ARTS3064

Issues in Film Styles and Aesthetics

Semester Two // 2018

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
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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 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.

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

1. Analyse how style and aesthetics contribute to viewing experience and film meaning
2. Gain insight into the impact of cultural and institutional history on film style and aesthetics
3. Develop an awareness of how philosophical ideas can be used to theorise film
4. Understand how particular film examples are comprehended by theories of style and aesthetics
5. 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
Film Analysis	35%	05/09/2018 02:00 PM	1,2,4
Online Learning Activities	20%	Ongoing - weeks 2-13	2,3,4
Research Essay	45%	02/11/2018 08:00 PM	1,2,3,4,5

Assessment Details

Assessment 1: Film Analysis

Start date:

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

Additional details:

For this task, you will be given 40 minutes to write an analysis of a sequence selected from a film already screened in the course. The clip will be shown twice and then you will be given 40 minutes to write your response. This will take place during the usual Screening time in Week 7. You will be allowed to bring in hand written and printed class notes, including a glossary of film terms. **No laptops or other electronic devices may be used during the test.**

Assessment Criteria:

- Evidence of close film viewing, paying attention to stylistic and aesthetic concerns.
- Detailed description and analysis of cinematic techniques.
- Creative interpretation of a film sequence.
- Application of specialist film terms.
- Application of theoretical and conceptual frameworks.
- Written expression, presentation, grammar

Turnitin setting: This is not a Turnitin assignment

Assessment 2: Online Learning Activities

Start date:

Details: Students complete a series of interactive learning activities via LMS.Students receive numerical grade.

Additional details:

Throughout the semester, you will take part in an online activity called **The Reading Game**. This requires you to compose and answer multiple choice questions generated by the class. **Each week, you need to compose at least one question and answer at least five questions to keep your progress bar green.** You need to use the required course readings as the basis for your questions, and questions must be posted prior to the weekly tutorial on Fridays.

- This is a game, so you can earn more points by posting and answering more questions. You will be able to see where you are on the leader board.
- This is also serious, so you need to use the questions to demonstrate that you have thought deeply about the ideas and concepts in the course readings. Your final result for this task will be affected if your questions are too simplistic or demonstrate only a superficial or cursory attention to the readings.
- Challenge yourself and your fellow students by writing effective distractors.
- The game will help to build a learning community and the best questions will be selected each week for further discussion in tutorials.
- You may report questions/answers that are incorrect or too simplistic. These will be reviewed by the corse convenor. Questions that are removed will have a negative affect your progress bar.

Assessment Criteria

- Points and position on leaderboard and sustained engagement in the game generate a percentage progress bar score. (system generated).
- Questions demonstrate a deep and thoughtful engagement with the key concepts in the readings. (tutor assessed)
- Demonstrate ability to compose complex questions, accurate answers and effective distractors using your own words. (tutor assessed)

Turnitin setting: This is not a Turnitin assignment

Assessment 3: Research Essay

Start date:

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

Additional details:

The research essay enables you to demonstrate and develop your skills in research, critical engagement with debates on allegorical cinema, aesthetic resistance, cinematic temporality and other concepts relevant to the course. You will also have the opportunity to practice your skills in detailed analysis of specific films with particular emphasis on the impact of style and aesthetics on your interpretation of

meaning. You should aim to conduct extensive research and develop a coherent and original argument that is well supported with evidence and critical engagement with theoretical frameworks. It is important that your essay should demonstrate what you have learnt in the course.

Students may elect to complete either a written essay (2000 words), or make an audio-visual essay (10 minutes). Essay questions and further information about this task will be provided in class and on Moodle.

The research essay will be particularly helpful for students intending to continue to study film at Honours level. Students who achieve a 70% average or higher in Film Studies are encouraged to apply to do Honours.

Assessment Criteria:

- Identify and effectively apply relevant concepts and ideas related to allegorical film and/or cinematic temporality and/or aesthetic resistance.
- Research and engage critically with a substantial amount of scholarship related to the topic (at least four scholarly sources including at least 2 that are not set as required readings for the course).
- Evidence of having paid attention to online lecture materials.
- Develop a clear, and original argument that is well-supported by scholarly references and examples from films.
- Demonstrate a close viewing of relevant films through a detailed analysis and interpretation of film sequences with an emphasis on cinematic techniques, styles and aesthetics.
- Present the assignment in a coherently written and grammatically and typographically correct form (written essays). OR Present the assignment in a coherently planned, written and edited audio-visual form (audio-visual essay).
- Evidence of attention to matters of academic integrity including consistent scholarly referencing of sources, as well as a full bibliography and filmography.

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

Students are responsible for the submission of assessment tasks by the required dates and times. Depending of the extent of delay in the submission of an assessment task past the due date and time, one of the following late penalties will apply unless special consideration or a blanket extension due to a technical outage is granted. For the purpose of late penalty calculation, a 'day' is deemed to be each 24-hour period (or part thereof) past the stipulated deadline for submission.

- **Work submitted less than 10 days after the stipulated deadline** is subject to a deduction of 5% of the total awardable mark from the mark that would have been achieved if not for the penalty for every day past the stipulated deadline for submission. That is, a student who submits an assignment with a stipulated deadline of 4:00pm on 13 May 2016 at 4:10pm on 14 May 2016 will incur a deduction of 10%.

Task with a non☐percentage mark

If the task is marked out of 25, then late submission will attract a penalty of a deduction of 1.25 from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The total possible mark for the essay is 25. The essay receives a mark of 17. The student's mark is therefore 17 – [25 (0.05 x 3)] = 13.25

Task with a percentage mark

If the task is marked out of 100%, then late submission will attract a penalty of a deduction of 5% from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The essay is marked out of 100%. The essay receives a mark of 68. The student's mark is therefore 68 – 15 = 53

- **Work submitted 10 to 19 days after the stipulated deadline** will be assessed and feedback provided but a mark of zero will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component (hurdle requirement), a student will be deemed to have met that requirement;
- **Work submitted 20 or more days after the stipulated deadline** will not be accepted for assessment and will receive no feedback, mark or grade. If the assessment task is a compulsory component of the course a student will receive an Unsatisfactory Fail (UF) grade as a result of unsatisfactory performance in an essential component of the course.

This information is also available at:

https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

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 webstie:
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/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)

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 23 July - 29 July	Web	**All face-to-face classes commence in Week 2.** Please log in to Moodle and ensure that you have viewed the online lecture and completed the required readings for week 2 before coming to class in week 2.
Week 2: 30 July - 5 August	Web	**Online Lecture**: Defining Key Terms: Style, Aesthetics, Allegory **Audio-visual essay**: Allegorical Emblems in Buddha Collapsed out of Shame
	Screening	*Buddha Collapsed out of Shame* (Hana Makhmalbaf, Iran, 2007)
	Tutorial	**Required Reading:** Ismail Xavier, "Historical Allegory" in Toby Miller & Robert Stam (eds.) *A Companion to Film Theory* (Malden, MA: Blackwell, 2004): 333-362.
Week 3: 6 August - 12 August	Web	**Online Lecture**: **Part 1**: Writing in Images: Antecedents of Allegory **Part 2:** Fritz Lang: Allegorist of American Cinema and Society
	Screening	*Rancho Notorious* (USA, Fritz Lang, 1952)
	Tutorial	**Required Reading:** Florian Wild, "Rewriting Allegory with a Vengeance: Textual Strategies in Fritz Lang's *Rancho Notorious*" *Mosaic* v. 35 n. 3, 2002: 25-38. Walter Metz, "A Very Notorious Ranch, Indeed: Fritz Lang, Allegory, and the Holocaust" *Journal of Contemporary Thought*, v. 13, 2001: 71-86.
Week 4: 13 August - 19 August	Web	**Online Lecture**: **Part 1:** New Spanish Cinema and the Aesthetics of Repression **Part 2:** The Time-Image, Child as 'seer' and Allegorical Temporality
	Screening	*Cria Cuervos* (Spain, Carlos Saura, 1976)
		Required Reading: Marvin d'Lugo "Distanced Observers" (excerpt) *The Films of Carlos Saura: The Practice of Seeing* (Princeton: University of Princeton Press, 1991): 126-139. Gilles Deleuze "Beyond the Movement-image" *Cinema 2: The Time Image*, H. Tomlinson & R. Galeta trans. (Minneapolis: University of Minnesota Press, 1989): 1-24;

		281-285 (notes).
Week 5: 20 August - 26 August	Web	**Online Lecture**: **Part 1:** The Ruins of Allegorical Time: Benjamin's theory of Allegory **Part 2:** The Ruins of Allegorical Time: Pan's Labyrinth
	Screening	*Pan's Labyrinth* (*El Laberinto del fauno,* Spain/Mexico, Guillermo del Toro, 2006)
	Tutorial	**Required Reading:** John McCole "Allegorical Destruction" (excerpt) *Walter Benjamin and the Antinomies of Tradition* (Ithaca & London: Cornell University Press, 1993): 124-147.
Week 6: 27 August - 2 September	Web	**Online Lecture**: **Part 1**: Remembering and Forgetting the Armenian Genocide **Part 2**: Exploring Ararat: Time, Memory and the Legacy of *Last Year at Marienbad*
	Screening	*Ararat* (Atom Egoyan, 2002) 117 mins
	Tutorial	**Required Readings:** Elena del Río "*Ararat* and the event of the mother" *Canadian Journal of Film Studies* v. 17 n. 2, 2008: 18-34. Roland Bogue, "Chronosigns: The Order of Time and Time as a Series" (excerpt) *Deleuze on Cinema*, New York & London: Routledge, 2003: 135-163; 212-217 (notes).
Week 7: 3 September - 9 September	Web	**Video Essay:** Luiza Liz, 'Peter Greenaway and the Language of Film'
	Screening	*Rembrandt's J'Accuse* (Netherlands/Germany/Finland, Peter Greenaway, 2008) **NOTE: Due to the class test, this week, you will watch the film online.**
	Tutorial	**Required Readings:** Cristina Degli-Esposti Reinert, 'Neo-Baroque Imaging in Peter Greenaway's Cinema' in Paula Willoquet-Maricondi & Mary Alemany-Galway eds., *Peter Greenaway's Postmodern/Poststructuralist Cinema* (Lanham, Toronto, Plymouth: The Scarecrow Press, 2008): 51- 78. Craig Owens, 'The Allegorical Impulse: Toward a Theory of Postmodernism,' *October*, vol. 12 (1980), pp. 67-86.
	Assessment	**In-Class Test: Film Analysis.** This will take place during the usual screening time. You will be given 40 minutes (plus 10 minutes reading time) to write

		an analysis of a short film sequence drawing on key concepts studied in the course so far.
Week 8: 10 September - 16 September	Web	**Online Lecture**: The Allegorical Images of Werner Schroeter
	Screening	*Nuit de Chien* (*Tonight*, Germany/Portugal, 2008)
	Tutorial	**Required Readings:** Michelle Langford "Towards a Theory of Allegorical Cinema" in *Allegorical Images: Tableau, Time and Gesture in the Cinema of Werner Schroeter* (Bristol: Intellect, 2006): 53-88.
Week 9: 17 September - 23 September	Web	**Online Lecture**: **Lecture:** Raúl Ruiz's Figural Cinema **Video Essay:** Adrian Martin & Christina Álvarez Lopéz, 'Resonances: City of Pirates and Time Regained' (2017)
	Screening	*Klimt*, (Raul Ruiz, France, 2006)
	Tutorial	**Required Reading:** Raúl Ruiz 'The Cinema: Travelling Incognito' Chapter 7 in *Poetics of Cinema I: Miscellanies,* trans Brian Holmes, Paris: Editions Dis Voir, (1995): pp. 107-121. Adrian Martin, 'A Little Fiction: Person, Time and Dimension in Raúl Ruiz's Figural Cinema', *Critical Arts,* 29:5, (2015): pp. 689-701.
Break: 24 September - 30 September		
Week 10: 1 October - 7 October	Web	**Online Lecture**: The Aesthetics of Tarsem Singh **Video Essay:** Lewis Bond, 'Andrei Tarkovski - Poetic Harmony', (2016)
	Screening	*The Fall* (USA/India, Tarsem Singh, 2006)
	Tutorial	**Required Reading:** Hye Jean Chung 'Media Heterotopia and Transnational Filmmaking: Mapping Real and Virtual Worlds' *Cinema Journal*, v. 51, n. 4 (2012).
Week 11: 8 October - 14 October	Web	**Online Lecture**: Dr Naghmeh Samini, 'Feminine Body, Feminine Mind: The Body of Woman in the Iranian Women Director's Films' Stanford University, 2015.
	Screening	*The Day I Became a Woman* (*Roozi ke zan shodam*, Iran, Marziyeh Meshkini, 2000)
	Tutorial	**Required Reading:** Michelle Langford 'Allegory and the aesthetics of 'becoming woman' in Marziyeh Meshkini's *The Day I Became a Woman*' *Camera Obscura*, vol. 64, 2007.
Week 12: 15 October - 21 October	Web	**Online Lecture**: Woman as Allegory of the Postcolonial Nation
	Screening	*Silences of the Palace* (*Samt el qusur*, Tunisia, Moufida Tlatli, 1994)

	Tutorial	**Required Readings:** Gil Hochberg, "National Allegories and the Emergence of the Female Voice in Moufida Tlatli's *Les silences du palais*" *Third Text* n. 50, (2000): 33-44. Dorit Naaman, "Woman/Nation: A Postcolonial Look at Female Subjectivity" *Quarterly Review of Film and Video* v. 17, n. 4, (2001): 333-342.
Week 13: 22 October - 28 October	Tutorial	Essay workshop.
	Screening	No screening

Resources

Prescribed Resources

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

Recommended Resources

Course Evaluation and Development

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

Image Credit

Bodies & Interfaces 2016

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