



MAS 205

Introduction to the Cinema

S1 Day 2019

Department of Media, Music, Communication and Cultural Studies

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Disclaimer

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General Information

Unit convenor and teaching staff

Unit Convenor

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Tuesday 10AM-12PM or by appointment

Tutor and Lecturer

Dr Dennis Bruining

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Credit points

3

Prerequisites

12cp at 100 level or above

Corequisites

Co-badged status

Unit description

This unit is an introduction to: 1) some of the main theoretical issues and debates that have defined film studies as an area of cultural interest; and 2) some of the key historical moments in classical Hollywood filmmaking and international filmmaking (from the 1940s through to more recent times). Lectures and tutorials, in conjunction with weekly film screenings, consider topics such as the codes, conventions, and aesthetics of film narrative; film genres; film styles; film canons; modes of storytelling; the relation between fiction film and documentary film (and their hybrids).

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:

Identify key debates, themes and concepts in the broad field of Film Studies.

Develop an expansive historical knowledge of film theory.

Evaluate and distinguish between theoretical positions on film practices and texts.

Analyse films critically according to themes, genres, form and cultural contexts.

Demonstrate skills in independent academic research in the discipline, including identifying and using appropriate articles in academic journals.

Evaluate critically and analyse film texts and theories of film in both written form and in verbal discussions.

Communicate in a manner conforming to accepted academic standards in both written and spoken form.

General Assessment Information

Special Consideration

Unless a Special Consideration request has been submitted and approved, (a) a penalty for lateness will apply – two (2) marks out of 100 will be deducted per day for assignments submitted after the due date – and (b) no assignment will be accepted more than seven (7) days (incl. weekends) after the original submission deadline. No late submissions will be accepted for timed assessments – e.g. quizzes, online tests.

Please familiarise yourself with the relevant policy and procedures regarding applications for Special Considerations here: <https://students.mq.edu.au/study/my-study-program/special-consideration>. You must submit an application for Special Consideration through AskMQ: <https://ask.mq.edu.au>.

Re-Mark Application

You may request a re-mark of formative assessments graded and returned in session. Any re-mark of final assessments will be determined through the university grade appeal process.

Applications for re-mark will be considered ONLY on the following grounds:

1. Administrative error
2. No feedback was provided on the assessment
3. The feedback provided on the assessment does not justify the grade awarded

In case you wish to apply for a re-mark, download the following form and follow the Student Procedure as outlined in the form: <http://www.mq.edu.au/pubstatic/public/download/?id=167914>

Assessment Tasks

Name	Weighting	Hurdle	Due
Engagement	20%	No	Week 2-13 ongoing
Online Quiz	15%	No	Monday April 1, 23.59
Film Log	25%	No	Monday April 15, 23.59
Major Essay	40%	No	Friday June 7, 17.00

Engagement

Due: **Week 2-13 ongoing**

Weighting: **20%**

You are expected to actively engage in your tutorial and to contribute to discussions in all tutorials during the semester. All students are required to actively engage by:

- listening to the weekly lecture and completing the weekly readings **before** each tutorial
- viewing the the weekly film **before** each tutorial
- participating in class discussion and activities
- engaging with your classmates during tutorials by responding to classmates' questions and providing feedback to each other
- bringing along draft work for class activities and writing workshops. For example, some tutorial time will be dedicated to workshopping film log entries and essay plans. In order to engage in these workshop activities, students will need to prepare draft materials as advised and be ready to workshop them in class. Students will be advised ahead of time via iLearn and in class when to prepare these draft materials.

You must notify your tutor as soon as possible if you believe you may be absent from tutorials at any stage and you should provide your tutor with evidence of a medical or personal emergency.

Marking Criteria

- Preparation for class and active engagement across the semester (by contributing to large and small group discussions and participating in class activities and workshops)
- Clarity of communication
- Ability to evaluate critically and analyse film texts and theories of film in verbal discussions
- Ability to engage critically with key concepts, films and themes covered in readings and lectures across the entire semester (your engagement grade is not about simply attending class - you need to demonstrate your understanding of the weekly lecture,

screening, and readings). *You receive no marks for attendance, only for engagement and participation.*

A rubric for grading your engagement is posted on iLearn and will be discussed in class during the first tutorial in Week 2.

On successful completion you will be able to:

- Identify key debates, themes and concepts in the broad field of Film Studies.
- Develop an expansive historical knowledge of film theory.
- Evaluate and distinguish between theoretical positions on film practices and texts.
- Analyse films critically according to themes, genres, form and cultural contexts.
- Evaluate critically and analyse film texts and theories of film in both written form and in verbal discussions.
- Communicate in a manner conforming to accepted academic standards in both written and spoken form.

Online Quiz

Due: **Monday April 1, 23.59**

Weighting: **15%**

This is a multiple choice test that students can access via iLearn. The test will require students to answer a series of multiple choice questions relating to the key readings, films, and lecture content from Weeks 1- 5. The test will open on Friday March 30 at 17.00 (5pm) and close on Monday April 1 at 23.59 (11.59pm). The correct answers to the test will be made available after the test has closed.

This test is designed to provide early feedback for students. Key concepts covered in Week 1-5 will inform subsequent topics in the unit. Therefore, the test will give students the opportunity to consider which concepts and ideas they have understood, as well as identify areas for improvement in understanding.

Marking criteria

- understanding of key concepts in film studies as covered in Week 1-5
- evidence of reading set texts from Week 1-5
- evidence of having viewed set films from Week 1-5
- evidence of engaging with lecture content from Week 1-5

On successful completion you will be able to:

- Identify key debates, themes and concepts in the broad field of Film Studies.
- Develop an expansive historical knowledge of film theory.
- Evaluate and distinguish between theoretical positions on film practices and texts.

Film Log

Due: **Monday April 15, 23.59**

Weighting: **25%**

The film log takes the form of five brief (250 word entries). You need to write an entry on five films **and** related readings chosen from the first seven weeks of the unit.

Each entry should consider one or two issues, of your choosing, raised by that particular week's readings in relation to the film. The entry should **NOT RECOUNT** the film or the reading but should offer a concise critical analysis of a particular scene, character, and so on.

Examples of film log entries will be available on ilearn and we will be discussing and work-shopping how to write a successful film log entry during tutorials.

The film logs are due on Monday April 15 at 23.59 (11.59pm).

Marking Criteria

- Understanding of key themes, ideas, and concepts in theories of film
- Comparison and analysis of key concepts in the unit
- Ability to interpret and discuss film form
- Attention to themes, genres, form, or cultural context of specific films
- Use of readings to support claims
- Organisation of film log, including at least five entries with an entry on any five of the films and related readings from Weeks 1-7.
- Clarity of communication
- Accurate and appropriate referencing

On successful completion you will be able to:

- Identify key debates, themes and concepts in the broad field of Film Studies.
- Develop an expansive historical knowledge of film theory.
- Evaluate and distinguish between theoretical positions on film practices and texts.
- Analyse films critically according to themes, genres, form and cultural contexts.
- Demonstrate skills in independent academic research in the discipline, including identifying and using appropriate articles in academic journals.
- Evaluate critically and analyse film texts and theories of film in both written form and in verbal discussions.
- Communicate in a manner conforming to accepted academic standards in both written and spoken form.

Major Essay

Due: **Friday June 7, 17.00**

Weighting: **40%**

2000 word research essay. Essay topic, marking rubrics and detailed instructions will be distributed in class and posted on iLearn.

The due date is Friday June 7 at 17.00 (5pm).

Marking Criteria

- Understanding and critical engagement with key readings in the unit
- Comparison and analysis of key concepts in the unit
- Critical analysis of relevant film/s
- Independent research within the discipline
- Use of research and reading to support the argument
- Organisation of argument including clear addressing of the question
- Clarity of communication
- Accurate and appropriate referencing

On successful completion you will be able to:

- Identify key debates, themes and concepts in the broad field of Film Studies.
- Develop an expansive historical knowledge of film theory.
- Evaluate and distinguish between theoretical positions on film practices and texts.
- Analyse films critically according to themes, genres, form and cultural contexts.
- Demonstrate skills in independent academic research in the discipline, including identifying and using appropriate articles in academic journals.
- Evaluate critically and analyse film texts and theories of film in both written form and in verbal discussions.
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Delivery and Resources

CLASSES

Please consult the MQ timetable website for up to date timetabling of lectures and tutorials:

<https://timetables.mq.edu.au/2019/>

Tutorials:

Please note, you **must** attend the tutorial you are enrolled in. If you wish to change your tutorial

time you can do so via e-student. Your tutor/lecturer will **not** be able to change your tutorial enrolment. Do **not** turn up to a tutorial that you are not enrolled in. We cannot accept extra students into a fully enrolled tutorial.

Tutorials begin in Week Two.

ATTENDANCE

This unit has a 3 hour screening and lecture slot (consisting of a 50 min lecture and a full length film screening) and a one hour tutorial every week. Lectures are recorded and available through iLearn, however students are strongly encouraged to attend lectures. Lectures are often interactive and some material shown in lectures can't be recorded through Echo360. The films screened will also be available through the Reserve section of the library, and some films are available for viewing through Kanopy or EduTV via the library website. Tutorial attendance is compulsory. Students are required to prepare for tutorials by having attended or listened to the lecture, having viewed the film, having done the week's readings and prepared questions and notes. If you miss tutorials without medical certification or other evidence of disruption this will impact on your 'Engagement' mark for the unit.

Outside of class attendance students should expect to spend approximately seven hours each week reading, preparing for tutorials and researching and planning for assignments.

REQUIRED READING

Required readings are available online through the MQ Library website. To access readings you need to click on the "Unit Readings" tab on the library's home page.

RECOMMENDED READING

There is a list of further recommended reading for each topic - please refer to iLearn.

TECHNOLOGIES USED AND REQUIRED

Lectures will be recorded and available on iLearn. Details on readings, assessments and links to relevant material will be available on ilearn. Students are expected to regularly check iLearn and their MQ email addresses for announcements.

FEEDBACK

During the semester you will receive feedback in many forms. Sometimes this feedback will be verbal and informal and will come from your tutor such as during tutorials or lectures when you offer up ideas or questions. At times your tutor and lecturer will also offer more general feedback about the group's progress during tutorials. At other times feedback will be more formal, in the case of written feedback on your final essay or the posted correct responses to the questions in the online quiz.

You will also receive valuable feedback from your peers through the semester. This will take the form of written comments on the student forum on ilearn and through activities and discussion during tutorials.

Unit Schedule

UNIT SCREENINGS, READINGS & WEEKLY TOPICS

Please see iLearn for detailed information about topics, readings, relevant films and further reading suggestions.

Week 1, February 27 - *Gilda*: Introduction to MAS205

- Smith, Greg M. 2001. "'It's just a movie': A Teaching Essay for Introductory Media Classes." *Cinema Journal* 41(1): 127-134.
- Nichols, Bill. 2010. 'Introduction: some basic issues and concepts.' In *Engaging Cinema: An Introduction to Film Studies*, 3-25. New York, NY: W.W. Norton and Company.

Week 2, March 6 - *Fargo*: Film and Narrative

- Bordwell, David, and Kristin Thompson. 2017. "Narrative Form." In *Film Art: An Introduction*, Eleventh edition., 72–111. New York, NY: McGraw-Hill Education.
- Luhr, William. 2004. "Fargo: 'Far Removed From the Stereotypes Of...'" In *The Coen Brothers' Fargo*, edited by William Luhr, 92–108. Cambridge Film Handbooks Series. Cambridge, UK; New York, NY: Cambridge University Press.

Week 3, March 13 - *Psycho*: Film and Sound

- Biancorosso, Giorgio. 2008. "Sound." In *The Routledge Companion to Philosophy and Film*, 260–67. London: Routledge.
- Sullivan, Jack. 2006. "Psycho: The Music of Terror." *Cineaste* 32 (1): 20–28.

Week 4, March 20 - *Todo Sobre Mi Madre*: Film and Genre

- Gledhill, Christine. 2000. "Rethinking Genre." In *Reinventing Film Studies*, edited by Christine Gledhill and Linda Williams, 221–43. London: Oxford University Press.
- Allinson, Mark. 2009. "Mimesis and Diegesis: Almodóvar and the Limits of Melodrama." In *All about Almodóvar: A Passion for Cinema*, edited by Bradley S. Epps and Despina Kakoudaki, 141–65. Minneapolis: University of Minnesota Press.

Week 5, March 27 - *Caché*: History and Memory

- Ezra, Elizabeth, and Jane Sillars. 2007. "Hidden in Plain Sight: Bringing Terror Home." *Screen* 48 (2): 215–21. *
- Gilroy, Paul. 2007. "Shooting Crabs in a Barrel." *Screen* 48 (2): 233–35.

Week 6, April 3 - *Ten Canoes*: Australian Contexts

- Davis, Therese. 2006. "Working Together: Two Cultures, One Film, Many Canoes." *Senses of Cinema* 41 (November). <http://sensesofcinema.com/2006/feature-articles/ten-canoes/> (accessed 4/2/18).
- French, Lisa. 2014. "David Gulpilil, Aboriginal humour and Australian cinema." *Studies in Australasian Cinema* 8 (1): 1-10.

Week 7, April 10 - *Orlando*: Feminism and Film

- Smelik, Anneke. 2016. "Feminist Film Theory." In *The Wiley Blackwell Encyclopedia of Gender and Sexuality Studies*, edited by Angela Wong, Maithree Wickramasinghe, Renee Hoogland, and Nancy A. Naples, 1–5. Singapore: John Wiley & Sons, Ltd.
- Mayer, Sophie. 2016. "Introduction: Girls to the Front." In *Political Animals: The New Feminist Cinema*. London: IB Tauris.
- Ciecko, Anne. 1998. "Transgender, Transgenre, and the Transnational: Sally Potter's *Orlando*." *Velvet Light Trap*, no. 41: 19–34.

Week 8, May 1 - *Paris is Burning*: Modes of Documentary

- Nichols, Bill. 2010. "How Can We Define Documentary Film?" In *Introduction to Documentary*, 1–41. Indiana University Press.
- Izod, John, and Richard Kilborn. 1998. "The Documentary." In *The Oxford Guide to Film Studies*, 426–33. Oxford: Oxford University Press.

Week 9, May 8 - *Les Plages d'Agnès*: Autobiographical Films

- Russell, Catherine. 1999. "Autoethnography: Journeys of the Self." In *Experimental Ethnography: The Work of Film in the Age of Video*, 275–301. Durham: Duke University Press.
- Bluher, Dominique. 2013. "Autobiography, (Re-)enactment and the Performative Self-Portrait in Varda's *Les Plages d'Agnès/The Beaches of Agnès* (2008)." *Studies in European Cinema* 10 (1): 59-69.

Week 10, May 15 - *Citizen Kane*: Critiquing Canons

- Rosenbaum, Jonathan 2004. "Introduction." In *Essential Cinema: On the Necessity of Film Canons*, xiii–xxi. Baltimore: Johns Hopkins University Press.
- Wollen, Peter. 2004. "*Citizen Kane*." In *Orson Welles's Citizen Kane: A Casebook*, edited by James Naremore, 249–62. Oxford ; New York: Oxford University Press.
- Schrader, Paul. 2006. "Canon Fodder." *Film Comment* 42 (5): 33–49.

Week 11, May 22 - *À bout de souffle*: The French New Wave

- Andrew, Dudley. 1987. "Breathless: Old as New." In *Breathless*, edited by Dudley Andrew, 3–20. New Brunswick, NJ: Rutgers University Press.
- Vincendeau, Ginette. 2009. "Introduction: Fifty Years of the French New Wave." In *The French New Wave: Critical Landmarks*, edited by Ginette Vincendeau and Peter John Graham, [New ed.]. London: BFI/Palgrave Macmillan.

Week 12, May 29 - *Chungking Express*: Auteurs and Wong Kar-wai

- Cameron, Allan. 2007. "Trajectories of Identification: Travel and Global Culture in the Films of Wong Kar-wai." *Jump Cut: A Review of Contemporary Media* 49. <https://www.ejumpcut.org/archive/jc49.2007/wongKarWai/index.html> (accessed 4/2/18).

Week 13, June 7 - Major Essay submission

Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central \(https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central\)](https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central). Students should be aware of the following policies in particular with regard to Learning and Teaching:

- [Academic Appeals Policy](#)
- [Academic Integrity Policy](#)
- [Academic Progression Policy](#)
- [Assessment Policy](#)
- [Fitness to Practice Procedure](#)
- [Grade Appeal Policy](#)
- [Complaint Management Procedure for Students and Members of the Public](#)
- [Special Consideration Policy](#) (**Note:** *The Special Consideration Policy is effective from 4 December 2017 and replaces the Disruption to Studies Policy.*)

Undergraduate students seeking more policy resources can visit the [Student Policy Gateway \(https://students.mq.edu.au/support/study/student-policy-gateway\)](https://students.mq.edu.au/support/study/student-policy-gateway). It is your one-stop-shop for the key policies you need to know about throughout your undergraduate student journey.

If you would like to see all the policies relevant to Learning and Teaching visit [Policy Central \(https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central\)](https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/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/study/getting-started/student-conduct>

Results

Results published on platform other than [eStudent](#), (eg. iLearn, Coursera etc.) or released directly by your Unit Convenor, are not confirmed as they are subject to final approval by the University. Once approved, final results will be sent to your student email address and will be made available in [eStudent](#). For more information visit ask.mq.edu.au or if you are a Global MBA student contact globalmba.support@mq.edu.au

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

If you are a Global MBA student contact globalmba.support@mq.edu.au

IT Help

For help with University computer systems and technology, visit http://www.mq.edu.au/about_us/offices_and_units/information_technology/help/.

When using the University's IT, you must adhere to the [Acceptable Use of IT Resources Policy](#). The policy applies to all who connect to the MQ network including students.

Graduate Capabilities

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

- Evaluate and distinguish between theoretical positions on film practices and texts.
- Analyse films critically according to themes, genres, form and cultural contexts.
- Evaluate critically and analyse film texts and theories of film in both written form and in verbal discussions.

Assessment tasks

- Film Log
- Major Essay

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

- Identify key debates, themes and concepts in the broad field of Film Studies.
- Evaluate and distinguish between theoretical positions on film practices and texts.
- Analyse films critically according to themes, genres, form and cultural contexts.
- Demonstrate skills in independent academic research in the discipline, including identifying and using appropriate articles in academic journals.
- Evaluate critically and analyse film texts and theories of film in both written form and in verbal discussions.
- Communicate in a manner conforming to accepted academic standards in both written and spoken form.

Assessment tasks

- Engagement
- Film Log
- Major Essay

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 outcome

- Develop an expansive historical knowledge of film theory.

Assessment task

- Engagement

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

- Identify key debates, themes and concepts in the broad field of Film Studies.
- Develop an expansive historical knowledge of film theory.
- Evaluate and distinguish between theoretical positions on film practices and texts.
- Analyse films critically according to themes, genres, form and cultural contexts.
- Demonstrate skills in independent academic research in the discipline, including identifying and using appropriate articles in academic journals.
- Evaluate critically and analyse film texts and theories of film in both written form and in verbal discussions.
- Communicate in a manner conforming to accepted academic standards in both written and spoken form.

Assessment tasks

- Engagement
- Online Quiz
- Film Log
- Major Essay

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

- Identify key debates, themes and concepts in the broad field of Film Studies.
- Develop an expansive historical knowledge of film theory.
- Evaluate and distinguish between theoretical positions on film practices and texts.
- Analyse films critically according to themes, genres, form and cultural contexts.
- Demonstrate skills in independent academic research in the discipline, including identifying and using appropriate articles in academic journals.
- Evaluate critically and analyse film texts and theories of film in both written form and in verbal discussions.

Assessment tasks

- Engagement
- Online Quiz
- 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

- Identify key debates, themes and concepts in the broad field of Film Studies.
- Develop an expansive historical knowledge of film theory.
- Evaluate and distinguish between theoretical positions on film practices and texts.
- Analyse films critically according to themes, genres, form and cultural contexts.
- Demonstrate skills in independent academic research in the discipline, including identifying and using appropriate articles in academic journals.
- Evaluate critically and analyse film texts and theories of film in both written form and in verbal discussions.

Assessment tasks

- Engagement
- Film Log
- Major Essay

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

- Identify key debates, themes and concepts in the broad field of Film Studies.
- Develop an expansive historical knowledge of film theory.
- Evaluate and distinguish between theoretical positions on film practices and texts.
- Analyse films critically according to themes, genres, form and cultural contexts.
- Demonstrate skills in independent academic research in the discipline, including identifying and using appropriate articles in academic journals.
- Evaluate critically and analyse film texts and theories of film in both written form and in verbal discussions.
- Communicate in a manner conforming to accepted academic standards in both written and spoken form.

Assessment tasks

- Engagement
- Film Log
- Major Essay

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

- Evaluate and distinguish between theoretical positions on film practices and texts.
- Analyse films critically according to themes, genres, form and cultural contexts.
- Evaluate critically and analyse film texts and theories of film in both written form and in verbal discussions.

Assessment tasks

- Engagement
- Film Log
- Major Essay