MAS 304
Screens, Images, Ideas
S2 Day 2013

Media, Music, Communication and Cultural Studies

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General Information

Unit convenor and teaching staff
Unit Convenor
Catherine Simpson
catherine.simpson@mq.edu.au
Contact via catherine.simpson@mq.edu.au

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 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

<table>
<thead>
<tr>
<th>Name</th>
<th>Weighting</th>
<th>Due</th>
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<tbody>
<tr>
<td>Oral Presentation</td>
<td>15%</td>
<td>Ongoing</td>
</tr>
<tr>
<td>First Film Log</td>
<td>15%</td>
<td>13th September</td>
</tr>
<tr>
<td>Draft Abstract</td>
<td>5%</td>
<td>25th October (in ilearn)</td>
</tr>
<tr>
<td>Second Film Log</td>
<td>15%</td>
<td>1st November</td>
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<tr>
<td>Course Participation</td>
<td>15%</td>
<td>Ongoing</td>
</tr>
<tr>
<td>Final Assignment</td>
<td>35%</td>
<td>Tuesday November 12th</td>
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#### Oral Presentation

**Due: Ongoing**  
**Weighting: 15%**

In groups of 2 or 3 you are required to present an oral film review/dialogue (in the style of Margaret Pommeranz and David Stratton’s 'At the Movies' on ABC1, 9:30pm Thursdays). If you have a third person in the group they can act as a ‘special guest’ or perhaps the film’s director/actor/producer etc.

You will not only be required to give your own personal review of the film in question but also be able to contextualise the film (as part of film history), relate it to other films (perhaps from that country or that director) and also show a few important clips to demonstrate the points you are making. You may use any other AV props at your disposal. Each presentation should go for a maximum of 15 minutes.

**Assessment criteria:** You will be assessed on your 1) Oral presentation & communication skills 2) evidence of structure & preparation 3) performance & audience engagement 4) creativity 5) ability to contextualise the film as part of a) film history b) that specific directors' repertoire c) 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
- 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
First Film Log  
Due: 13th September  
Weighting: 15%  

Choose 5 films from the first 6 weeks of the course and select one scene of each film to analyse. Each entry should be 250-300 words in length (Maximum 1500 words overall). Please submit to ilearn discussion forum as well as 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 you’re work is well structured. (Please note: we will provide ample opportunities for you to practise this during tutorials).  

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  

Draft Abstract  
Due: 25th October (in ilearn)  
Weighting: 5%  

Students are required to submit a draft abstract (with annotated bibliography) to ilearn, outlining their topic and central argument for their final essay by the end of week 11. Students will provide peer feedback on each other's abstracts in ilearn and then be able to incorporate changes to their own before submitting an updated version of their abstract as part of the final essay. The bibliography is required to have a minimum of 3 relevant sources from the readings plus 3 outside the course (journal articles, scholarly monographs/edited books etc) plus 3 others (non-scholarly such as reviews, relevant URL’s, press packs etc).  

PLEASE NOTE: As well as giving you the opportunity to develop your abstract (!) writing skills, the purpose of this assessment is to receive feedback and direction for your final paper. This draft version will not be graded. Word-length: 250 words.  

The final abstract (that you submit with your essay) will be assessed on your ability to clearly outline your argument, effectively structure your paper, as well outline the theoretical approach and conceptual framework your paper will take. We will distribute some guidance on how to write an abstract during tutorials. Don't forget to include a preliminary bibliography and essay title when you post your abstract.
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
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- Evaluate and appreciate different stylistic modes of writing about films

Second Film Log

Due: 1st November
Weighting: 15%

Choose 5 films from the second half of the course (weeks 6-12) and then select a scene to analyse. Each entry should be 250-300 words in length (Maximum 1500 words). Please submit to iLearn and 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

Course Participation

Due: Ongoing
Weighting: 15%

Participation assessment criteria for this unit will be based on not only regular tutorial and lecture attendance and quality contribution to discussion (if you have to miss ANY please make sure you inform your tutor and bring along any relevant MCs) but also quality feedback on our forums.

https://unitguides.mq.edu.au/unit_offerings/33128/unit_guide/print 5
Your minimum iLearn peer feedback is 2 posts to draft abstracts on iLearn. Please note that we will handsomely reward those students who show active engagement and quality contribution to the course.

To increase student engagement for this this unit, especially during lectures and screenings, we will be experimenting with the socrative software ... stayed tuned. socrative.com

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

**Final Assignment**

**Due:** Tuesday November 12th  
**Weighting:** 35%

For the major essay you will be required to formulate a response (maximum length 2000 words) to a question according to your interests which demonstrates an understanding of one or more of the central concepts from the course, as well as being able to apply these to specific films (both from the course and outside of it). Students will have the option of formulating their own questions (in consultation with their tutor) or responding to more guided questions released well before the assignment is due. Please submit your essay (including your final abstract) to TURNITIN.

**Assessment criteria:**

- 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.

Please note that late assignments will not be accepted unless for reasons of illness or personal misadventure. Extensions to assignment deadlines must be applied for and supported with documentation (such as medical certificate) where possible no less than 3 days before the due date and forwarded to the tutor. Please also note that there will be no marker's comments on the late assignment when it is returned.
On successful completion you will be able to:

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**Delivery and Resources**

Classes

Each week there is a three-hour teaching block incorporating a lecture and film screenings on Thursday 12-3pm in Y3A T1 and a one-hour tutorial either on Thursday afternoon or Friday morning. It is an assessment requirement of this unit that students attend classes in order to pass the unit.

The timetable for classes can be found online at: https://timetables.mq.edu.au/2013/

Failure to attend more than 2 tutorials without adequate explanation may result in a fail.

All assignments must be attempted in order to pass this course.

Required and Recommended Texts and/or Materials

Prescribed textbook(s): None

The MAS 304 Unit Reader can be purchased from the Coop Bookshop (from end of week 1). It is an essential text for the study of this unit.

Technology Used and Required

no special technology required but access to iLearn, to university library databases and a computer to complete written assignments is essential.

Learning and Teaching Activities

In order to participate fully in weekly tutorial discussions students should have watched the previous week’s film screening, heard the previous week’s lecture, and read the set tutorial readings contained in the MAS 304 Unit Reader. Note: these readings are also intended to assist you in the writing of your essays, and it may not be the case that every reading will be discussed in tutorials.
# Unit Schedule

**Weekly schedule: At a Glance**

<table>
<thead>
<tr>
<th>WEEK &amp; DATE</th>
<th>LECTURE &amp; SCREENING</th>
<th>TUTORIALS</th>
<th>ASSESSMENT</th>
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<tbody>
<tr>
<td><strong>Block One: From High-concept Hollywood to Iranian minimalism:</strong></td>
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<tr>
<td><strong>Week 1 Aug 1</strong></td>
<td><em>The Day After Tomorrow</em> &amp; Rise of Cli Fi (Introductory Lecture)</td>
<td><em>No tutorials this week</em></td>
<td>Buy reader and start reading for Week 2’s tutes</td>
</tr>
<tr>
<td><strong>Week 2 Aug 8</strong></td>
<td>Digital Technology and Political filmmaking: cinema of a stateless nation (<em>Turtles Can Fly</em>)</td>
<td>See week one readings. Organise students into groups for our ‘At the Movies’ activity</td>
<td>Start working on your film log</td>
</tr>
<tr>
<td><strong>Week 3 Aug 15</strong></td>
<td>Veiled Vision/Powerful Presences: women in Iranian cinema (<em>Persepolis</em>)</td>
<td>Week two readings and expectations for presentations and other assessment items</td>
<td></td>
</tr>
<tr>
<td><strong>Week 4 Aug 22</strong></td>
<td>Politics of Childhood and trafficking women (<em>Lilya-4-Ever</em>)</td>
<td>Week Three readings &amp; ‘At the Movies’ presentations start this week</td>
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<tr>
<td><strong>Block Two: Divided Communities &amp; Forbidden Desire</strong></td>
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<td><strong>Week 5 Aug 29</strong></td>
<td>Transnational Turkish Cinema &amp; impossible homecomings: Fatih Akin’s <em>Head On</em></td>
<td>Week Four Readings (presentations continue)</td>
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Unit guide MAS 304 Screens, Images, Ideas

https://unitguides.mq.edu.au/unit_offerings/33128/unit_guide/print
| 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 Callisthenics | Week Eight Readings (presentations continue) | Start working on second film log |
| | | Final essays – expectations, criteria, how to write an abstract | |
| 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) |
| | | | Post Peer feedback on 2 of the abstracts in ilearn |
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:


Recommended Readings:


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,
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:


Recommended Readings:


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:


Recommended Readings:


Week Four (August 22nd): 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:**


**Recommended Readings:**


Week Five (August 29th): 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:**


**Recommended Readings:**


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 of 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:**


**Recommended Readings:**


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


**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 it’s 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:**


**Recommended Readings:**


** MID SEMESTER BREAK **

**Week Eight (October 3rd): 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 3rd 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:**


**Recommended Readings:**


**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)


See the website for the film: [www.tanakafilm.com](http://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:**

Week Eleven (October 24\textsuperscript{th}): 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.


**Required Readings:**


**Recommended Readings:**

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:

Recommended Readings:


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


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
- Draft Abstract
- Second Film Log
- Course Participation
- Final Assignment

**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 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**

- First Film Log
- Draft Abstract
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**

- Oral Presentation
- Draft Abstract
- Course Participation
- Final Assignment

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
- Course 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

- Oral Presentation
- Draft Abstract
- Course Participation
- Final Assignment

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
• Draft Abstract
• Second Film Log
• Course Participation
• Final Assignment

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
• Draft Abstract
• Second Film Log
• Course Participation
• Final Assignment

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 tasks**
- Oral Presentation
- Draft Abstract
- Course Participation

**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**
- Oral Presentation
- First Film Log
- Draft Abstract
- Second Film Log
- Course Participation
- Final Assignment

**Introduction and Aims**

MAS 304, *Screen, Images, Ideas*, engages with some of the influential ideas, issues and theory in contemporary cinema and TV. This year our course theme is ‘political filmmaking’ and all our films, as well as many of our readings, will interrogate this notion, whether it manifests in the style, content, central characters, form of the film or the risks the filmmakers themselves have taken in making the films.

Each week of study integrates screenings of selected films with discussions of specific readings. The course complements and develops concepts introduced in MAS 205. 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. MAS 304 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 fiction, non-fiction, long-form TV and documentary 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 modules around some key topics in contemporary cinema:

Ø Module One (Weeks One – Four): From Hollywood blockbuster to Iranian minimalism: Introducing political filmmaking

Ø Module Two (Weeks Five- Eight): Forbidden Desire & Divided Communities

Ø Module Three (Weeks Nine – Thirteen): The Non-conformists

These topics are, of course, not mutually exclusive. MAS 304 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. We kick off the course with Hollywood and end with new Hollywood and explore many things in between; transnational cinema, third cinema, long-form TV, animation, documentary filmmaking, short films, accented and diasporic filmmaking.