MAS 304
Screens, Images, Ideas
D2 2012
Media, Music, Communication and Cultural Studies

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General Information

Unit convenor and teaching staff
Unit Convenor
Noel King
noel.king@mq.edu.au
Contact via noel.king@mq.edu.au
Y3A155
TBA

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://students.mq.edu.au/important-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 1960s film and film theory
Be able to 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**

<table>
<thead>
<tr>
<th>Name</th>
<th>Weighting</th>
<th>Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Essay</td>
<td>25%</td>
<td>August 31st 12 noon</td>
</tr>
<tr>
<td>2012 MAS 304 Second Essay</td>
<td>35%</td>
<td>15th October 12 noon</td>
</tr>
<tr>
<td>Final Essay</td>
<td>25%</td>
<td>9th November 12 noon</td>
</tr>
<tr>
<td>Tutorial Work</td>
<td>15%</td>
<td>Week 13</td>
</tr>
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**First Essay**

**Due: August 31st 12 noon**

**Weighting: 25%**

On successful completion you will be able to:

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

**2012 MAS 304 Second Essay**

**Due: 15th October 12 noon**

**Weighting: 35%**

1500 wored essay appropriately referenced in which you discuss the relation between selected films from our Unit and the critical writing they have generated; ie you bring your opinions into dialogue with earlier critical assessments of these films.

On successful completion you will be able to:

- Understand the main debates that pertain to some specific sub-regions of Film Studies
- Be able to 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
Final Essay

**Due: 9th November 12 noon**

**Weighting: 25%**

750 word analysis of a film concept encountered in the final weeks of MAS 304

On successful completion you will be able to:

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

Tutorial Work

**Due: Week 13**

**Weighting: 15%**

Reading aloud 2 x 200 word presentation on the film screened in weeks 1 (in week 2) and week 12 (in week 13); regular tutorial attendance and participation in tutorial discussion.

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 1960s film and film theory
- 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

**Delivery and Resources**

**CLASSES**

**Screening, Lecture, and Tutorial Time**

Screening: Wednesday 1 pm - 3 pm in Y3AT1.

Lecture: Wednesday 3 pm - 4 pm Y3AT1.

Tutorial Times: Wednesday 10 am (W6B 354); Wednesday 12 noon (W6B 350); Wednesday 4 pm (TBA); Wednesday 5 pm (Y3A 211).

In order to participate properly in weekly tutorial discussions you should have watched the film, heard the lecture or i-lecture, and read the set tutorial readings contained in your MAS 304 Unit Reader before
coming to the tutorial. These set readings will for the most part be held to around 25 pages each week, and some readings are very short. But on several occasions more readings will be included in a given week. These are intended to assist you with the writing of your three assignments, and are not necessarily expected to be discussed in tutorials.

REQUIRED AND RECOMMENDED TEXTS AND/OR MATERIALS

Unit Texts

1. Dossier of Readings available for purchase from the University Co-op bookshop. A copy of these Readings will be placed on Closed Reserve in the Library.
2. Further set readings available on E-reserve in the Library.
3. All set and recommended DVDs are held in Closed reserve.

Unit Schedule

See section: ‘2012 MAS304 Learning and Teaching Schedule’

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://www.mq.edu.au/policy/docs/academic_honesty/policy.html


Special Consideration Policy  http://www.mq.edu.au/policy/docs/special_consideration/policy.html

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

Student Support

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

UniWISE provides:

• Online learning resources and academic skills workshops  http://www.mq.edu.au/learning_skills/
• Personal assistance with your learning & study related questions.
• The Learning Help Desk is located in the Library foyer (level 2).
• Online and on-campus orientation events run by Mentors@Macquarie.
Student Enquiry Service
Details of these services can be accessed at http://www.student.mq.edu.au/ses/.

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

IT Help
If you wish to receive IT help, we would be glad to assist you at 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 and it outlines what can be done.

Graduate Capabilities

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 1960s film and film theory
• Be able to interpret and analyse a wide range of recent film-cultural theories and practices of filmmaking

Assessment tasks

• First Essay
• 2012 MAS 304 Second Essay
• Final Essay
• Tutorial Work

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 systematically 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 1960s film and film theory
- Be able to 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

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

- Develop an expanded historical knowledge of (mainly) post 1960s film and film theory
- Be able to 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

- First Essay
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- Final Essay
- Tutorial Work

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.
want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

**Learning outcomes**

- Develop an expanded historical knowledge of (mainly) post 1960s film and film theory
- Be able to interpret and analyse a wide range of recent film-cultural theories and practices of filmmaking
- Evaluate and appreciate different stylistic modes of writing about films

**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
- Be able to 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

**Assessment tasks**

- First Essay
- 2012 MAS 304 Second Essay
- Final Essay
- Tutorial Work

**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 outcome

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

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

2012 MAS 304 Learning and Teaching Schedule

Mas 304 Learning and Teaching Schedule

Week 1 (1/8/12): Lecture: Introduction: the ‘smart’ film (Dr Noel King)

No Tutorial

Week 2 (8/8/12): Lecture: Taking a Walk around a City (Dr Noel King)

Tutorial Reading for Adam and Paul
Essential

Paul Farren, “Losing the Plot,” Film Ireland 103 (March-April 2005): 12-14

Tutorial Reading for the ‘smart’ film.
Essential.

Recommended.


Kent Jones, "The Royal Tennenbaums," essay at Criterion DVD website

Recommended (for Adam and Paul and Violent Cop)


Mark Woods, “Making Ends Meet,” Film Ireland 100 (September-October, 2004): 42-44.

“Shades of Green: Irish Film Poll,” Film Ireland 100 (September-October, 2004): 26-29.

Week 3 (15/8/12): Lecture: Taking a Film for a Walk (Dr Matthew Asprey Gear)


Tutorial Readings.

Essential


Recommended


James Naremore, Sweet Smell of Success (London: BFI/Palgrave Macmillan, 2010).

Week 4 (22/8/12): Lecture: Sydney and Crime (Dr Peter Doyle)

Screening: Heatwave (Phillip Noyce: Australia: 1982: 86 mins)

Recommended Film: The Killing of Angel Street (Donald Crombie: Australia: 1981: 96 mins); Animal Kingdom (David Michod: Australia: 2010: 113 mins); Snowtown (Justin Kerzel: 201: Australia: 119 mins)

Tutorial Reading
Essential


Recommended


**Week 5 (29/8/12): Lecture: An Australian Badland: On **Jindabyne** (Dr Anthony Lambert)**

Screening: **Jindabyne** (Ray Lawrence: Australia: 2006: 119 mins)

Recommended Films: section of *Short Cuts* (Robert Altman: US: 1993: 188 mins); *Vagabond* (*Sans toit ni loi*) (Agnès Varda: France: 1985: 105 mins); *Somersault* (Cate Shortland: Australia: 2004: 106 mins);

**Tutorial Reading**

Essential


Recommended


Susan Barraclough, *Sans toit ni loi (Vagabonde),”* *Monthly Film Bulletin* (): 119-120.*


**Week 6 (5/9/12): Lecture: Easy Rider, New Hollywood and the US Tradition of 'the Road' (Dr Noel King)**


Tutorial Reading

Essential


Recommended


Rob Spillman, “Roger Corman,” Details (February 1997) * (E-reserve 54665)


Week 7 (12/9/12): Lecture: The Graduate Now and Then (Dr Jane Simon)


Tutorial Reading
**Essential**


**Recommended**


**MID SEMESTER BREAK MONDAY 17TH SEPTEMBER TO FRIDAY 28TH SEPTEMBER INCLUSIVE.**

**MONDAY 1ST OCTOBER LABOUR DAY PUBLIC HOLIDAY.**

**Week 8 (3/10/12): Lecture: Ways of thinking about New Hollywood (Dr Noel King)**


**Tutorial reading:**

**Essential**


**Recommended**


**Week 9 (10/10/12): Lecture: Genre Revision in the New Hollywood Cinema (Dr Noel King)**


**Tutorial reading**

**Essential**


Recommended


Week 10 (17/10/12): Lecture: Post New Hollywood and Cult Movies


Recommended Films: Blade Runner (Ridley Scott: US: 1982: 117 mins); Bring me the Head of Alfredo Garcia (Sam Peckinpah: US/Mexico: 1974: 112 mins);

Tutorial reading

Essential


Michael Atkinson, “Close to the Bone,” Sight and Sound 21, 7 (NS) (July 2011):

Recommended


Week 11 (23/5/12): Lecture: The Big Lebowski and Cult Movies (Dr Noel King)


Tutorial Reading

Essential


Recommended


Week 12 (30/5/12): Lecture: The Big, Loud Movbie (Dr Noel King)

Screening: Goldfinger (Guy Hamilton: 1964: UK: 110 mins)


Tutorial Reading

Essential


Recommended


Week 13 (6/12/12): No lecture or screening: tutorials devoted to individual presentation of tutorial discussions of week 12 film, and discussions, as needed, of final assignment questions.

2012 MAS 304 Unit Description

In 2012 in MAS 304 we examine the following topics: the concepts of “cult cinema”, the “new American ‘smart’ cinema”; US Cinema in the “New Hollywood” period (from the late-1960s to the mid-1970s); the genealogy of the Hollywood “big, loud movie”; examples of Australian cinema in the 1980s and the 2000s; the (broad) concept of perambulation applied to and located within two films (the Irish film Adam and Paul and the Hollywood film Touch of Evil).

The sequence of weeks and topics runs as follows:

In weeks 1 to 5 we consider questions of historical context, and film style, by a scrutiny of films
from Ireland, 1950s Hollywood, contemporary Hollywood, and Australia.

In weeks 6 to 9 we examine the moment of New Hollywood Cinema. Many accounts of New Hollywood say it begins in the mid-to-late 1960s with the promise of a re-energised, innovative American cinema generated by the merging of the traditions of Classical Hollywood (1930-1960, covered in MAS 205) with the stylistic influences of the European art cinema of the 1950s and early 1960s (also covered in MAS 205), and the influence of Roger Corman’s ‘school’ of low-budget exploitation filmmaking. The result: a “New Hollywood.”

In weeks 10 to 13 we examine the concepts of “cult cinema,” and the “big, loud movie,” by way of UK and US film examples.