



UNSW

UNSW Course Outline

ARTS3064 Issues in Film Styles and Aesthetics - 2024

Published on the 23 Sep 2024

General Course Information

Course Code : ARTS3064

Year : 2024

Term : Term 3

Teaching Period : T3

Is a multi-term course? : No

Faculty : Faculty of Arts, Design and Architecture

Academic Unit : School of the Arts and Media

Delivery Mode : In Person

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

How do cinematic styles emerge? What historical, cultural and political factors underpin and give shape to this emergence? How do these factors operate at the level of aesthetic decision-making? By tracing a history of the modern cinema from the post-war period through to the

present, you will develop the advanced skills in film analysis and conceptual interpretation required to answer these questions while also locating the study of cinematic styles within an expanded field of aesthetic experimentation operating across different media, old and new.

Course Aims

This course will:

- Examine elements of film style, form, and aesthetics through the study of particular film practices.
- Explore the relationships between film history and film styles and address the relations between cultural and aesthetic histories and film practices.
- Develop advanced skills in film analysis and provide an understanding of some of the critical frameworks and methodologies used for examining questions of film style.

Course Learning Outcomes

Course Learning Outcomes
CLO1 : Analyse how style and aesthetics contribute to viewing experience and direct interpretive practices.
CLO2 : Explain the impact of cultural and institutional history on film style and aesthetics.
CLO3 : Undertake detailed analysis and interpretation of specific films using methods appropriate to film studies.
CLO4 : Apply philosophical and critical methods to the study of individual films and film practices.

Course Learning Outcomes	Assessment Item
CLO1 : Analyse how style and aesthetics contribute to viewing experience and direct interpretive practices.	<ul style="list-style-type: none">• In-Class Film Analysis Test• Research Essay
CLO2 : Explain the impact of cultural and institutional history on film style and aesthetics.	<ul style="list-style-type: none">• Seminar Presentation and Weekly Contribution• In-Class Film Analysis Test• Research Essay
CLO3 : Undertake detailed analysis and interpretation of specific films using methods appropriate to film studies.	<ul style="list-style-type: none">• Research Essay
CLO4 : Apply philosophical and critical methods to the study of individual films and film practices.	<ul style="list-style-type: none">• Seminar Presentation and Weekly Contribution• Research Essay

Learning and Teaching Technologies

Moodle - Learning Management System

Assessments

Assessment Structure

Assessment Item	Weight	Relevant Dates
Seminar Presentation and Weekly Contribution Assessment Format: Individual	15%	
In-Class Film Analysis Test Assessment Format: Individual	35%	Due Date: 07/10/2024 11:00 PM
Research Essay Assessment Format: Individual	50%	Due Date: 22/11/2024 11:00 PM

Assessment Details

Seminar Presentation and Weekly Contribution

Assessment Overview

Word length/Duration:

Description: Each week, a team of 2-3 students will introduce key concepts from the readings and connections relevant to the screening. The weekly classroom contribution assesses the quality and frequency of individual contributions to the seminar.

10 minutes per person plus questions and facilitation of discussion.

Percentage: 15%

Feedback method: Written feedback and a numerical grade via LMS.

Course Learning Outcomes

- CLO2 : Explain the impact of cultural and institutional history on film style and aesthetics.
- CLO4 : Apply philosophical and critical methods to the study of individual films and film practices.

Assessment Length

800-1000 words

Assignment submission Turnitin type

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

reports.

Generative AI Permission Level

No Assistance

This assessment is designed for you to complete without the use of any generative AI. You are not permitted to use any generative AI tools, software or service to search for or generate information or answers.

For more information on Generative AI and permitted use please see [here](#).

In-Class Film Analysis Test

Assessment Overview

Word Length/Duration: 40 minutes plus 10 minutes reading/viewing time.

Percentage: 35%

Description: 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.

Feedback method: Students receive written feedback and numerical grade via LMS.

Course Learning Outcomes

- CLO1 : Analyse how style and aesthetics contribute to viewing experience and direct interpretive practices.
- CLO2 : Explain the impact of cultural and institutional history on film style and aesthetics.

Assessment Length

1,500 words

Submission notes

Submission via TURNITIN

Assignment submission Turnitin type

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

Generative AI Permission Level

No Assistance

This assessment is designed for you to complete without the use of any generative AI. You are not permitted to use any generative AI tools, software or service to search for or generate information or answers.

For more information on Generative AI and permitted use please see [here](#).

Research Essay

Assessment Overview

Word length/Duration: 2000 words

Description: Students will research and write an essay based on a prescribed essay question.

Percentage: 50%

Feedback method: Marking rubric, numerical grade.

Course Learning Outcomes

- CLO1 : Analyse how style and aesthetics contribute to viewing experience and direct interpretive practices.
- CLO2 : Explain the impact of cultural and institutional history on film style and aesthetics.
- CLO3 : Undertake detailed analysis and interpretation of specific films using methods appropriate to film studies.
- CLO4 : Apply philosophical and critical methods to the study of individual films and film practices.

Assessment Length

2000 - 2500 words

Assessment information

Please see the course Moodle site for essay questions and assessment criteria.

Assignment submission Turnitin type

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

Generative AI Permission Level

No Assistance

This assessment is designed for you to complete without the use of any generative AI. You are not permitted to use any generative AI tools, software or service to search for or generate information or answers.

For more information on Generative AI and permitted use please see [here](#).

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 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 lectures and seminars to be regarded as having fulfilled the attendance requirements of the course. A roll will be taken during class.

Grading Basis

Standard

Course Schedule

Teaching Week/Module	Activity Type	Content
Week 1 : 9 September - 15 September	Screening	Paisà (Roberto Rossellini, 1946, 144 mins.)
	Seminar	Introduction to the seminar
	Reading	George Kouvaros, "We Do Not Die Twice": Realism and Cinema, in Sage Handbook of Film Studies, ed. James Donald and Michael Renov (London: Sage Publications, 2008); André Bazin, 'The Ontology of the Photographic Image', in What Is Cinema? (Berkeley: University of California Press, 1967); Ivone Margulies, 'Bodies Too Much' in Rites of Realism. Ivone Margulies (Durham: Duke University Press, 2003) read pp. 1-11 only
Week 2 : 16 September - 22 September	Screening	Umberto D, Vittorio De Sica, 1952, 89 mins
	Seminar	De Sica and Neorealist Duration
	Reading	Readings: André Bazin, 'De Sica: Metteur en Scène', 'Umberto D: A Great Work' in What is Cinema? Vol. 2; (Berkeley: University of California Press, 1971); András Bálint Kovács, 'Theorizing Modernism', in Screening Modernism: European Art Cinema, 1950-1980 (Chicago: University of Chicago Press, 2007).
Week 3 : 23 September - 29 September	Screening	Journey to Italy, Robert Rossellini, 1953, 80 mins
	Seminar	The Mysteries of Place: Rossellini and Naples
	Reading	Readings: Laura Mulvey, 'Satellites of Love', Sight and Sound vol. 10 issue 12 (December 2000); Peter Bondanella, 'Viaggio in Italia: Ingrid Bergman and a New Cinema of Psychological Introspection', in The Films of Roberto Rossellini (Cambridge: Cambridge University Press, 1993); Tag Gallagher, 'Voyage in Italy', in The Adventures of Roberto Rossellini (New York: Da Capo, 1998).
Week 4 : 30 September - 6 October	Screening	Mamma Roma (Pier Paolo Pasolini, 1962, 106 mins.) & L'Eclisse, (Michelangelo Antonioni, 1962, 120 mins.)
	Seminar	Double Class: Pasolini and Cinematic Writing & Modernist Estrangement: Antonioni
	Reading	Readings: Sam Rohdie, 'Pasolini Fragments' in The Passion of Pier Paolo Pasolini (London: British Film Institute, 1995); Maurizio Viano, 'An Explosion of My Love for Reality' and 'Mamma Roma' in A Certain Realism: Making Use of Pasolini's Film Theory and Practice (Berkeley and Los Angeles: University of California Press, 1993). Gilberto Perez, 'The Point of View of a Stranger', in The Material Ghost: Films and Their Medium (Baltimore: John Hopkins University Press, 1998); Hamish Ford, 'Hard Clarity, Vaporous Ambiguity: The Fusion of Modernism and Realism in Antonioni's Early 1960s Films', Senses of Cinema Issue 74 (March 2015) http://sensesofcinema.com/2015/feature-articles/hard-clarity-vaporous-ambiguity-the-fusion-of-realism-and-modernism-in-antonionis-early-1960s-films-1/
Week 5 : 7 October - 13 October	Screening	Public Holiday: No class
Week 6 : 14 October - 20 October	Seminar	Break Week
Week 7 : 21 October - 27 October	Screening	Reconstruction, Theodoros Angelopoulos, 1970, 110 mins.
	Seminar	The Last Modernist: Angelopoulos
	Reading	Readings: David Bordwell, 'Modernism, Minimalism, Melancholy: Angelopoulos and Visual Style', in The Last Modernist: The Films of Theo Angelopoulos ed. Andrew Horton (Wiltshire: Flicks Books, 1997); Fredric Jameson, 'Theo Angelopoulos: The Past as History, the Future as Form', in The Last Modernist: The Films of Theo Angelopoulos ed. Andrew Horton (Wiltshire: Flicks Books, 1997).
Week 8 : 28 October - 3 November	Screening	A Woman Under the Influence, John Cassavetes, 1974, 155 mins.
	Seminar	Where Does It Happen? Cinema at the Breaking Point
	Reading	Readings: George Kouvaros, 'Before the Scene and After It Has Finished', in Where Does It Happen? John Cassavetes and Cinema at the Breaking Point (Minneapolis: University of Minnesota Press, 1998); Nicole Brenez, "Die For Mr Jensen: Cassavetes' A Woman Under the Influence", Senses of Cinema 16 (September–October 2001) http://www.sensesofcinema.com/contents/01/16/cassavete_s_jensen.html
Week 9 : 4 November - 10 November	Screening	À Nos Amours, Maurice Pialat, 1983, 95 mins.
	Seminar	Pialat and Affect
	Reading	Readings: Ginette Vincendeau, 'Therapeutic Realism: Maurice Pialat's A nos amours', in French Films: Texts and Contexts edited by Susan Hayward and

		Ginette Vincendeau (London: Routledge, 1989), 257-268; Marja Warehime, 'Introduction' and 'Family Portraits II' in Maurice Pialat (Manchester: Manchester University Press, 2006); Fergus Daly, 'Maurice Pialat: A Cinema of Surrender,' Rouge 1 (June 2003) http://www.rouge.com.au/1/pialat.html
Week 10 : 11 November - 17 November	Screening	Werckmeister Harmonies (Béla Tarr, 2000, 145 mins.)
	Seminar	The Time After: Béla Tarr
	Seminar	Readings: András Bálint Kovács, 'Chapter 4: The Tarr Style in Evolution' and 'Chapter 5: Narration in the Tarr Films,' in <i>The Cinema of Béla Tarr</i> (London and New York: Wallflower Press, 2013); Additional Reading: Jacques Rancière, 'Béla Tarr: The Poetics and the Politics of Fiction,' in Tiago de Luca and Nuno Barbados Jorge eds. <i>Slow Cinema</i> (Edinburgh: Edinburgh University Press, 2015).

Attendance Requirements

You must attend a minimum of 80% of lectures and seminars to be regarded as having fulfilled the attendance requirements of the course. A roll will be taken in class. Failure to meet the minimum attendance requirement will result in an Unsatisfactory Fail (UF) for the course regardless of performance on assessment tasks or other requirements for the course.

Course Resources

Prescribed Resources

Films screened as part of the course are available as digital files in Moodle. All required readings for this course are available via the Leganto link in Moodle.

Recommended Resources

Additional readings

Dudley Andrew. *André Bazin* (New York: Oxford University Press, 1978)

Dudley Andrew. *Film in the Aura of Art* (Princeton, NJ: Princeton University Press, 1984)

Dudley Andrew. (ed) *Opening Bazin: Postwar Film Theory and its Afterlife* (Oxford: Oxford University Press, 2011)

André Bazin. *Bazin at Work: Major Essays and Reviews From the Forties and Fifties*, translated Alain Piette and Bert Cardullo (New York and London: Routledge, 1997)

André Bazin. 'The Myth of Monsieur Verdoux,' in *What is Cinema?* Vol. II.

Roland Barthes. *Camera Lucida*. (New York: Hill and Wang, 1980)

Leo Charney and Vanessa R. Schwartz, Introduction in *Cinema and the Invention of Modern Life*,

ed. Leo Charney and Vanessa R. Schwartz (Berkeley and Los Angeles: University of California Press, 1995)

Serge Daney. 'The Screen of Fantasy (Bazin and Animals)', in Ivone Margulies ed. *Rites of Realism* (Duke University Press, 2003)

Mary Ann Doane. *The Emergence of Cinematic Time: Modernity, Contingency, the Archive* (Cambridge, Mass. and London: Harvard University Press, 2002)

Jean Narboni. 'André Bazin's Style', *Wide Angle* vol. 9 no. 4 1987. (Special issue on Bazin)

Michael Renov, *The Subject of Documentary* (Minneapolis: University of Minnesota Press: 1994)

Catherine Russell. *Narrative Mortality: Death, Closure and New Wave Cinemas* (Minneapolis: University of Minnesota Press, 1995)

Karl Schoonover. *Brutal Vision: The Neorealist Body in Postwar Italian Cinema* (Minneapolis: University of Minnesota Press, 2012)

Noa Steimatsky, *Italian Locations: Reinhabiting the Past in Postwar Cinema* (Minneapolis: University of Minnesota Press, 2008)

On the library website, you can also find a list of useful electronic resources for film:

<http://subjectguides.library.unsw.edu.au/content.php?pid=28489&sid=208064>

Course Evaluation and Development

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

Staff Details

Position	Name	Email	Location	Phone	Availability	Equitable Learning Services Contact	Primary Contact
Convenor	George Kouvaros				By appointment	Yes	Yes

Other Useful Information

Academic Information

For essential student information relating to:

- UNSW and Faculty policies and procedures;
- Student Support Services;
- Student equity and disability;
- Special Consideration in the event of illness or misadventure;
- Examination information;
- Review of results;

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

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

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://>

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](#).

Important note: UNSW has a “fit to sit/submit” rule, which means that if you sit an exam or submit a piece of assessment, you are declaring yourself fit to do so and cannot later apply for Special Consideration. This is to ensure that if you feel unwell or are faced with significant circumstances beyond your control that affect your ability to study, you do not sit an examination or submit an assessment that does not reflect your best performance. Instead, you should apply for Special Consideration as soon as you realise you are not well enough or are otherwise unable to sit or submit an assessment.

School-specific Information

Use of Recording Devices

"To protect privacy and intellectual property, the School of the Arts and Media prohibits the use of recording devices in class (including live translation apps) without the explicit permission of the tutor and other class members. Doing so will be considered a breach of the UNSW Code of Conduct and Values."

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>