ARTS2061

Contemporary Approaches to Cinema

Term One // 2021

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Dr Jodi Brooks	j.brooks@unsw.edu.au	Tuesdays 10-11 and other times by appointment	231H Webster Building	(612) 9065 8028

Tutors

Name	Email	Availability	Location	Phone
Jodi Brooks	j.brooks@unsw.edu.au	Tuesdays 10-11am and other times by appointment	231H Webster Buildilng	(612) 90658028

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 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.

Course Learning Outcomes

1. Test and apply some of the key concepts and debates in the discipline to various film and media texts and contexts.
2. Demonstrate capacity for collaborative project design and research.
3. Recognise the technical, aesthetic, and industrial relations between cinema and related media.
4. Formulate and communicate an effective film studies argument.

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 term 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

Full details about each assessment task, including topics/questions, resources, FAQs and marking criteria are provided on the course Moodle and are discussed in class.

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Report	40%	19/03/2021 11:00 PM	1, 2
Research Essay	60%	03/05/2021 11:00 PM	1, 3, 4

Assessment Details

Assessment 1: Report

Length: 1000 words

Details:

Individual

1000 words plus supporting visual material.

Undertaken as a result of group learning activities and engagement with online sources. Submitted as individual submissions consisting of written work and images for online gallery (clips/screen grabs/GIFs and other research materials).

Feedback via LMS

Additional details:

See Moodle for detailed information about this assessment task.

Submission notes: written submission via Turnitin

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

Assessment 2: Research Essay

Length: 2300 words

Details:

Individual

2300 words

Feedback via LMS

This is the final assessment

Submission notes: Please see course moodle

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: 15 February - 19 February	Tutorial	Introduction to the course (overview of topics, debates and questions we will be exploring and discussion of course structure, assessment and course resources).
	Reading	**Essential reading:** Rodowick, D. N. (2001). "Dr Strange Media: Or, 'How I Learned to Stop Worrying and Love Film Theory,'" *PMLA*, vol. 116, no. 5, pp.1396-1404 Details about supplementary readings and resources on Moodle
	Lecture	***Lecture 1: Big screen, small screen, widescreen, touch screen: cinema in the digital age***
	Screening	*Mommy* (Xavier Dolan, 2014) (on-campus and/or online screening week 1)
Week 2: 22 February - 26 February	Tutorial	**topic 1**: Exploring cinema in the digital age and the "remediation" of cinema
	Reading	**Essential reading (preparation for topic & lecture 2):** Monteiro, Stephen (2014). "Fit to frame: image and edge in contemporary interfaces," *Screen*, Volume 55, Issue 3, 1 September 2014, Pages 360–37 Details about supplementary reading and resources on Moodle.
	Lecture	***Lecture 2: remediating cinema: rethinking the frame***
	Screening	(Online): *Frames and Containers* (Charlie Shackleton) and *The Grand Budapest Hotel* (Wes Anderson, 2014)

Week 3: 1 March - 5 March	Tutorial	**topic 2**: playing with the frame and exploring vertical cinema (please bring your mobile or tablet for some in-class exercises)
	Reading	**Essential reading (preparation for lecture & topic 3):** Mulvey, Laura (2006). "Passing Time," Chapter 1 in *Death 24x a Second: Stillness and the Moving Image*. London: Reaktion Books, pp.17-32. Details about supplementary reading and resources on Moodle.
	Lecture	***Lecture 3: "Delayed cinema": motion, stillness and "re⬜timing" cinema***
	Screening	*(online) Pièce Touchée* (Martin Arnold, 1989) and *Blow Job* (Andy Warhol 1963)
Week 4: 8 March - 12 March	Tutorial	**topic 3**: "delaying" cinema: exploring Mulvey's arguments about delayed cinema.
	Reading	**Essential reading (preparation for lecture & topic 4):** Baron, Jaimie (2020). *Reuse, Misuse, Abuse: The Ethics of Audiovisual Appropriation in the Digital Era.* Rutgers University Press. *See Moodle for details and for links to an interview/discussion with Baron and for additional readings.*
	Lecture	***Lecture 4: Remix ⬜⬜ uses of archival and appropriated audiovisual media***

	Screening	*Suitcase of Love and Shame* (Jane Gillooly, 2014)
Week 5: 15 March - 19 March	Tutorial	**topic 4**: exploring practices of appropriating and re-purposing pre-existing audiovisual material (case studies and debate).
	Reading	**Essential reading (preparation for lecture & topic 5):** Carrigy, Megan (2012). "Re-staging the cinema: *Psycho,* Film Spectatorship, and the Redundant New Remake," *Screening the Past* (Special issue "Untimely Cinema"), vol. 8. Details about supplementary reading and resources on Moodle.
	Lecture	***Lecture 5: Remakes, Intermediality and the "Afterlives" of Cinema***
	Screening	(online) *Psycho* (Gus Van Sant, 1998) and Psycho (Alfred Hitchcock, 1960)
Week 6: 22 March - 26 March	Homework	**Research Week: See Moodle for details**
Week 7: 29 March - 2 April	Tutorial	Discussion of research findings and project galleries (see Moodle)
	Reading	**Essential reading (preparation for lecture and topic 7):** Chion, Michel (1991). "Quiet Revolution... And Rigid Stagnation." Trans. Ben Brewster. *October* vol. 58 "Rendering the Real", pp.69-80. Elsaesser, Thomas, and Hagener, Malte (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. Details about supplementary readings and resources on Moodle.

	Lecture	*Lecture 7: Acoustics and space: Cinema in an Expanded Field*
	Screening	(Online) *Girlhood* (Celine Sciamma, 2014) (TBC)
Week 8: 5 April - 9 April	Online Activity	Tutorial classes will run as online activities & student consultations due to public holiday this week (see Moodle for details)
	Reading	**Essential reading (preparation for lecture and topic 8):** Grant, Catherine (2000). "www.auteur.com?." *Screen* 40 (1) Mayer, Sophie (2016) *Political Animals: the New Feminist Cinema.* London: I.B. Tauris (excerpts) and ee Moodle for supplementary readings
	Lecture	*Lecture 8: Auteurism in contemporary cinema (part 1) & case study (part 2)*
	Screening	(online) *Fish Tank* (Andrea Arnold, 2009) tbc
Week 9: 12 April - 16 April	Tutorial	Essay writing workshop & case study analysis
	Reading	**Essential reading (preparation for lecture and topic 9)** Excerpts from *Spectacular Digital Effects: CGI and Contemporary Cinema* by Kristen Whissel (Duke UP 2014) Details about supplementary readings and resources on Moodle.
	Lecture	*Lecture 9: Spectacular effects and the relationship between narrative and spectacle in contemporary blockbuster cinema*
Week 10: 19 April - 23 April	Tutorial	The relationship(s) between narrative and spectacle in contemporary blockbuster cinema & essay writing workshop 2
	Reading	**reading for lecture & topic 10:** Sconce, Jeffrey (2007). "Introduction," in *Sleaze Artists: Cinema at the Margins of Taste, Style and Politics.* Durham: Duke University Press.

		Sconce, Jeffrey (1995). "Trashing the Academy: Taste, Excess, and an Emerging Politics of Cinematic Style," *Screen* vol 36. Details about supplementary readings and resources on Moodle.
	Lecture	***Lecture 10: Cinema at the margins: cult cinema and the 'theatrical experience'***
	Screening	*Evil Dead 2* (Sam Raimi, 1987) (on-campus an/or online screening for final week)

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
- Access to lecture recordings
- Tutorial preparation information

Recommended Resources

Recommended background reading:

- D.N. Rodowick The Virtual Life of Film (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
- 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 recent publication is a 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

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.

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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Screen grab from *Mommy* (dir. Xavier Dolan)

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Acknowledgement of Country

We acknowledge the Bedegal people who are the traditional custodians of the lands on which UNSW Kensington campus is located.