



## UNSW Course Outline

# ARTS1060 Introduction to Film Studies - 2024

Published on the 12 Mar 2024

## General Course Information

Course Code : ARTS1060

Year : 2024

Term : Term 1

Teaching Period : T1

Is a multi-term course? : No

Faculty : Faculty of Arts, Design and Architecture

Academic Unit : School of the Arts and Media

Delivery Mode : Multimodal

Delivery Format : Standard

Delivery Location : Kensington

Campus : Sydney

Study Level : Undergraduate

Units of Credit : 6

### Useful Links

[Handbook Class Timetable](#)

## Course Details & Outcomes

### Course Description

Whether you want to become a filmmaker, cinema critic or just a more knowledgeable moviegoer, you need a strong foundation in film studies. In this course you will learn essential techniques and vocabulary for analysing and explaining films. These skills can also be applied to

other audio-visual media. You will learn to recognise and apply specialised film studies terminology by closely studying films drawn from a range of contexts and historical periods. The skills learnt in this course provide a foundation for both writing about and making films.

## Course Learning Outcomes

Course Learning Outcomes
CLO1 : Recognise and apply specialised film terminology
CLO2 : Analyse, describe and interpret films via practices of close viewing and taking into account the specificities of the film medium.
CLO3 : Explain how elements of film style work together with contextual factors to shape meaning and create an experience for the viewer.

Course Learning Outcomes	Assessment Item
CLO1 : Recognise and apply specialised film terminology	<ul style="list-style-type: none"> <li>• Tutorial Presentation and Weekly Classroom Contributions</li> <li>• Sequence Analysis</li> <li>• Final Essay</li> </ul>
CLO2 : Analyse, describe and interpret films via practices of close viewing and taking into account the specificities of the film medium.	<ul style="list-style-type: none"> <li>• Tutorial Presentation and Weekly Classroom Contributions</li> <li>• Final Essay</li> </ul>
CLO3 : Explain how elements of film style work together with contextual factors to shape meaning and create an experience for the viewer.	<ul style="list-style-type: none"> <li>• Final Essay</li> </ul>

## Learning and Teaching Technologies

Moodle - Learning Management System

## Assessments

### Assessment Structure

Assessment Item	Weight	Relevant Dates
Tutorial Presentation and Weekly Classroom Contributions Assessment Format: Individual	20%	Start Date: Not Applicable Due Date: Not Applicable
Sequence Analysis Assessment Format: Individual	30%	Start Date: Not Applicable Due Date: 18/03/2024 08:00 PM
Final Essay Assessment Format: Individual	50%	Start Date: Not Applicable Due Date: 26/04/2024 08:00 PM

# Assessment Details

## Tutorial Presentation and Weekly Classroom Contributions

### Assessment Overview

Each week, a team of 2-3 students will introduce key concepts from the lecture and readings and frame connections relevant to the screening (10%). The weekly classroom contribution assesses the quality and frequency of individual contributions to the tutorial (10%).

Feedback via LMS.

### Course Learning Outcomes

- CLO1 : Recognise and apply specialised film terminology
- CLO2 : Analyse, describe and interpret films via practices of close viewing and taking into account the specificities of the film medium.

### Submission notes

In order to receive a mark for this the Tutorial Presentation component, you MUST submit your individual written summary by 11:59pm on the day of your presentation.

### Assessment information

#### Tutorial Presentation Component (10%)

In the first tutorial you will be divided into teams of 2-3 students. Each week, a team will introduce key concepts from the readings to the class and apply these concepts to the related screening. Tutors will be assessing how well the teams crystallize the arguments and concepts central to the readings and draw out relevant connections to the films. Please DO NOT merely summarize the readings, the lecture or devote the presentation to the recitation of biographical details. This task is designed to ensure that you are actively engaged in the learning process and have the chance to develop skills necessary for advancing to upper level courses. It is also designed to foster team-work skills. Hence, it is expected that the team has met regularly prior to the presentation to allocate tasks, discuss preliminary conclusions and rehearse the presentation. The team will also have to deal with any technical requirements prior to the date of the presentation. The success of each presentation will be determined by the team's ability to work together and coordinate the presentation well in advance. In the week prior to a presentation, students should brief their tutor on progress made and any difficulties encountered. Each member of the team will need to choose a key concept from the weekly readings. During the presentation, you will need to:

- Provide a detailed explanation and discussion of the concept.

- Explain how the concept relates to the weekly topic more broadly, for example by situating it in terms of the history of the concept and relation to other related concepts.
- Apply the concept to the screening by discussing a specific example from the weekly screening.
- Devise pertinent and insightful questions on the related topic for class discussion.

Each student will be expected to present for no more than 5 minutes and use no more than 2 or 3 Powerpoint slides. In addition to the 5 minutes per student, video clips may be used: approx. 5 minutes in total for the group. The questions for class discussion must be presented at the end, after all members of the group have presented. The questions need to be emailed to your tutor 24 hours before your scheduled tutorial. Rather than simply reading from a prepared script, you should aim to demonstrate your understanding and synthesis of the chosen concept. The presentation must be your own, original work. All additional reading or research must be correctly referenced in your written submission.

**Assessment Submission and Grading:** By 11:59 pm on the day of your presentation, each student must submit a written summary of their individual contribution (approx. 1-2 pages plus references).

### **How to Write the Written Component**

The written component of the presentation should be between 800 and 1000 words. It must consist of coherent, fully formed sentences that enable the assessor to grasp the details and pertinence of the claims being made. It is NOT a description of how the presentation unfolded (eg 'I said this and so-and-so said that . . .'), but a stand-alone short essay that evidences your grasp of the concepts and film under discussion. You can use sub-headings and screen grabs. Please also include the individual question you have prepared for the class and the text from any Powerpoint slides you have used in your presentation. You **MUST** include a full list of resources consulted (ie. books, journal articles, web pages, images, video clips). You **MUST** properly reference all the secondary sources used as per university requirements regarding plagiarism and the formatting guidelines included in the course Style Guide. **DO NOT SUBMIT POWERPOINT PRESENTATIONS.** Although you will be assessed as part of a group, individual marks will be awarded based on the evident contribution made by each member of the group.

### **Assessment Criteria**

- Student/group are well prepared and show evidence of working collaboratively. Ability to identify, explain and contextualise key concepts.
- Ability to apply key concepts to film examples.

- Questions are cogent (not general), well-phrased and successfully generate class discussion.
- Time management – presenters keep to the prescribed time limit.
- Presentation skills: spoken communication; ability to engage with class; clarity and logic of material presented. Evidence that you have used correct and consistent referencing conventions.

### **Classroom Contributions (10%)**

Contributions you make during the tutorials will be monitored by your tutor. In week 4 you will complete a short self-reflection quiz in which you will be asked to self-report on how well you think you have been contributing. Your tutor will review this provide formative feedback. At the end of term, you will be asked again to rate your level of contribution and your tutor will assign a grade for this component. Remember, this is not just about how much you contribute, but also about the depth of insight, engagement with and level of curiosity that you demonstrate about the course content. It is also about the contributions you make towards forming a learning community within the tutorial, which involves engaging with your peers, rather than just conversing with the tutor. Provision will be made for students with an Equitable Learning Plan adjustment in consultation with your tutor.

### **Assessment Criteria**

- Regular attendance at and contributions in tutorials
- Evidence of preparation for tutorials by viewing online lectures, completing readings and watching the required screenings
- Asks questions about course content
- Answers questions posed by tutor and fellow students
- Participates in classroom activities and actively engages in discussion
- Demonstrates depth of interest in and curiosity about course material
- Actively works to form a learning community with peers Honesty and accuracy of self-reflection

### **Assignment submission Turnitin type**

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

## **Sequence Analysis**

### **Assessment Overview**

Students are asked to undertake a shot-by-shot analysis of a short clip from a film selected by the convenors. 2000 words total.

### Course Learning Outcomes

- CL01 : Recognise and apply specialised film terminology

### Assessment Length

2000 words

### Assessment information

In order to develop and assess the skills targeted in the course, you will be required to produce a shot-by-shot analysis of a short sequence of a film. The main purpose of this exercise is to train you to observe in detail and to describe accurately how meaning is produced through the production techniques and formal qualities of film, using the methods and terms outlined in lectures, readings and tutorials. You should list and number all the shots in the sequence. You should then provide a detailed description and interpretation of each shot while considering a number of relevant questions about their cinematic qualities.

What you need to do to complete this task:

Dialogue: write down those key statements and dialogue exchanges that illuminate central elements of character or that motivate some stylistic switch. But in the case of dialogue exchanges that you deem as preliminary or incidental, it is acceptable to simply summarize the exchange. But be careful! Dialogue that on first hearing may seem incidental can provide crucial character insight. You DO NOT need to repeat all dialogue word for word in your assignment.

Place of the sequence in the film: You must watch the entire film as well as the sequence. The more times, the better. This will allow you to reflect on the broader implications of the scene. Use the examples of past assignments available on Moodle as indications of how to approach this exercise. They are not hard and fast models. Although not mandatory, use screen grabs to indicate to the reader the shot being discussed, however, do not let these take place of your own description. Film is an audio-visual media. Make sure that the use of sound is discussed in your sequence analysis. Listening to the clip with headphones can help distinguish elements in the soundscape. Alternatively, turning down the sound can help you to focus on visual patterns and changes in mise-en-scene. Make sure that you have correctly identified the total number of shots in the entire sequence and that each shot is correctly designated, for example, shot 1, shot 2 etc. Please note that this is NOT a research task. What matters is that you demonstrate your OWN close viewing, description, analysis and interpretation of the sequence. However if you do happen to do any research in books, journals, websites, blogs etc. you MUST provide appropriate scholarly referencing including when you are paraphrasing or drawing an idea from someone

else. It is also very IMPORTANT to remember that this is an INDIVIDUAL assessment task, so you must not collaborate or work together with any other student when doing this assessment task. Doing so may constitute Academic Misconduct and will be investigated according to the Plagiarism and Academic Misconduct Policy and Procedures. It must be 100% your OWN work.

### Assessment Criteria

- Detailed observation and description of shots.
- Thoughtful and clear description of meaning.
- Attention to production techniques/formal qualities of film.
- Use of film studies methods and terms. Attentiveness to matters of academic integrity.

### Assignment submission Turnitin type

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

## Final Essay

### Assessment Overview

Students are required to write two essay-based responses to questions distributed in advance.

2000-words total.

Feedback via LMS

### Course Learning Outcomes

- CL01 : Recognise and apply specialised film terminology
- CL02 : Analyse, describe and interpret films via practices of close viewing and taking into account the specificities of the film medium.
- CL03 : Explain how elements of film style work together with contextual factors to shape meaning and create an experience for the viewer.

### Assessment Length

2000 words

### Submission notes

This assessment must be submitted as a single document

### Assessment information

3. Final Essay. Value: 50%. Word Length: 2000 words

The essay questions will be posted on Moodle. The questions will require you demonstrate your

understanding of topics studied during the course and will also require you to draw on scenes, cinematic and narrative detail from the weekly screenings. From this list of questions, you will be asked to write two 1000-word essay responses. In order to be able to formulate a response to the questions, you will need to have listened to the lectures, watched the weekly screenings and have a good understanding of the issues and concepts in the course readings.

Please see the Guidelines and Requirements below. Further advice, including essay tips, mock questions and writing samples, can be found in the Course Resources section in Moodle.

## Assessment Criteria

Essay marks will be determined according to how your written work meets the following criteria:

- Evidence that the student has explicitly answered all parts of the question
- Originality and rigour of argument. (All claims and interpretations must be supported with detailed argument. This means providing empirical evidence from the films, key historical facts and a lucid presentation of material. Please avoid presenting unsubstantiated opinion or value judgements lacking cogent argument.)
- Evidence that the student has watched the films screened during the course closely and is able to draw on specific filmic detail in their writing.
- Evidence of a detailed understanding of concepts, issues and ideas presented in the lectures and developed in the course readings.
- Capacity to engage with film as a specific medium. In other words, you must make an effort to come to terms with the formal as well as the thematic qualities of the films that you choose to write about.
- Proper punctuation, grammar and sentence structure.
- Care in matters of spelling, factual information concerning dates, names and titles and bibliographic referencing procedure (see below).

## Guidelines and Requirements

Students cannot write about the same films in both papers Submit both papers as a single document (preferably a Word file) on TURNITIN. Indicate at the top of the first page the essay question being addressed All essays must be double-spaced in 12-point font with a minimum 2cm margin on all sides. Referencing can be in either the Harvard style <http://www.salecollege.vic.edu.au/PDFs/studentinformation/bibliography.pdf> or the MLA style <https://library.westernsydney.edu.au/main/sites/default/files/pdf/citeMLA.pdf> Marks will be deducted in cases where a style has been applied inconsistently. Book, film titles and names of journals must be in italics. Titles of journal articles in inverted commas. Include at the end of each essay a list of Works Cited to indicate secondary texts used in the writing of the essay. This list must include full bibliographic details and conform to either of the two recognised styles. It



is not included in the essay word count. Although students should stick to the designated word length, essays that are (at a maximum) 10% over or under the stipulated length will not incur a penalty. Written material submitted for the Sequence Analysis or Tutorial Presentation cannot be reused in the essays as this constitutes self-plagiarism. In the questions, students will be asked to refer to details from films screened during the course. This includes both the weekly screenings and the films that were excerpted during the lectures. Under no circumstances should you discuss your work with another student. Similarities between papers will be immediately referred to the school's ethics officer for investigation. Evidence of plagiarism will be dealt with in accordance with university policy. Please ensure that you have read and understood this policy prior to submitting work for assessment <https://student.unsw.edu.au/plagiarism>

#### **Assignment submission Turnitin type**

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

## **General Assessment Information**

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 complete and submit one task, even if you have a total grade of over 50% from the other two assignments.

#### **Grading Basis**

Standard

#### **Requirements to pass course**

In order to pass this course all assessment tasks must be seriously attempted and submitted.

# Course Schedule

Teaching Week/Module	Activity Type	Content
Week 1 : 12 February - 18 February	Lecture	Introduction to the Course
	Screening	Do the Right Thing (Spike Lee, 1989) 125 mins.
	Tutorial	Tutorial Readings: Marilyn Fabe, 'Political Cinema: Spike Lee's Do the Right Thing,' in <i>Closely Watched Films: An Introduction to the Art of Narrative Film Technique</i> (Berkeley: University of California Press, 2004) 191-206; 'Reviews of Do the Right Thing,' in Mark Reid (ed.) <i>Spike Lee's 'Do the Right Thing'</i> (Cambridge: Cambridge University Press, 1997) 134-152.
Week 2 : 19 February - 25 February	Lecture	Mise-en-scène
	Screening	Rebel Without a Cause (Nicholas Ray, 1955) 111 mins.
	Tutorial	Tutorial Reading: Timothy Corrigan and Patricia White, 'Exploring a Material World: Mise-en-scène', in <i>The Film Experience</i> , (Boston: Bedford/St. Martin's, 2004): 42-74.
Week 3 : 26 February - 3 March	Lecture	Auteurism
	Screening	Vertigo (Alfred Hitchcock, 1958) 129 min.
	Tutorial	Tutorial Readings: David Andrews, 'No Start, No End: Auteurism and the Auteur Theory,' <i>Film International</i> , vol. 10, issue 6 (2012): pp. 37-55; Robin Wood, 'Vertigo' in <i>Hitchcock's Films Revisited</i> (New York: Columbia University Press, 1988) pp. 108-130.
Week 4 : 4 March - 10 March	Lecture	Narrative and Narration
	Screening	The Virgin Suicides (Sofia Coppola, 1999) 99 mins
	Tutorial	Tutorial Reading: David Bordwell and Kristin Thompson, 'Narrative as a Formal System', in <i>Film Art: An Introduction</i> (7th edn.) (Boston: McGraw Hill, 2004) pp. 68-76; 80-91.
Week 5 : 11 March - 17 March	Lecture	Editing and Montage
	Screening	Battleship Potemkin (Sergei Eisenstein, 1926) 82 mins
	Tutorial	Tutorial Reading: Maria Pramaggiore and Tom Wallis, 'Editing' in <i>Film: A Critical Introduction</i> (London: Pearson/Allyn and Bacon, 2006) pp. 160 - 201; Marilyn Fabe, 'The Art of Montage: Sergei Eisenstein's The Battleship Potemkin' in <i>Closely Watched Films: An Introduction to the Art of Narrative Film Technique</i> (Berkeley: University of California Press, 2004) pp 19 - 36.
Week 6 : 18 March - 24 March	Lecture	Break Week: No Classes Scheduled
Week 7 : 25 March - 31 March	Lecture	Film Sound
	Screening	The Conversation (Francis Ford Coppola, 1974) 113 mins
	Tutorial	Tutorial Reading: David Bordwell and Kristin Thompson, 'Sound in the Cinema', ch. 7 in <i>Film Art: An Introduction</i> (9th edn.), Boston: McGraw Hill, 2004: 269-298.
Week 8 : 1 April - 7 April	Lecture	Genre
	Screening	Unforgiven (Clint Eastwood, 1992) 131 mins
	Tutorial	Tutorial Reading: Thomas Schatz, 'Film Genre and the Genre Film' in Leo Braudy and Marshall Cohen (eds), <i>Film Theory and Criticism</i> (6th edn.), (New York: Oxford University Press, 2004): 691-702
Week 9 : 8 April - 14 April	Lecture	Documentary
	Screening	The Gleaners and I (France, Agnès Varda, 2000) 82 mins
	Tutorial	Tutorial Reading: Nichols, Bill, Chapter 7 'How Can We Describe the Observational, Participatory, and Performative Modes of Documentary Film?', <i>Introduction to Documentary</i> (Indiana University Press, Third edition., 2017): pp 132-158; Melissa Anderson, 'The Modest Gesture of the Filmmaker: An Interview with Agnès Varda', <i>Cineaste</i> , 26:4 (Fall 2001): pp. 24-27.
Week 10 : 15 April - 21 April	Lecture	Studying National Cinema: German Weimar Cinema of the 1920s
	Screening	M (Germany, Fritz Lang, 1931)
	Tutorial	Tutorial Reading: Anton Kaes, Chapter 1: 'Berlin, 1931' in <i>M</i> (London: BFI Publishing, 2000) pp. 18-37

## Attendance Requirements

Students are strongly encouraged to attend all classes and review lecture recordings.

## Course Resources

### Prescribed Resources

Please see the course Moodle site

### Recommended Resources

Please see the course Moodle site

## Course Evaluation and Development

We take student feedback into account when reviewing the course each year. Over the last few years, we have added topics on sound and editing in response to student feedback.

## Staff Details

Position	Name	Email	Location	Phone	Availability	Equitable Learning Services Contact	Primary Contact
Convenor	MICHELLE LANGFORD		Room 311P, Level 3 Webster Building		Email for an appointment	Yes	No
	GEORGE KO UVAROS		Room 206, Level 2 Webster Building		Email for an appointment	Yes	Yes

## Other Useful Information

### Academic Information

Due to evolving advice by NSW Health, students must check for updated information regarding online learning for all Arts, Design and Architecture courses this term (via Moodle or course information provided).

Please see: <https://www.unsw.edu.au/arts-design-architecture/student-life/resources-support/protocols-guidelines> for essential student information relating to:

- UNSW and Faculty policies and procedures;
- Student Support Services;
- Dean's List;
- review of results;

- credit transfer;
- cross-institutional study and exchange;
- examination information;
- enrolment information;
- Special Consideration in the event of illness or misadventure;
- student equity and disability;

And other essential academic information.

## 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 includes copying materials, ideas or concepts from a book, article, report or other written document, presentation, composition, artwork, design, drawing, circuitry, computer program or software, website, internet, other electronic resource, or another person's assignment without appropriate acknowledgement.
- **Inappropriate paraphrasing:** Changing a few words and phrases while mostly retaining the original information, structure and/or progression of ideas of the original 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 for the purpose of them plagiarising, 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.

The UNSW Academic Skills support offers resources and individual consultations. Students are also reminded that careful time management is an important part of study. 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 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

### **Use of AI for assessments**

As AI applications continue to develop, and technology rapidly progresses around us, we remain committed to our values around academic integrity at UNSW. Where the use of AI tools, such as ChatGPT, has been permitted by your course convener, they must be properly credited and your submissions must be substantially your own work.

In cases where the use of AI has been prohibited, please respect this and be aware that where unauthorised use is detected, penalties will apply.

[Use of AI for assessments | UNSW Current Students](#)

## **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](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, alternative submission details will be stated on your course's Moodle site. For information on how to submit assignments online via Moodle: <https://student.unsw.edu.au/how-submit-assignment-moodle>

## **Late Submission Penalty**

UNSW has a standard late submission penalty of:

- 5% per calendar day,
- for all assessments where a penalty applies,
- capped at five calendar days (120 hours) from the assessment deadline, after which a student cannot submit an assessment, and
- no permitted variation.

Students are expected to manage their time to meet deadlines and to request [Special Consideration](#) as early as possible before the deadline. Support with [Time Management is available here](#).

## **School Contact Information**

### **School of the Arts and Media**

**Location:** Room 312, Level 3 Robert Webster Building

**Opening Hours:** Monday -Friday, 9am - 5 pm

**Email:** sam@unsw.edu.au

**Phone:** +612 9385 4856

**web:** <https://www.unsw.edu.au/arts-design-architecture/our-schools/arts-media>