - 6 August	Lecture	cinema and disgust
	Screening	<i>film tbc</i>
	Tutorial	Analysis of forms of cinematic disgust & essay workshop

Resources

Prescribed Resources

Essential readings

There is no text book for this course -- the essential readings for each week will be available on Moodle through Leganto. These readings are **essential** for the successful completion of the course and you are expected to keep up to date with all readings.

Where possible, set film and television texts are available for streaming through Leganto. When electronic copies are not available through the library alternative titles are provided.

Please note this year we will also run optional screening days for intensive film viewing and discussion -- these will take place on campus. Programs will be available for students to stream.

Recommended Resources

Recommended supplementary readings, bibliographies and other research materials will be available through the course Moodle.

Course Evaluation and Development

Student feedback is gathered on this course each year both through formal means such as MyExperience and through regular class discussions. Topics that students been particularly interested in exploring, including screen melodrama, slow cinema, and contemporary horror cinema have been given a key place and role in this course.

The design of assessment tasks for this course has incorporated student feedback on the value of developing a research portfolio in this course.

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

Screen grab from DANCER IN THE DARK (dir. Lars von Trier, 2000)

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.