# MAS 304

## Screens, Images, Ideas

MQC1 Day 2014

*Dept of Media, Music & Cultural Studies*

# Contents

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# General Information

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By Appointment

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Credit points
3

Prerequisites
39cp

Corequisites

Co-badged status

Unit description
This unit analyses issues in film culture by screenings of fictional and non-fictional films (and/
or television texts) from a range of countries. Typical topics covered include: the
transformation of 1960s New Hollywood into contemporary Hollywood; film and other media;
cult/exploitation cinema; the concept of independent cinema; national cinemas; the relation of
philosophical-cultural concepts to film.

## Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are
available at https://www.mq.edu.au/study/calendar-of-dates

# Learning Outcomes

On successful completion of this unit, you will be able to:

Understand the main debates that pertain to some specific sub-regions of Film Studies

Develop an expanded historical knowledge of (mainly) post 1950s film and film theory

Interpret and analyse a wide range of recent film-cultural theories and practices of
filmmaking

Produce and communicate work in a manner consistent with accepted academic standards in written and spoken forms

Develop skills in film-critical research and film-textual analysis

Evaluate and appreciate different stylistic modes of writing about films

# Assessment Tasks

| Name | Weighting | Due |
| --- | --- | --- |
| Oral Presentation | 10% | Ongoing |
| First Film Log | 20% | 24th April |
| Second Film Log | 20% | 6th June |
| Final Assignment | 40% | 20th June |
| Tutorial Participation | 10% | Ongoing |

## Oral Presentation

Due: **Ongoing**
Weighting: **10%**

In groups of two or three students are required to present an oral film review/dialogue (in the style of Margaret Pomeranz and David Stratton's *At the Movies* on ABC1, 9:30pm Thursdays). You will not only be required to give your own personal review of the film in question but also to contextualise the film (as part of film history), relate it to other films (perhaps from that country or filmmaker) and also show a few important clips to demonstrate the points you are making. Be sure to communicate with your tutor about AV requirements. Each presentation should go for a maximum of 15 minutes.

**Assessment Criteria:** You will be assessed on your:

1.   Oral presentation and communication skills

2.   Evidence of structure and preparation

3.   Performance and audience engagement

4.   Creativity

5.   Ability to contextualise the film as part of:

a.   Film history

b. That specific filmmaker's body of work

6. Ability to relate the film to one or more of the concepts that are evident in the readings.

On successful completion you will be able to:
- Understand the main debates that pertain to some specific sub-regions of Film Studies
- Develop an expanded historical knowledge of (mainly) post 1950s film and film theory
- Interpret and analyse a wide range of recent film-cultural theories and practices of filmmaking
- Produce and communicate work in a manner consistent with accepted academic standards in written and spoken forms
- Evaluate and appreciate different stylistic modes of writing about films

# First Film Log

Due: **24th April**
Weighting: **20%**

Students must choose five films from weeks 1-6 of the course and select one scene from each film to analyse. Each entry should be 250-300 words in length (maximum 1500 words in total). To be submitted through Turnitin.

**Assessment Criteria:** You will be assessed on your ability to write clearly and coherently and discuss one or more aspects of film style (such as mise-en-scene, sound, cinematography, etc), narrative or characterisation of your chosen scene and illustrate how this relates to the film as a whole. Please make sure your work is well structured.

On successful completion you will be able to:
- Understand the main debates that pertain to some specific sub-regions of Film Studies
- Develop an expanded historical knowledge of (mainly) post 1950s film and film theory
- Interpret and analyse a wide range of recent film-cultural theories and practices of filmmaking
- Produce and communicate work in a manner consistent with accepted academic standards in written and spoken forms
- Evaluate and appreciate different stylistic modes of writing about films

# Second Film Log

Due: **6th June**
Weighting: **20%**

Students must choose five films from weeks 7-12 of the course and select one scene from each film to analyse. Each entry should be 250-300 words in length (maximum 1500 words in total). To be submitted through Turnitin.

**Assessment Criteria:** You will be assessed on your ability to write clearly and coherently and discuss one or more aspects of film style (such as mise-en-scene, sound, cinematography, etc), narrative or characterisation of your chosen scene and illustrate how this relates to the film as a whole. Please make sure your work is well structured.

On successful completion you will be able to:
- Understand the main debates that pertain to some specific sub-regions of Film Studies
- Develop an expanded historical knowledge of (mainly) post 1950s film and film theory
- Interpret and analyse a wide range of recent film-cultural theories and practices of filmmaking
- Produce and communicate work in a manner consistent with accepted academic standards in written and spoken forms
- Evaluate and appreciate different stylistic modes of writing about films

# Final Assignment

Due: **20th June**
Weighting: **40%**

A 2000 word research essay. Topics will be distributed in class and on iLearn well in advance of the due date. To be submitted through Turnitin.

**Assessment Criteria:**

You will be assessed on a number of criteria including:

- Evidence of research and **reading** (critical engagement with our specific curriculum: films, lectures, tutorials readings).
- Demonstrate **further research** beyond the course (minimum of 5 further articles/ monographs)
- Demonstrate **critical engagement** with some of the **central concepts and theory** of the course and be able to apply these to your film examples.
- Present a clearly **structured** paper and well-supported **argument**.
- Adequate **referencing**.

On successful completion you will be able to:

- Understand the main debates that pertain to some specific sub-regions of Film Studies
- Develop an expanded historical knowledge of (mainly) post 1950s film and film theory
- Interpret and analyse a wide range of recent film-cultural theories and practices of filmmaking
- Produce and communicate work in a manner consistent with accepted academic standards in written and spoken forms
- Develop skills in film-critical research and film-textual analysis
- Evaluate and appreciate different stylistic modes of writing about films

## Tutorial Participation

Due: **Ongoing**
Weighting: **10%**

Students are expected to attend, be punctual for and participate in at least **80%** of all lectures and tutorials to pass the unit. You must notify your tutor as soon as possible if you believe you may be absent at any stage and should provide your tutor with evidence of a medical or personal emergency. You will be expected to participate in class discussions as much as possible and you must come prepared to every tutorial having:

a) closely read the required readings

b) attended the screening and lecture


On successful completion you will be able to:
- Understand the main debates that pertain to some specific sub-regions of Film Studies
- Interpret and analyse a wide range of recent film-cultural theories and practices of filmmaking
- Produce and communicate work in a manner consistent with accepted academic standards in written and spoken forms
- Develop skills in film-critical research and film-textual analysis

# Delivery and Resources

## Classes

The unit consists of a 4 hour face-to-face teaching block each week. This block will usually consist of; 1 x 1 hour tutorial, 1 x 2 hour screening and 1 x 1 hour lecture. Attendance and participation in weekly tutorials will account for 15% of a student's final grade.

The timetable for classes can be found on the MQC Student Portal at: http://student.mqc.edu.au/

## Required and Recommended Texts and/or Materials

The required readings for the course will contained in the MAS304 Unit Reader which can be

purchased from the Co-op Bookshop on Phillip St. Additional recommended readings can be found on the unit iLearn page. A copy of all the screened films will be made available through the Library.

## Technology Used and Required

Computer (for submission of assessments), DVD player

## Learning and Teaching Activities

In order to participate fully in weekly tutorial discussions students are expected to have watched the previous week's film screening, listened to the previous week's lecture, and read the required tutorial readings contained in the MAS304 Unit Reader, familiarising themselves with the key concepts and arguments raised.

# Unit Schedule

| WEEKLY SCHEDULE: AT A GLANCE |
| --- |

| WEEK & DATE | LECTURE & SCREENING | TUTORIALS | ASSESSMENT |
| --- | --- | --- | --- |
| **Block One:** *From High-concept Hollywood to Iranian minimalism:* | | | |
| **Week 1 Aug 1** | *The Day After Tomorrow* & Rise of Cli Fi (Introductory Lecture) | *No tutorials this week* | Buy reader and start reading for Week 2's tutes |
| **Week 2 Aug 8** | Digital Technology and Political filmmaking: cinema of a stateless nation (*Turtles Can Fly*) | *See week one readings. Organise students into groups for our 'At the Movies' activity* | Start working on your film log |
| **Week 3 Aug 15** | Veiled Vision/Powerful Presences: women in Iranian cinema (*Persepolis*) | *Week two readings and expectations for presentations and other assessment items* | |

| Week | Topic | Readings | Notes |
|---|---|---|---|
| **Week 4 Aug 22** | Politics of Childhood and trafficking women (*Lilya-4-Ever*) | *Week Three readings & 'At the Movies' presentations start this week* | |
| **Block Two:***Divided Communities & Forbidden Desire* | | | |
| **Week 5 Aug 29** | Transnational Turkish Cinema & impossible homecomings: Fatih Akin's *Head On* | *Week Four Readings (presentations continue)* | |
| **Week 6 Sept 5** | Diasporic Desire & Mira Nair (*Monsoon Wedding* & *Salaam Bombay*) | *Week Five Readings (presentations continue)* | Remember: FINALISE FILM LOG – due next week |
| **Week 7 Sept 12** | Bollywood, Nationhood & cricket (*Lagaan*) | *Week Six Readings (presentations continue)* | **First film log due: Friday September 13th: post to ilearn and submit to Turnitin** |
| **MID SEMESTER BREAK** | | | |
| **Week 8 Oct 3** | Spike Lee and ethnicity (*Jungle Fever*) | *Week Seven Readings (presentations continue)* | Post peer feedback on film logs to ilearn |
| **Block Three:***Non-conformists* | | | |
| **Week 9 Oct 10** | Resisting Conformity: *Tanaka-San will not do Callistenics* | *Week Eight Readings (presentations continue)* *Final essays – expectations, criteria, how to write an abstract* | Start working on second film log |
| **Week 10 Oct 17** | Post-TV viewing & *The Wire* | *Week Nine Readings (presentations continue)* | Remember abstract for final essay due next week – don't forget to include your bibliography |
| **Week 11 Oct 24** | NITV: Beyond Good/ Should/ Bad (*The Sapphires, First Australians*) | *Week Ten Readings (presentations continue)* | **Draft Abstract due Friday October 25th (post to our ilearn forum)** |

| | | | |
|---|---|---|---|
| **Week 12 Oct 31** | New Hollywood's non-conformists and the tradition of the road *(Easy Rider)* | *Week Eleven Readings (Final Presentations this week)* | **Second Film Log Due: Friday 1st November (post to ilearn and submit Turnitin)**<br><br>Post Peer feedback on 2 of the abstracts in ilearn |
| **Week 13 Nov 7** | No lecture this week | *Week Twelve Readings*<br><br>- *Discussion of final essay – bring any final questions to tutes* | Remember Essay due next week – complete draft of final essay |
| **Week 14 Nov 14** | No lecture this week | *No tutorial – staff available for consultation* | **Final Essay due: Tuesday November 12th (Submit to Turnitin)** |

**Week One (August 1st):** *The Day After Tomorrow* **& the rise of Cli-Fi**

Promoted as 'the movie the White House doesn't want you to see', Roland Emmerich's Hollywood high-concept blockbuster, *The Day After Tomorrow* (*DAT*) uses global warming as the underlying premise to decimate Manhattan, only a few years post-September 11. Cli-Fi, short for climate-fiction, is a sub-genre of science fiction which has emerged in literature but could equally apply to a number of disaster flicks released in the last decade, Emmerich's being one of them.

In tutorials you might like to consider some of the following questions: How does 'Hollywood ecology' (Cubitt 2005: 125), evident in films like *The Day After Tomorrow*, assist in shaping our imagining of a future dominated by climate change? What kinds of stylistic and narrative conventions does Emmerich employ in this film and are they effective? What other examples of cli-fi can you think of and how do they compare to *The Day After Tomorrow*? Do you think *DAT* is an example of social problem-filmmaking or rather, a politically motivated distortion of complex scientific and political questions? Is it wrong to derive pleasure from apocalyptic catastrophe?

*Required Readings:*

Rodge Glass, (2013) *"Global Warning: the rise of Cli-Fi" in The Guardian,* May 31st, *2013.* http://www.guardian.co.uk/books/2013/may/31/global-warning-rise-cli-fi

Feil, Ken (2005) 'Conclusion', *Dying for a Laugh: Disaster Movies & the Camp Imagination*, p. 146-158.

*Recommended Readings:*

Branston, Gill. (2007) 'The Planet at the End of the World: "Event" Cinema and the

Representability of Climate Change', New Review of Film and Television Studies 5.2 (2007): 211-31.

Reusswig, Fritz. (2005). 'The International Impact of *The Day After Tomorrow*' 47.3

Sean Cubitt, 2005 'Always take the Weather: Green Media in Global Context' in his *EcoMedia* Amsterdam and New York: Rodopi,.

Jim Beckerman, May 2013, NewJersey.com, Apolcaypse Now, Hollywood Considers the End of the World, http://www.northjersey.com/arts_entertainment/209125101_Apocalypse_Now__Hollywood_considers_the_end_of_the_world.html

**Week Two (August 8th): *Digital technology & political filmmaking: 'cinema of a stateless nation'***

Lightweight digital technology has created many opportunities for political and activist filmmaking of a very different kind to that glimpsed in *The Day After Tomorrow*. Bahman Ghobadi's *Turtles Can Fly* was the first film to come out of Iraq after the American invasion. Like many Iranian films that use non-professional child actors, this film focuses on a community of Kurdish refugee children eking out a living collecting and selling abandoned land mines. They exist in a precarious space near the Turkey-Iran border. Like his earlier film, *Time for Drunken Horses*, the director, Iranian Kurd Bahman Ghobadi, populates *Turtles* with "dislocated and isolated characters whose position and physical location is contingent upon larger, unseen political forces — it is the cinema of a stateless nation [Kurdistan]" (Hamid 2005; 42).

How does a western viewer engage with a film like *Turtles Can Fly*? Is it possible to compare this film to *DAT*, or are they completely different beasts? What are their similarities? What are the transnational aspects of *Turtles*?

**Screenings:** *Turtles Can Fly* (Bahman Ghobadi, 2004)

***Required Readings:***

Hamid, R. (2006) "Panning Out for a Wider View: Iranian Cinema Beyond its Borders", *Cineaste*, Summer 2006, pp. 48-50.

Hamid, R. (2005) "The Cinema of a Stateless Nation: An Interview with Bahman Ghobadi", *Cineaste*, Summer 2005, pp. 42-45.

Ortega, V (2011) 'Digital technology, aesthetic imperfection and political film-making: Illegal bodies in motion', *Transnational Cinemas*, Volume 2 Number 1, pp. 3-19

***Recommended Readings:***

Ezra, E. & Rowden, T. (2006) *Transnational Cinema, The Film Reader*, Oxon & New York: Routledge, pp. 1-12.

Hjort, M and MacKenzie, S (eds.) (2000) *Cinema and Nation*, London and New York: Routlege, pp. 1—16

Schlesinger, P. (2000) "Sociological Scope of National Cinema" in *Cinema and Nation*, London and New

York: Routlege, pp. 19—31.

Dissanyake, W. (1998) "Issues in World Cinema" in Hill, J. & Church Gibson, P. (eds) *The Oxford Guide to Film Studie*s, Oxford: Oxford University Press, pp. 527—534.

**Week Three (August 15ᵗʰ): Veiled Vision/Powerful Presence: Women in Iranian cinema**

The concepts of 'national cinema' and 'world cinema' have been important to the promotion of non-Hollywood cinemas. Iranian cinema is one example of a national cinema that's often defined in opposition to Hollywood, but it's also classified as 'third cinema'. This week we put Iranian cinema in context but look closely at the role of women filmmakers and the representation of gender. Our main screening is the (French-funded) animation film, *Persepolis* (2007), based on the highly successful autobiographical graphic novel of the same name by Marjane Satrapi. *Persepolis* (written/directed by Satrapi and Vincent Paronnaud) won the Jury Prize at Cannes and depicts a young girl growing up in a highly volatile period of Iranian history in the 1970s and 80s and her subsequent exile to France.

How might animation acknowledge the impossibility of representation of violent events in history? How does *Persepolis* challenge the stereotypes and assumptions of Iran that we are often subjected to in the news, or even in recent films such as *Argo* (Ben Affleck, 2012)? What kind of stylistic choices do the directors/writers/ animators make in the depiction of religious extremists and other characters in the film? What factors have given rise to the increasing presence of women (both on and off-screen) in post-revolutionary Iranian cinema? Comment on the aesthetics and significance of veiling/unveiling in Iranian cinema?

***Required Readings:***

Naficy, H. (1999) "Veiled Vision/Powerful presences: women in post-revolutionary Iranian Cinema" in Issa, R. & Whitaker, S. *Life and Art: the New Iranian Cinema*, London: BFI, pp. 44—65.

Warren, K (2010) "*Persepolis*: Animation, Representation and the Power of the Personal Story," *Screen Education*, Winter 2010, Issue 58, pp. 117-23.

Quigley, M (2008) "Drawing on Experience: Animation as History in *Persepolis*," *Screen Education*, Spring 2008, Issue 51.

*Recommended Readings*:

Langford, M. (2007) "Allegory and Aesthetics of Becoming-Woman in Marziyeh Meshkini's *The Day I Became a Woman*", *Camera Obscura* 64, Volume 22, Number 1, pp. 1-41.

Dabashi, H. (2001) *Close Up: Iranian Cinema: Past, Present and Future*, London & New York: Verso, pp. 262—282

Simon, A. (2000) "*The Day I Became a Woman*" (Review), *Cinemaya* Number 50, pp. 25—26.

Dudley, Andrew (2006), 'An atlas of world cinema' in Stephanie Dennison and Song Hwee Lim (eds.),

*Remapping World Cinema: identity, culture and politics in film*, London & New York: Wallflower Press, pp. 19-29.

Croft, S (2000) "Concepts of National Cinema" in Hill, J & Gibson, P. (eds.) *The Oxford Guide to Film Studies*, pp. 385-94

Dabashi, Hamid. (2001) *Close Up: Iranian Cinema: Past, Present and Future*, London & New York: Verso, pp. 1—11.

Smith, G. (1996) "Method in Movie Madness: *Salaam Cinema*" in *Film Comment*, Volume 32, Number 4, p. 44.

Bassiri, Mariam. (1997) "Women in the Iranian Cinema" in *Art on a Podium*, September 1997.

Lahiji, S. (2002) "Chaste Dolls and Unchaste Dolls: Women in Iranian Cinema since 1979" in Tapper, R. (ed.) *The New Iranian Cinema: Politics, Representation and Identity,* London & New York: I.B. Tauris. pp. 215—226.

# Week Four (August 22<sup>nd</sup>): Politics of Childhood & Trafficking women

A number of films we have viewed in this course so far have featured child actors (eg. *Turtles Can Fly, Ten, The Day I Became a Woman* and *The Day After Tomorrow*). Our screening this week, *Lilya 4-Ever*, is about a Russian teenager abandoned by her mother and left to her own devices in decaying, post-Soviet Russia. Lilya's only friend is an angelic little boy called Volodya.

In addition to the representation of childhood/children, we also turn our attention to the trafficking of women. While not overtly didactic, *Lilya 4-Ever* was taken up by the Swedish government to educate its own population (and internationally) on the horrors of trafficking women from Eastern Europe and Russia. The director, Lukas Moodysen says that: "I wanted my film to be a train running over the audience" (Noh 2004: p. 20). Do you think he's been effective in this and what kinds of stylistic and narrative conventions does he use to do this? How does the portrayal of children (and childhood) compare to others you've seen in the course so far?

**Screening:** *Lilya 4-Ever* (Lukas Moodysen, 2003)

***Required Readings:***

Wilson, E. (2005) "Children, Emotion and Viewing in Contemporary European Film", *Screen*, 2005 46(3), pp. 329-340.

Noh, David, (2004) "Hardcore Spiritualism" *Film Journal International*, May 2003, 19-20.

Kristensen, L. (2007) "Divergent Accounts of Equivalent Narratives: Russian-Swedish Interdevochka meets Swedish-Russian Lilya 4_Ever", *Journal of Multidisciplinary International Studies*, Volume 4, Number 2, July 2007.

*Recommended Readings:*

Jones, K. M. (2003) "Lilya 4-ever: Lukas Moodysson, Sweden, 2002," *Film Comment*, volume 39, number 2, March/April 2003, 73-74.

Graffy, J. (2003) "Trading Places", *Sight and Sound*, volume 13, number 4, pp. 20-22.

**Week Five (August 29<sup>th</sup>): Transnational Turkish Cinema: Impossible Homecomings?**

This week begins our module on 'Forbidden Desire and Divided Communities'. We explore the work of German-Turkish auteur, Fatih Akin. His landmark film *Head On* starts in Hamburg and ends in Istanbul. With the Turkish diaspora in Germany numbering over 3 million, a growing body of films are being made about Turkish experiences of living in German cities. Their impact have driven some critics to claim: "that the new German film is Turkish and that 'Turkish' cultural production has the potential of salvaging 'German' culture" (Fachinger 2007, p. 243).

*Head-On* won the Golden Bear at the Berlin Film Festival and the European film of the year in 2004. It has elements of melodrama glimpsed in many Turkish films but this film also exudes a raw kinetic energy. The story centres on two second-generation Turks living in Hamburg, Cahit and Sibel, and their marriage of convenience. How is their experience of 'exile' or 'diaspora' in a 'foreign' country contrasted to the characters we saw earlier in *Turtles Can Fly* and *Lilya-4-Ever*? What might a European cinema that includes Turkish productions look like? What role does music play in this film?

**Screening:** *Head-On* (Fatih Akin, 2004) with excerpts from *Im July* (Fatih Akin, 2001), *Edge of Heaven* (Fatih Akin, 2007), *Kebab Connection* (Anno Saul, 2004)

**_Required Readings_:**

Berghahn, D. (2006) "No place like home? Or impossible homecomings in the films of Fatih Akin", *New Cinema: Journal of Contemporary Film*, Volume 4, #3, pp. 141-157.

Isenberg, N. (2011) "Fatih Akin's Cinema of Intersections", *Film Quarterly*, Vol. 64, # 4, (Summer 2011), pp. 53-61.

*Recommended Readings:*

Petek, P. (2007) "Enabling Collisions: Re-thinking multiculturalism through Fatih Akin's Gegen die Wand/ Head On", *Studies in European Cinema*, volume 4, Number 3, pp. 177-186.

Ewing, K.P. (2006) "Between Cinema and Social Work: Diasporic Turkish Women and the DisPleasures of Hybridity", *Cultural Anthropology*, Volume 21, Number 2, May 2006, pp. 265-294.

Fachinger, P. (2007) "A New Kind of Creative Energy: Yadé Kara's *Selam Berlin* and Fatih Akin's *Kurz und Schmerzlos* and *Gegen die Wand*", *German Life and Letters*, volume 60, Number 2, pp. 243-260.

Naficy, H. (2001) *An Accented Cinema: Exilic and Diasporic Filmmaking*, Princeton & Oxford: Princeton University Press, pp. 188—199.

Gokturk, D. (2002) Anyone at Home? Itinerant Identities in European Cinema of the 1990s" in *Framework: The Journal of Cinema and Media*, Volume 43, Number 2, 2002, pp. 201—212.

Gokturk, D. (2002) "Beyond Paternalism: Turkish German Traffic in Cinema", in Bergfelder, T.; Carter, E. & Gokturk, D. (eds) *The German Cinema Book*, London: BFI, pp. 248-256.

Gokturk, D. (2002) "Turkish delight - German fright: Migrant identities in transnational cinemas", in Derman, D. and Ross, K. (eds) *Mapping the Margins: Identity Politics and the Media*, London: Hampton Press.

Ceylan, N. (1999) "Ordinary Stories of Ordinary People" in *Cinemaya*, Number 43, pp. 22—23.

### Week Six (September 5th): Diasporic Desire

This week we profile the career of transnational film director Mira Nair. You may have seen her latest film, *The Reluctant Fundamentalist* (2012), that has just finished a season at Dendy. In this lecture (and tutes) we look at two of her earlier films, *Salaam Bombay!* and *Monsoon Wedding* which present two sides of India that are in stark opposition. *Salaam Bombay!* depicts a brief moment in the life a little boy, 'Chaipau' who lives on the streets and in the brothels of Bombay. In contrast *Monsoon Wedding* takes place in New Delhi when a group of middle class NRIs (non-resident Indians) from a large Punjabi family return for a wedding. *MW* became one of the highest grossing foreign films in the US and won the Golden Lion at Venice but lost the Oscar nomination to *Lagaan* (Desai 2004, 213).

To what extent do you think Nair's cinematic representation of Indian subalterns in *Salaam Bombay!* is 'touristic' and 'voyeuristic' (Naficy 2001, p. 69)?  In comparison to *Salaam Bombay*, how are societal divisions (class, gender, generational) manifested in *Monsoon Wedding*? What role does colour, lighting and sound play in representing these divisions? What does Hamid Naficy mean by the term 'accented cinema'? Do you agree with Patricia Uberoi's claim that this film was successful because it did not display the vulgarity associated with commercial Bollywood made for working class Indians (Desai 2004; p. 218)

**Screening:** *Monsoon Wedding* (Mira Nair, 2002) with excerpts from *Salaam Bombay* (Mira Nair, 1988), *Mississippi Masala* (Mira Nair, 1992) and *The Reluctant Fundamentalist* (Mira Nair 2012)

***Required Readings:***

Naficy, H. (2001) *An Accented Cinema: Exilic and Diasporic Filmmaking*, Princeton & Oxford: Princeton University Press, pp. 68—70.

Desai, J. (2004) "Conclusion: Migrant Brides, Feminist Films and Transnational Desires", *Beyond Bollywood: the Cultural Politics of South Asian Diasporic Film*, London & New York: Routledge, pp. 211-229.

*Recommended Readings:*

Capp, R. (2001) "Delhi deluge of colour and movement in Mira Nair's *Monsoon Wedding*" in *Senses of Cinema*, number 18, 2001. http://www.sensesofcinema.com/contents/01/18/monsoon_wedding.html

Apparduarai, A (1990) "Disjuncture and Difference in the Global Cultural Economy" in Featherstone, M. (ed) *Global Culture: Nationalism, Globalisation and Modernity*, London: Sage.

Macnab, G. (2002) "Henna and Cellphones" in *Sight and Sound*, Number 12, January 2002, pp. 18—20.

Karena, C. (2002) "*Monsoon Wedding*: Raining on Tradition" in *Film as Text*, pp. 117—119.

Geller, C. (2002) "Monsoon Wedding" (Review) in *Cineaste*, Fall 2002, pp. 43—44.

Dwyer, R. (2000) *All You Want is Money, All You Need is Love: Sex and Romance in Modern India*, London and New York: Cassell.

*Chapman, J. (2003) "The Challenge of Third Cinema" & "Bollywood and Beyond" in his* Cinemas of the World*, London: Reaktion Books, pp. 305—321, 322—353.*

## Week Seven (September 12th): Bollywood, Nationhood & Cricket

It has often been argued that the only thing holding the Indian nation-state together is Bollywood and cricket. The central premise of this week's screening, *Lagaan ('tax'* in Hindi*),* set at the end of the 19th century, concerns a cricket game of epic proportions between some Indian villagers and British colonials.

According to Grant Farred, how does this film articulate a 'double temporality'? And what role does the feringhee (the white woman) play in this film? Using *Lagaan* and your readings to guide you, what are some of the stylistic preoccupations of Bollywood cinema? Could Bollywood cinema be described as a 'national cinema'? Is the spectator-subject differently positioned in popular Hindi cinema in comparison to much filmmaking from 'the west'? If so, how? To what extent do you think its possible for viewers in Sydney to appreciate Bollywood films? Have you seen *Slumdog Millionaire* (Danny Boyle, 2008) and if so, how does *Lagaan* compare?

**Screening:** *Lagaan* (Ashutosh Gowarika, 2001)

***Required Readings****:*

Farred, G. (2004) "The Double Temporality of *Lagaan*: Cultural Struggle and Postcolonialism", *Journal of Sport and Social Issues, Volume* 28, Number 2, May 2004, pp. 93-114.

Vick, T. (2007) "India: All that and then Some", *Asian Cinema: A Field Guide*, New York: Harper Collins, pp. 87-93.

*Recommended Readings:*

Athique, A. (2008) "The Crossover audience: Mediated Multiculturalism and the Indian Film", *Continuum: Journal of Media & Cultural Studies*, Volume 22, Number 3, June 2008, pp. 299-311.

Apparduarai, A. (1997) "Playing with Modernity: the Decolonization of Indian Cricket" in his *Modernity at Large: Cultural Dimensions of Globalisation*, Minneapolis: University of Minnesota Press.

Naficy, H. (1996) "Theorising 'Third World' Spectatorship" in *Wide Angle*, Volume 18, Number 4, October 1996, pp. 3—26.

Madhava Prasad, M. (1998) *Ideology of the Hindi Film: A Historical Construction*, Oxford University Press: Delhi.

Munni Kabir, N. (2001) *Bollywood: The Indian Cinema Story*, London & Oxford: Pan Macmillan.

Dwyer, R. & Patel, D. (2002) *Cinema India: The Visual Culture of Hindi Film*, London: Reaktion Books.

Mishra, V (2002) *Bollywood Cinema: Temples of Desire*, London & New York: Routledge.

Brosius, C. & Butcher, M. (1999) *Image Journeys: Audio-visual Media and cultural Change in Indi*a, New Delhi, Thousand Oaks and London: Sage.

Mishra, V (2002) "Inventing Bombay Cinema" in his *Bollywood Cinema: Temples of Desire*, London & New York: Routlege, pp. 1—33

** MID SEMESTER BREAK **

**Week Eight (October 3$^{rd}$): Spike Lee & ethnicity**

This week continues our exploration of 'divided communities and forbidden desire'. We look at the work of one of the US's most prolific directors, Spike Lee. Spike Lee's films are often viewed as controversial not only in their representation of ethnicity, but also in the way that gender and ethnicity intersect. Why do Lee's films provoke such controversy? Do you agree with Saltman's views about *Jungle Fever* in your 3$^{rd}$ reading for this week?

**Screening:** Jungle Fever (Spike Lee, 1991), with excerpts from his *She's Gotta Have it* (1986) and *Do the Right Thing* (1989).

*Required Readings:*

Denzin, N. (1992) "Do the Right Thing: Race in the USA " in *Images of Postmodern Society: Social Theory and Contemporary Cinema*, Sage Publications, pp. 125-136

Diawara, M. (2000) "Black America Cinema: The New Realism" in *Film and Theory: An Anthology*, Stam, R & Miller, T pp. 236-256

Saltman, B (1991) "*Jungle Fever* (review)" in *Film Quarterly*, vol. 45, # 2, Winter, pp. 37-41.


*Recommended Readings:*

Johnson, V.E. (1992) "Do The Right Thing", *Film Quarterly* Vol. 43, No.2, Winter 1989/90, 35-40

hooks, bell (1996) *Reel to real: race, sex, and class at the movies*, New York, NY: Routledge.

Dyer, R. (1997) *White*, London: New York: Routledge.


## Week Nine (October 10th): Resisting conformity: *Tanaka-San will not do callistenics*

This week we begin our final module on non-conformists. We'll be hearing from doco-maker Maree Delofski and seeing her film, *Tanaka-san will not do callistenics* (2008). In this lecture and tutorial we'll be exploring the doco-subject/filmmaker relationship, the perils and triumphs of shoe-string-budget filmmaking and also how this informs style, production and subject matter. This is also the first doco-feature Delofski embarked on without receiving a pre-sale from a broadcaster or government film body.

The subject of Delofski's film is 63-year-old Tanaka Testuro who was dismissed from his job in Japan more than 30 years ago for refusing to do his morning callistenics. "Tanaka has been singing as a form of protest, every morning at the entrance to the company factory ever since. In his signature cowboy hat and guitar, with no mobile phone, internet or facebook, Tanaka continues his struggle and demands an apology and re-instatement every year."

**Screening:** *Tanaka-san will not do callistenics* (Maree Delofski, 2008), and *Julian* (Matthew Moore, 2012)

Delofski, M, 2009, 'Dreaming a Connection - Reflections on the Documentary Subject/Filmmaker Relationship', *Scan*, 6/3 December 2009, http://scan.net.au/scan/journal/display.php?journal_id=143

**See the website for the film:** www.tanakafilm.com


## Week Ten (October 17th): Post-TV viewing & *The Wire* (episode one & episode on media)

With its complex narratives and impenetrable lingo, David Simon's series of *The Wire* (HBO 2002-2008) has been described as "a challenging and serious piece of contemporary art" much more suited to post-TV viewing (Sharma 2011) which subverts the usual consumption of TV. The director, David Simon, who worked as a journalist before producing TV, doesn't believe in pandering to audience expectation. "F&^%ck the average audience", he once said in an interview.  Sharma argues that *The Wire* is different to other recent TV series which have received cult following (*The Sopranos*, *Six Feet Under*) because of 'the intellectual demands of the series, especially its sociologically driven analysis of contemporary urban society. In this respect, the show has been of interest not just to television studies scholars, but to academics from very diverse fields of study.' How is *The Wire* 'more real than reality' and 'an open textual machine'? What is the film's explicit political agenda? How is race an absent presence in the film?

***Required Reading:***

Ash Sharma, 2011. "Editorial: *'All the pieces matter'* – introductory notes on *The Wire*" in "The Wire Files" issue of *Dark Matter: In the ruins of Imperial Culture*, http://www.darkmatter101.org/site/category/journal/issues/4-the-wire/

Oliver Burkeman, 2009, "Arrogant? Moi?" Interview with David Simon in The Guardian, 28 March 2009. http://www.guardian.co.uk/media/2009/mar/28/david-simon-the-wire-interview

Please have a look at the other essays in this issue of *Dark Matter*: http://www.darkmatter101.org/site/category/journal/issues/4-the-wire/

**Week Eleven (October 24th): NITV - beyond good/should/bad?**

This week we look at the National Indigenous Television (NITV) and the role that it's played in nurturing young talent and in providing alternative viewing options to our public and commercial broadcasters. NITV emerged out of twenty years of a successful but highly dispersed grass-roots, community-based media system that had regional control.

In tutes and lectures, we will look at questions such as, how can Indigenous media play a greater role in the Australian public sphere? Can locally controlled media offer national narratives? Where does industry development begin and end? We'll also examine some of the issues that Therese Davis raises in her short paper on the way in which students regard indigenous films.

**Screening:** *The Sapphires* (Wayne Blair, 2011) with excerpts from *First Australians* (Rachel Perkins, SBS TV, 2008), *Redfern Now* (ABC TV 2012), *Mabo* (Rachel Perkins, 2008), *Radiance* (Rachel Perkins, 1998) and *Green Bush* (Warwick Thornton, 2005)

***Required Readings:***

Davis, T., 2010, "Beyond good/should/bad: teaching Australian Indigenous film and television", *Continuum: Journal of Media and Cultural Studies [P]*, vol 24, issue 5, October 2010, Routledge, United Kingdom, pp. 799-804.

Rennie, E. and Featherstone, D. 2008, "The potential diversity of things we call TV': Indigenous community television, self-determination and NITV". *Media International Australia* (129). pp. 52-66.

*Recommended Readings:*

Inge Kral, 2010, "Plugged in: Remote Australian Indigenous Youth and Digital Culture", Australian National University, CAEPR Working Paper No. 69/2010

Langton, M. (1993) *"Well, I heard it on the radio and I saw it on the television ...": an essay for the Australian Film Commission on the politics and aesthetics of filmmaking by and about Aboriginal people and things,* North Sydney, NSW: Australian Film Commission.

**Week Twelve (October 31st): New Hollywood's non-conformists and the tradition of the road**

Many of the films we've looked at in MAS304 so far are road movies of sorts (*Ten, Day After Tomorrow, Head On, Lilya-4-Ever, The Sapphires*). Our final week examines new Hollywood's tradition of the road and we look at Dennis Hopper's boy's-own-adventure, *Easy Rider*.

**Screening**: *Easy Rider* (Dennis Hopper, 1969)

***Required Readings:***

Barbara Klinger, "Landscaping the Nation: The Road to Dystopia in Easy Rider," in Steven Cohan and Ina Rae Hark, ed., *The Road Movie Book* (London: Routledge, 1997): 179-203

*Recommended Readings:*

Dennis Hopper, "Midsection '68/'88," *Film Comment* 24, 4 (1988): 31.

L. M. Kit Carson, "*Easy Rider*: A Very American Thing," *Evergreen Review* 13, 72 (November 1969): 24, 26-27, 70-72.

Lee Hill, Easy Rider (London: BFI, 1996): 8-15, 66-73.

Chris Hugo, "Easy Rider and Hollywood in the '70s," Movie 32 (1986): 67-71.

Paul Warshow, "Easy Rider," Sight and Sound (Winter 1969/1970): 36-38.

David Cook, Lost Illusions: American Cinema in the Shadow of Watergate and Vietnam 1970-1979 (Berkeley: Univ. of California Press, 2000): 67-72, 133, 156-157.

Thomas Elsaesser, "The Pathos of Failure: American Films in the 70s: Notes on the Unmotivated Hero" Monogram 6 (1975): 13-19.

# Policies and Procedures

Macquarie University policies and procedures are accessible from Policy Central. Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy http://mq.edu.au/policy/docs/academic_honesty/policy.html

Assessment Policy  http://mq.edu.au/policy/docs/assessment/policy.html

Grading Policy http://mq.edu.au/policy/docs/grading/policy.html

Grade Appeal Policy http://mq.edu.au/policy/docs/gradeappeal/policy.html

Grievance Management Policy http://mq.edu.au/policy/docs/grievance_management/policy.html

Disruption to Studies Policy http://www.mq.edu.au/policy/docs/disruption_studies/policy.html *The Disruption to Studies Policy is effective from March 3 2014 and replaces the Special Consideration Policy.*

In addition, a number of other policies can be found in the Learning and Teaching Category of Policy Central.

## Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: https://students.mq.edu.au/support/student_conduct/

## Grades

Macquarie University uses the following grades in coursework units of study:


· HD - High Distinction

· D - Distinction

· CR - Credit

· P - Pass

· F – Fail


Grade descriptors and other information concerning grading are contained in the Macquarie

University Grading Policy which is available at:


http://www.mq.edu.au/policy/docs/grading/policy.html


For further information, please refer to the following link:

http://universitycouncil.mq.edu.au/legislation.html

## Grade Appeals and Final Examination Script Viewing

If, at the conclusion of the unit, you have performed below expectations, and are considering lodging an appeal of grade and/or viewing your final exam script please refer to the following website which provides information about these processes and the cut off dates in the first instance. Please read the instructions provided concerning what constitutes a valid grounds for appeal before appealing your grade.

http://www.city.mq.edu.au/reviews-appeals.html

## Attendance at Macquarie City Campus

All Students are required to attend at least 80% of the scheduled course contact hours each Session.  Additionally Macquarie City Campus monitors the course progress of international students to ensure that the student complies with the conditions of their visa relating to attendance.

This minimum level of attendance includes all lectures and tutorials. Tutorial attendance will be recorded weekly.  If any scheduled class falls on a public holiday this will be rescheduled as advised by your Lecturer. Attendance at any mid-Session or in-class test is compulsory unless otherwise stated.

Unavoidable non-attendance due to illness or circumstances beyond your control must be supported by appropriate documentation to be considered for a supplementary test.  Other non-attendance will obtain zero for the test. You should refer to the section below on Special Consideration for more details about this.

# Student Support

Macquarie University provides a range of support services for students. For details, visit http://students.mq.edu.au/support/

## Learning Skills

Learning Skills (mq.edu.au/learningskills) provides academic writing resources and study strategies to improve your marks and take control of your study.

- Workshops
- StudyWise
- Academic Integrity Module for Students
- Ask a Learning Adviser

# Student Services and Support

Students with a disability are encouraged to contact the Disability Service who can provide appropriate help with any issues that arise during their studies.

# Student Enquiries

For all student enquiries, visit Student Connect at ask.mq.edu.au

## Student Support at Macquarie City Campus

Students who require assistance are encouraged to contact the Student Services Manager at Macquarie City Campus. Please see reception to book an appointment.

Macquarie University provides a range of Academic Student Support Services. Details of these services can be accessed at http://students.mq.edu.au/support/

At any time students (or groups of students) can book our Student Advising rooms on Level 6 by emailing info@city.mq.edu.au with a day and time and nominated contact person. There are additional student study spaces available on Level 1.

Macquarie University Campus Wellbeing also has a presence on the City Campus each week. If you would like to make an appointment, please email info@city.mq.edu.au or visit their website at: http://www.campuslife.mq.edu.au/campuswellbeing

StudyWISE provides:

· Online learning resources and academic skills workshops http://www.mq.edu.au/learning_skills


· Personal assistance with your learning & study related questions

# IT Help

For help with University computer systems and technology, visit http://informatics.mq.edu.au/help/.

When using the University's IT, you must adhere to the Acceptable Use Policy. The policy applies to all who connect to the MQ network including students.

## IT Help at Macquarie City Campus


If you wish to receive IT help, we would be glad to assist you at http://informatics.mq.edu.au/help/ or call 02 9850-4357.


When using the university's IT, you must adhere to the Acceptable Use Policy. The policy applies to all who connect to the MQ network including students and it outlines what can be done.

Students must use their Macquarie University email addresses to communicate with staff as it is University policy that the University issued email account is used for official University communication.

Students are expected to act responsibly when utilising Macquarie City Campus IT facilities. The following regulations apply to the use of computing facilities and online services:

· Accessing inappropriate web sites or downloading inappropriate material is not permitted.

· Material that is not related to coursework for approved unit is deemed inappropriate.

· Downloading copyright material without permission from the copyright owner is illegal, and strictly prohibited. Students detected undertaking such activities will face disciplinary action, which may result in criminal proceedings.

Non-compliance with these conditions may result in disciplinary action without further notice.

If you would like to borrow headphones for use in the Macquarie City Campus computer labs (210, 307, 311, 608) at any point, please ask at Level 2 Reception. You will be required to provide your MQC Student ID card.  This will be held as a deposit while using the equipment.

For assistance in the computer labs, please see a Lab Demonstrator (usually they can be found in Lab 311, otherwise ask at Level 2 Reception).

# Graduate Capabilities

## Capable of Professional and Personal Judgement and Initiative

We want our graduates to have emotional intelligence and sound interpersonal skills and to demonstrate discernment and common sense in their professional and personal judgement. They will exercise initiative as needed. They will be capable of risk assessment, and be able to handle ambiguity and complexity, enabling them to be adaptable in diverse and changing environments.

This graduate capability is supported by:

### Learning outcomes

- Understand the main debates that pertain to some specific sub-regions of Film Studies
- Evaluate and appreciate different stylistic modes of writing about films

## Assessment tasks

- First Film Log
- Second Film Log
- Final Assignment
- Tutorial Participation

# Commitment to Continuous Learning

Our graduates will have enquiring minds and a literate curiosity which will lead them to pursue knowledge for its own sake. They will continue to pursue learning in their careers and as they participate in the world. They will be capable of reflecting on their experiences and relationships with others and the environment, learning from them, and growing - personally, professionally and socially.

This graduate capability is supported by:

## Learning outcomes

- Understand the main debates that pertain to some specific sub-regions of Film Studies
- Develop an expanded historical knowledge of (mainly) post 1950s film and film theory
- Interpret and analyse a wide range of recent film-cultural theories and practices of filmmaking
- Produce and communicate work in a manner consistent with accepted academic standards in written and spoken forms
- Develop skills in film-critical research and film-textual analysis
- Evaluate and appreciate different stylistic modes of writing about films

## Assessment tasks

- Final Assignment
- Tutorial Participation

# Discipline Specific Knowledge and Skills

Our graduates will take with them the intellectual development, depth and breadth of knowledge, scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary solutions to problems.

This graduate capability is supported by:

## Learning outcomes

- Understand the main debates that pertain to some specific sub-regions of Film Studies
- Develop an expanded historical knowledge of (mainly) post 1950s film and film theory
- Interpret and analyse a wide range of recent film-cultural theories and practices of filmmaking
- Develop skills in film-critical research and film-textual analysis
- Evaluate and appreciate different stylistic modes of writing about films

## Assessment tasks

- Oral Presentation
- First Film Log
- Second Film Log
- Final Assignment
- Tutorial Participation

# Critical, Analytical and Integrative Thinking

We want our graduates to be capable of reasoning, questioning and analysing, and to integrate and synthesise learning and knowledge from a range of sources and environments; to be able to critique constraints, assumptions and limitations; to be able to think independently and systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:

## Learning outcomes

- Understand the main debates that pertain to some specific sub-regions of Film Studies
- Develop an expanded historical knowledge of (mainly) post 1950s film and film theory
- Interpret and analyse a wide range of recent film-cultural theories and practices of filmmaking
- Produce and communicate work in a manner consistent with accepted academic standards in written and spoken forms
- Develop skills in film-critical research and film-textual analysis
- Evaluate and appreciate different stylistic modes of writing about films

## Assessment tasks

- Oral Presentation
- First Film Log
- Second Film Log
- Final Assignment

# Problem Solving and Research Capability

Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

## Learning outcomes

- Understand the main debates that pertain to some specific sub-regions of Film Studies
- Develop an expanded historical knowledge of (mainly) post 1950s film and film theory
- Interpret and analyse a wide range of recent film-cultural theories and practices of filmmaking
- Produce and communicate work in a manner consistent with accepted academic standards in written and spoken forms
- Develop skills in film-critical research and film-textual analysis
- Evaluate and appreciate different stylistic modes of writing about films

## Assessment tasks

- Final Assignment
- Tutorial Participation

# Creative and Innovative

Our graduates will also be capable of creative thinking and of creating knowledge. They will be imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

## Learning outcomes

- Produce and communicate work in a manner consistent with accepted academic standards in written and spoken forms
- Develop skills in film-critical research and film-textual analysis
- Evaluate and appreciate different stylistic modes of writing about films

## Assessment tasks

- Oral Presentation
- Tutorial Participation

# Effective Communication

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

## Learning outcomes

- Understand the main debates that pertain to some specific sub-regions of Film Studies
- Develop an expanded historical knowledge of (mainly) post 1950s film and film theory
- Interpret and analyse a wide range of recent film-cultural theories and practices of filmmaking
- Produce and communicate work in a manner consistent with accepted academic standards in written and spoken forms
- Develop skills in film-critical research and film-textual analysis
- Evaluate and appreciate different stylistic modes of writing about films

## Assessment tasks

- Oral Presentation
- First Film Log
- Second Film Log
- Final Assignment
- Tutorial Participation

# Engaged and Ethical Local and Global citizens

As local citizens our graduates will be aware of indigenous perspectives and of the nation's historical context. They will be engaged with the challenges of contemporary society and with knowledge and ideas. We want our graduates to have respect for diversity, to be open-minded, sensitive to others and inclusive, and to be open to other cultures and perspectives: they should have a level of cultural literacy. Our graduates should be aware of disadvantage and social justice, and be willing to participate to help create a wiser and better society.

This graduate capability is supported by:

## Learning outcomes

- Understand the main debates that pertain to some specific sub-regions of Film Studies
- Develop skills in film-critical research and film-textual analysis
- Evaluate and appreciate different stylistic modes of writing about films

## Assessment tasks

- Oral Presentation
- First Film Log
- Second Film Log
- Final Assignment
- Tutorial Participation

## Socially and Environmentally Active and Responsible

We want our graduates to be aware of and have respect for self and others; to be able to work with others as a leader and a team player; to have a sense of connectedness with others and country; and to have a sense of mutual obligation. Our graduates should be informed and active participants in moving society towards sustainability.

This graduate capability is supported by:

## Assessment task

- Tutorial Participation

# Introduction and Aims

MAS304: *Screens, Images, Ideas* engages with some of the influential ideas, issues and theories in contemporary cinema and explores the ways in which social and political contexts impact the style, content, characters and form of film.

Each week of study integrates screenings of selected films with discussions of specific readings. The course complements and develops concepts introduced in MAS205. In this course you will be offered a series of methods for developing your analytical approach to screen texts, with a focus on some key theoretical debates in cinema over the last 30 years. These three things (film, lecture, readings) constitute our curriculum. MAS304 aims to:

- contribute to your viewing background by introducing you to films that (in many cases) may fall outside of your normal viewing;
- consider the relationship between screen theories and screen practices;
- equip you with conceptual skills for a more informed and confident engagement with a visually saturated world.
- generate discussion about film forms and the cross currents between them;
- bring you into contact with forms of essayistic writing you might not have encountered in your everyday reading on film and cultural matters
- place you in an intellectual space that prompts you to consider some  significant critical and cultural discourses that have attached to these films in the course of their cultural

lives.

From the various approaches introduced in this course you are encouraged to build up your own way of understanding films. This course has been organised as a series of four modules:

Ø **Module One (Weeks One – Four):** Politics and Filmmaking

Ø **Module Two (Weeks Five- Seven):** The New Hollywood

Ø **Module Three (Weeks Eight – Ten):** Contemporary American Cinema

Ø **Module Four (Weeks Eleven – Thirteen):** Cult Cinema

These topics are, of course, not mutually exclusive. MAS304 aims to generate debate and discussion both *within* and *across* these modules. The material presented in this course is not meant to be exhaustive but is structured to give you a taste of some of the incredibly diverse, creative and challenging work that is out there.