MAS 304

Screens, Images, Ideas

MQC2 Day 2014

Dept of Media, Music & Cultural Studies

Contents

Disclaimer

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General Information

Unit convenor and teaching staff
Unit Convenor
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By Appointment

Moderator
Catherine Simpson
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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%	5pm, 22nd August
Second Film Log	20%	5pm, 3rd October
Major Essay	40%	5pm, 17th October
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 Tuesdays). 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
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- 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: **5pm, 22nd August**
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
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- Develop skills in film-critical research and film-textual analysis
- Evaluate and appreciate different stylistic modes of writing about films

Second Film Log

Due: **5pm, 3rd October**
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
- 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

Major Essay

Due: **5pm, 17th October**
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

- 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

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

Week	Topic	Readings
Module One: Politics and Filmmaking		
Week 1 Mon 14 Jul	**Screening:** *Touch of Evil* (Orson Welles: 1958: USA: 95mins) **Lecture:** Course Introduction and Film Noir **Tutorial:** Course Introduction	There are no readings to be discussed this week.
Week 2 Mon 21 Jul	**Tutorial:** *Touch of Evil* **Screening:** *The Bicycle Thief* (Vittorio De Sica: 1948: Italy: 93 mins) **Lecture:** Italian Neo-Realism	*Touch of Evil* readings: • Peter Lev, *Transforming the Screen 1950-1959* (Berkeley: University of California Press, 2003): 229-231 • Paul Schrader, "Notes on Film Noir," in Kevin Jackson, ed., *Schrader on Schrader*, (London: Faber & Faber, 1971): 80-94 • James Naremore, *The Magic World of Orson Welles* (1989): 146-171 • Peter Wollen, "Foreign Relations, Welles and *Touch of Evil,*" *Sight & Sound* 6:10 (October 1996): 21-23
Week 3 Mon 28 Jul	**Tutorial:** *The Bicycle Thief* **Screening**: *On the Waterfront* (Elia Kazan: 1954: USA: 108mins) **Lecture:** McCarthyism and the Hollywood Blacklist	*The Bicycle Thief* readings: • Geoffrey Nowell-Smith, James Hay and Gianni Volpi, *The Companion to Italian Cinema*, (London: BFI Publishing, 1996): 44-45, 87 • Bert Cardullo, *Vittorio De Sica: Director, Actor, Screenwriter*, (Jefferson: McFarland & Company, 2002): 37-44 • Andre Bazin, "Bicycle Thief," in his *What is Cinema?* Vol. II (trans. Hugh Gray) (Berkeley: University of California Press, 2005): 47-60 • Pasquale Iannone, "The Roots of Neorealism," *Sight and Sound* 23:5 (May 2013): 56-63 • Winnington, Richard, "Bicycle Thieves," *Sight and Sound* 19:1 (March 1950): 26-28

Week 4 Mon 4 Aug	**Tutorial:** *On the Waterfront* **Screening:** *Turtles Can Fly* (Bahman Ghobadi: 2004: Iraq: 98mins) **Lecture:** Digital Technology and Political Filmmaking in the Middle East	*On the Waterfront* readings: • Leo Braudy, *On the Waterfront*, (London: BFI, 2005): 6-26, 56-59 • Brian Neve, *Elia Kazan: The Cinema of an American Outsider*, (London: I. B. Tauris, 2009): 75-93 • Lindsay Anderson, "The Last Sequence of *On the Waterfront*," *Sight and Sound* 24:3 (Winter 1955): 127-130 • Robert Hughes, "*On the Waterfront*: A defence and some letters," *Sight and Sound* 24:4 (Spring 1955): 214-216
Module Two: The New Hollywood		
Week 5 Mon 11 Aug	**Tutorial:** *Turtles Can Fly* **Screening:** *Easy Rider* (Dennis Hopper: 1969: USA: 95mins) **Lecture:** The New Hollywood Road Movie	*Turtles Can Fly* readings: • Rahul Hamid, "Panning Out for a Wider View: Iranian Cinema Beyond its Borders," *Cineaste* (Summer 2006): 48-50 • Rahul Hamid, "The Cinema of a Stateless Nation: An Interview with Bahman Ghobadi," *Cineaste* (Summer 2005): 42-45 • Vincente Rogdriguez Ortega "Digital technology, aesthetic imperfection and political film-making: Illegal bodies in motion," *Transnational Cinemas* 2:1 (2011): 3-19
Week 6 Mon 18 Aug	**Tutorial:** *Easy Rider* **Screening:** *The Graduate* (Mike Nichols: 1967: USA: 106mins) **Lecture:** The New Hollywood Youth Movie	*Easy Rider* readings: • Chris Hugo, "Easy Rider and Hollywood in the '70s," *Movie* 32 (1986): 67-71 • Lee Hill, *Easy Rider* (London: BFI, 1996): 8-15, 66-73 • Barbara Klinger, "Landscaping the Nation: The Road to Dystopia in Easy Rider," in Steven Cohan & Ina Rae Hark, eds., *The Road Movie Book* (London: Routledge, 1997): 179-203 • Dennis Hopper, "Midsection '68/'88," *Film Comment* 24:4 (1988): 31
Week 7 Mon 25 Aug	**Tutorial:** *The Graduate* **Screening:** *The Conversation* (Francis Ford Coppola: 1974: USA: 113mins) **Lecture:** The New Hollywood Cinema of Paranoia	*The Graduate* readings: • James Monaco, *The Sixties* (Berkeley: University of California Press, 2001): 182-184 • Jim Bernard, "*The Graduate*," in Jay Cardd, ed., *The A List: The National Society of Film Critics' 100 Essential Films* (New York: Da Capo Press, 2002): 138-141 • Andrew Sarris, "After *The Graduate*," *American Film* 3:9 (1978): 32-37 • David Thomson, "The Decade When Movies Mattered," *Movieline* 4:11 (August, 1993): 43-47, 90. Available at: http://movieline.com/1993/08/01/the-decade-when-movies-mattered/
Module Three: Contemporary American Cinema		

Week 8 Mon 1 Sept	**Tutorial:** *The Conversation* **Screening:** *Do the Right Thing* (Spike Lee: 1989: USA: 120mins) **Lecture:** Spike Lee and the US Independent Cinema	*The Conversation* readings: • David A. Cook, *Lost Illusions: American Cinema in the Shadow of Vietnam and Watergate*, (Berkeley: University of California Press, 2000): 197-205 • Michael Ondaatje, *The Conversations: Walter Murch and the Art of Editing Film*, (New York: Alfred A. Knopf, 2002): 155-180 • David Bordwell, Janet Staiger and Kristin Thompson, *The Classical Hollywood Cinema* (Abingdon: Routledge, 2002): 367-377
Week 9 Mon 8 Sept	**Tutorial:** *Do the Right Thing* **Screening**: *The Royal Tenenbaums* (Wes Anderson: 2001: USA: 110mins) **Lecture:** The American Smart Film	*Do the Right Thing* readings: • Roger Ebert, "The Great Movies: *Do the Right Thing*," (May, 2001) available at: http://www.rogerebert.com/reviews/great-movie-do-the-right-thing-1989 • Catherine Pouzoulet, "The Cinema of Spike Lee: Images of a Mosaic City," in Mark A. Reid, ed., *Spike Lee's Do the Right Thing* (Cambridge: Cambridge University Press, 1997): 31-49 • Marlaine Glicksman, "Spike Lee's Bed-Stuy BBQ," (1989) in Cynthia Fuchs, ed., *Spike Lee Interviews* (Jackson: University Press of Mississippi, 2002): 13-24 • Norman Denzin, "Do the Right Thing: Race in the USA," in *Images of Postmodern Society: Social Theory and Contemporary Cinema*, (London: Sage Publications, 1992): 125-136
Week 10 Mon 15 Sept	**Tutorial:** *The Royal Tenenbaums* **Screening:** *Goldfinger* (Guy Hamilton: 1964: UK: 110mins) **Lecture:** High Concept and the Big, Loud Action Movie	*The Royal Tenenbaums* readings: • Jeffrey Sconce, "Irony,Nihilism and the new American 'smart' film," *Screen* 43:4 (Winter 2002): 349-369 • Claire Perkins, "Sequelizing Hollywood: The American 'Smart' Film," in Carolyn Jess-Cooke and Constantine Verevis, ed., *Second Takes: Critical Approaches to the Film Sequel* (Albany: State University of New York Press, 2010): 87-104 • Kent Jones, "*The Royal Tenenbaums*: Faded Glories" (Criterion Collection, 2002) available at: http://www.criterion.com/current/posts/214-i-the-royal-tenenbaums-faded-glories
Module Four: Cult Cinema		
Week 11 Mon 22 Sept	**Tutorial:** *Goldfinger* **Screening:** *Performance* (Donald Cammell & Nicolas Roeg: 1970: UK: 105mins) **Lecture:** Introduction to Cult Cinema	*Goldfinger* readings: • Larry Gross, "Big and Loud," *Sight and Sound* 5:8 (August, 1995): 6-10 • Janet Abrams, "Escape from Gravity," in Jose Arroyo, ed., *Action/Spectacle/ Cinema: A Sight and Sound Reader* (London: BFI, 2000): 106-113 • John Gregory Dunne, *Monster: Living Off the Big Screen* (New York: Vintage, 1997): 35-38 • Tony Bennett and Janet Woollacott, "The Moments of Bond," in their *Bond and Beyond: The Political Career of a Popular Hero* (London: Macmillan Education, 1987): 22-43

Week 12 Mon 29 Sept	**Tutorial:** *Performance* **Screening:** *The Big Lebowski* (Joel Coen: 1998: USA: 117mins) **Lecture:** Replay Culture, Achievers and Lebowskifest	*Performance* readings: • Karl French and Philip French, "Introduction," in their *Cult Movies* (London: Billboard Books, 1999): 6-8 • Bruce Kawin, "After Midnight," in J.P. Telotte, ed., *The Cult Film Experience* (Austin: University of Texas Press, 1991): 18-25 • Rebecca Umland & Sam Umland, *Donald Cammel: A Life on the Wild Side* (Godalming: FAB Press, 2006): 87-112
Week 13 Mon 6 Oct	**Short Tutorial:** *The Big Lebowski* **Screening:** *Bring Me the Head of Alfredo Garcia* (Sam Peckinpah: 1974: USA: 112mins) **Lecture:** The Cult of Personality - Sam Peckinpah **Short Tutorial:** *Bring Me the Head of Alfredo Garcia*	*The Big Lebowski* readings: • Barbara Klinger, "Becoming Cult: *The Big Lebowski*, replay culture and male fans," *Screen* 51:1 (Spring 2010): 1-20 • J. Tyree and Ben Walters, *The Big Lebowski* (London: BFI, 2007): 7-12, 26-31, 96-107 • Andy Lowe, "The Brothers Grim," in Paul A. Woods, ed., *Joel & Ethan Coen: Blood Siblings*, (London: Plexus, 2004): 162-166 *Bring Me the Head of Alfredo Garcia* readings: • Richard Combs, "Bring Me the Head of Alfredo Garcia," *Sight and Sound* 44:2 (Spring, 1975): 121 • Gabrielle Murray, *The Wounded Cinema, This Wounded Life: Violence and Utopia in the Films of Sam Peckinpah*, (Westport: Praeger, 2004): 105-127 • Mark Crispin, "In Defense of Sam Peckinpah," *Film Quarterly* 28:3 (Spring, 1975): 2-17

Session 2 2014 results will be released to students via e-Student on Friday 31 October 2014

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/p

olicy.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
- Major Essay
- 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
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Assessment tasks

- Major Essay
- 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

- Major Essay
- 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
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Assessment tasks

- Oral Presentation
- First Film Log
- Second Film Log
- Major Essay

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
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- Produce and communicate work in a manner consistent with accepted academic standards in written and spoken forms
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- Evaluate and appreciate different stylistic modes of writing about films

Assessment tasks

- Major Essay
- 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
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- Produce and communicate work in a manner consistent with accepted academic standards in written and spoken forms
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Assessment tasks

- Oral Presentation
- First Film Log
- Second Film Log
- Major Essay
- 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
- Major Essay
- 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.