



PHL 365

Film and Philosophy

S1 Online 2019

Dept of Philosophy

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Disclaimer

Macquarie University has taken all reasonable measures to ensure the information in this publication is accurate and up-to-date. However, the information may change or become out-dated as a result of change in University policies, procedures or rules. The University reserves the right to make changes to any information in this publication without notice. Users of this publication are advised to check the website version of this publication [or the relevant faculty or department] before acting on any information in this publication.

General Information

Unit convenor and teaching staff

Convenor and Lecturer

Robert Sinnerbrink

robert.sinnerbrink@mq.edu.au

Contact via 9850 9935

The Australian Hearing Hub, 16 University Ave, Macquarie University

By appointment

Credit points

3

Prerequisites

(39cp at 100 level or above) or admission to GDipArts

Corequisites

Co-badged status

Unit description

What can philosophy teach us about cinema? What can cinema show us about philosophy?

This unit explores these questions by investigating philosophical, aesthetic, and ethical aspects of our engagement with cinema. Rather than treating film as an illustration of theories or ideas, we examine how film itself can explore philosophical problems in visual and narrative terms. We begin with the problems of cinematic representation, visual perception, and the ontology of the moving image. We analyse how film represents our subjective experience by exploring the phenomenology of perception and movement, emotional engagement and time-consciousness, moral psychology and ethical transformation. We study how films can express moral ideas, stage philosophical 'thought experiments', focusing on the provocative claim that films can 'do philosophy' by cinematic means. We consider how narrative and documentary film can contribute to our understanding of love and happiness, personal and cultural identity, environmental challenges and globalisation. Finally, we examine recent developments in film-philosophy—spanning phenomenological and cognitivist approaches—responding to digital media and the aesthetics of long-form television series. Overall, the unit aims to show not only how philosophy can help us understand film but how cinema can help us become more imaginative and ethical thinkers.

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:

To understand and examine developments in philosophy of film that deal with theoretical problems as well as broader philosophical, ethical and cultural issues.

To analyse and explore the relationship between film and philosophy in contemporary culture.

To find, analyse and evaluate primary and secondary sources and present a well-argued philosophical discussion in an essay format.

To apply philosophical theories to specific film/TV examples.

To locate and evaluate contemporary media discussions of film and television from a philosophical point of view.

To create or design a means of communicating your own reflections on philosophy of film.

To participate actively in group discussion and learning activities during tutorials.

General Assessment Information

Late Submission Penalty

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.

Assessment Tasks

Name	Weighting	Hurdle	Due
Tutorial Participation	15%	No	Ongoing throughout semester
Film and Philosophy Journal	25%	No	Week 10
Online Quizzes	20%	No	Week 13
Film and Philosophy Essay	40%	No	Week 13

Tutorial Participation

Due: **Ongoing throughout semester**

Weighting: **15%**

Class discussions, whether online or in tutorials, are students' opportunities to engage actively

with what we are studying together. Students are expected to engage actively in weekly discussions of the unit material in a thoughtful manner that is informed by a careful engagement with the assigned films and readings. Both lecture and tutorials are important sites of individual and group learning. Internal students are expected to come to tutorial each week having listened to the lectures, read the assigned reading, and ready to raise questions and discuss the relevant ideas with their classmates. After working through the assigned material, external/online students should spend approximately one hour each week responding to the weekly tutorial questions and contributing to the online discussion forums.

Participation will be assessed based on both the quality and quantity of students' contributions online or in tutorials, including engagement with their peers' responses.

On successful completion you will be able to:

- To understand and examine developments in philosophy of film that deal with theoretical problems as well as broader philosophical, ethical and cultural issues.
- To analyse and explore the relationship between film and philosophy in contemporary culture.
- To apply philosophical theories to specific film/TV examples.
- To locate and evaluate contemporary media discussions of film and television from a philosophical point of view.
- To create or design a means of communicating your own reflections on philosophy of film.
- To participate actively in group discussion and learning activities during tutorials.

Film and Philosophy Journal

Due: **Week 10**

Weighting: **25%**

Students are required to submit a Film-Philosophy Journal covering weeks 1-10 of the course, with a brief entry for at least six weeks of the course (the written content of the journal should amount to approximately 1800-2000 words overall). The journal can be a workbook, scrapbook, diary, or other format of your own choosing (e.g. blog, webpage, photographs, artwork, video clip, etc). Students are asked to write their responses to the week's lecture material, readings, and tutorial discussion, and where appropriate to discuss examples of films/TV works/ documentaries that they have seen or discussed in class.

In the journal you may write your thoughts and impressions of the material studied from week to week, provide summaries of readings, or reflections on the topics explored that week; you include images, photographs, film reviews, and other creative works of your own relevant to film and philosophy. Students are also encouraged to use the journal to work through ideas that will be relevant in preparing their essays.

The journal is designed to promote ongoing reading and reflection on the weekly topics explored in the lectures, in set readings, and in tutorial discussion; it also aims to encourage students to

apply ideas explored in the course to contemporary cinema as well as to broader aesthetic, ethical and cultural debates.

Over the course of the semester, the journal should show evidence of:

- a) reflection on weekly readings and topics raised in tutorial discussion (study notes, questions, written comments, etc.);
- b) research into essay and tutorial topics (e.g. secondary readings, essay preparation, revision of lectures, reading, and tutorial material); and
- c) application of the theories discussed in the course to contemporary films and wider social and cultural debates (personal reflection, critical analysis of particular films, theoretically informed use of images, and so on).

The journal is supposed to be a useful aid for ongoing study and research as well as providing an opportunity to exercise more independent, creative, and critical thinking.

On successful completion you will be able to:

- To understand and examine developments in philosophy of film that deal with theoretical problems as well as broader philosophical, ethical and cultural issues.
- To analyse and explore the relationship between film and philosophy in contemporary culture.
- To find, analyse and evaluate primary and secondary sources and present a well-argued philosophical discussion in an essay format.
- To apply philosophical theories to specific film/TV examples.
- To locate and evaluate contemporary media discussions of film and television from a philosophical point of view.

Online Quizzes

Due: **Week 13**

Weighting: **20%**

In Weeks 3, 5, 7, 9 and 11 students will complete short online quizzes based on the unit readings (5 quizzes in total). Quizzes start in week 3 and continue until week 12. Each quiz opens after the relevant lectures. Quizzes involve true/false or multiple choice options. All quizzes remain open until Week 13, Friday June 7. The quizzes cannot be accessed after that date. Please don't leave all the quizzes to the last minute - you should complete the quizzes throughout the semester after the relevant lecture.

Criteria: These assessments will be evaluated on the accuracy of quiz responses to questions based on topics and texts. These quizzes are designed to encourage ongoing study and revision of the unit materials and to foster preparation for other assessment tasks (e.g. the essay).

On successful completion you will be able to:

- To analyse and explore the relationship between film and philosophy in contemporary culture.

Film and Philosophy Essay

Due: **Week 13**

Weighting: **40%**

In the Film and Philosophy Essay, students will use the critical methods and aesthetic insights discussed over the course of the term to respond to set questions based on the topics covered during the semester and/or may analyse a film/TV work of their own choosing (in consultation with the Lecturer). Here you show us the critical questioning and philosophical knowledge you have learned over the unit. This essay, which should be approximately 2000 words, will be workshopped in peer review exercises in Week 13. A draft will be due at the start of Week 13 to be ready to bring to class; the final version of the Essay is due at the end of Week 13.

Length: 2000-2500 words.

Criteria: An excellent essay will demonstrate knowledge of the relevant content; a clear structure and argument; creativity, proper expression, spelling, punctuation and grammar; an easy to read presentation; proper integration and referencing of research and other sources.

This assessment will be evaluated based on the criteria explained on the rubric that will be posted on iLearn.

On successful completion you will be able to:

- To understand and examine developments in philosophy of film that deal with theoretical problems as well as broader philosophical, ethical and cultural issues.
- To analyse and explore the relationship between film and philosophy in contemporary culture.
- To find, analyse and evaluate primary and secondary sources and present a well-argued philosophical discussion in an essay format.
- To apply philosophical theories to specific film/TV examples.
- To locate and evaluate contemporary media discussions of film and television from a philosophical point of view.
- To create or design a means of communicating your own reflections on philosophy of film.

Delivery and Resources

Required and Recommended Texts and/or Materials

PHL365 Film and Philosophy will be using electronically available readings available via Leganto on the iLearn website.

My book will also be a valuable resource and is a recommended background reading: Robert

Sinnerbrink, *New Philosophies of Film: Thinking Images* (Continuum/Bloomsbury, 2011). Copies can be bought or ordered from the Co-Op Bookshop. There are a number of other good film and philosophy volumes available via the Library.

Technology Used and Required

This unit uses an iLearn website, Leganto online resources, Kanopy (an video streaming service available through the library) and Echo360 lecture recordings. Both internal and external students will accordingly require regular access to a computer and a reliable internet connection.

Class Meetings

For lecture times and classrooms please consult the MQ Timetable website: <http://www.timetables.mq.edu.au>. This website will display up-to-date information on your classes and classroom locations.

Lectures are scheduled on Tuesdays from 10:00-11:00am and Fridays from 12:00-1:00pm. Recordings will be available on iLearn for external/online students.

Tutorials are scheduled for either 1:00-2:00pm or 2:00-3:00pm on Fridays.

Unit Schedule

Week 1: What is Philosophy of Film/Film-Philosophy?

Required Readings:

- Thomas E. Wartenberg, 'Philosophy of Film', *Stanford Encyclopaedia of Philosophy*: <http://plato.stanford.edu/entries/film/>
- Thomas E. Wartenberg, 'Can Philosophy be Screened?' in T.E. Wartenberg, *Thinking on Screen: Film as Philosophy* (Routledge, 2007), 1-14.
- Robert Sinnerbrink, 'Film-Philosophy', in Edward Branigan and Warren Buckland (eds), *The Routledge Encyclopedia of Film Theory* (London/New York: Routledge, 2014), 207-213.

Background reading: Robert Sinnerbrink, 'Introduction: Why Did Philosophy Go To the Movies?' *New Philosophies of Film: Thinking Images* (London/New York: Continuum, 2011), pp. 1-10.

Week 2: Ontologies of the Moving Image

Required Readings:

- Andre Bazin, 'The Ontology of the Photographic Image', *What is Cinema? Volume 1*, trans. Hugh Gray (Berkeley and Los Angeles: University of California Press, 1967/2005), pp. 9-16.
- Noël Carroll, "Defining the Moving Image" in *Theorizing the Moving Image* (Cambridge:

Cambridge University Press, 1996), pp. 49-74:

- <http://voyager.mq.edu.au/vwebv/holdingsInfo?&bibld=1467524&searchId=488&recPointer=0&recCount=50>
- Rafe McGregor, 'A New/Old Ontology of Film', *Film-Philosophy*, vol. 17, no. 1 (2013), 265-280.
- Trevor Ponech, 'The Substance of Cinema', *The Journal of Aesthetics and Art Criticism*, vol. 64, no. 1 (2006), 187-198.

Background reading: R. Sinnerbrink, 'The Rules of the Game: New Ontologies of Film' *New Philosophies of Film: Thinking Images* (London/New York: Continuum, 2011), pp. 28-44.

Week 3: Understanding Film Narrative

Required Readings:

- Noël Carroll, 'The Power of Movies', *Daedalus*, Vol. 114, No. 4, The Moving Image (Fall, 1985), pp. 79-103.
- Katherine Thompson-Jones, 'The Thinking Viewer', in K. Thompson-Jones, *Aesthetics and Film* (London/New York: Continuum, 2008), pp. 87 ff.
- Angela Curran, 'Fictional Indeterminacy, Imagined Seeing, and Cinematic Narration', in Katherine Thompson-Jones (ed.), *Current Controversies in Philosophy of Film* (Routledge, 2016), Chapter 5.
- Warren Buckland, 'Narratology in Motion: Causality, Puzzles and Narrative Twists', in Hunter Vaughan and Tom Conley (eds), *The Anthem Handbook of Screen Theory* (London/New York: Anthem Press, 2018), 262-276.

Recommended: R. Sinnerbrink, *New Philosophies of Film: Thinking Images*, Chapter 3, 'Adaptation: Philosophical Approaches to Narrative', pp. 45-64.

Week 4: Cognitivism Goes to the Movies

Required Readings:

- Carl Plantinga, 'Cognitive Film Theory: An Insider's Appraisal', *Cinémas: revue d'études cinématographiques / Cinémas: Journal of Film Studies*, vol. 12, no. 2 (2002): 15-37. [Available in e-reserve]
- David Bordwell, 'The Part-Time Cognitivist: A View from Film Studies', *Projections: The Journal for Movies and Mind*, 4(2) (2010): 1-18.
- Ted Nannicelli and Paul Taberham, 'Introduction: Contemporary Cognitive Media Theory', in T. Nannicelli and P. Taberham (eds), *Cognitive Media Theory* (Routledge,

2014).

- Torben Grodal: 'Frozen Style and Strong Emotions of Panic and Separation: Trier's Prologues to *Antichrist* and *Melancholia*', *Journal of Scandinavian Cinema*, vol. 2, no. 1 (2012): 47-53: [<http://mq.library.ingentaconnect.com.simsrad.net.ocs.mq.edu.au/content/intellect/jsca/2012/00000002/00000001/art00006>]

Background Reading: R. Sinnerbrink, *New Philosophies of Film: Thinking Images*, Chapter 4, 'Cognitivism Goes to the Movies', pp. 67-89.

Week 5: Affect and Emotion in Cinema

Required Readings:

- Jane Stadler, 'Empathy in Film', *Routledge Handbook of the Philosophy of Empathy* (Routledge, 2016).
- Noël Carroll, 'The Ties that Bind: Characters, the Emotions, and Popular Fictions', in *Minerva's Night Out* (Wiley Blackwell, 2013), 40-63.
- Amy Coplan, 'Catching Characters' Emotions: Emotional Contagion Responses to Narrative Fiction Film', *Film Studies*, Issue 8, 2006, pp. 26-38.
- Carl Plantinga, 'Facing Others: Close-ups of faces in narrative film and in *The Silence of the Lambs*', in Lisa Zunshine (ed.), *The Oxford Handbook of Cognitive Literary Studies* (Oxford, 2015), Chapter 14.

Background Reading: R. Sinnerbrink, *New Philosophies of Film: Thinking Images*, Chapter 4, 'Cognitivism Goes to the Movies', pp. 67-89.

Week 6: Cinematic Ethics

Required Readings:

- R. Sinnerbrink, 'Cinematic Ethics: Film as a Medium of Ethical Experience', in R. Sinnerbrink *Cinematic Ethics: Exploring Ethical Experience through Film* (London and New York: Routledge, 2016), 3-24.
- Noël Carroll, 'Movies, the Moral Emotions, and Sympathy', *Midwest Studies in Philosophy* XXXIV (2010): 1-34.
- Carl Plantinga, 'Moralities and Characters as Moral Agents', in C. Plantinga, *Screen Stories: Emotion and the Ethics of Engagement* (Oxford, 2018), Chapter 7, 135-156.
- Jane Stadler, 'Cinema's Compassionate Gaze: Empathy, Affect, and Aesthetics in *The Diving Bell and the Butterfly*', in Jinhee Choi and Mattias Frey (eds), *Cine-Ethics: Ethical Dimensions of Film Theory, Practice and Spectatorship* (London and New York:

Routledge, 2014), 27-42.

Recommended: Jinhee Choi and Mattias Frey, 'Introduction', in Jinhee Choi and Mattias Frey (eds), *Cine-Ethics: Ethical Dimensions of Film Theory, Practice and Spectatorship* (London and New York: Routledge, 2014), 1-14.

Week 7: Gilles Deleuze's Cine-philosophy

Required Readings:

- Richard Rushton, 'What Questions does Deleuze's Philosophy of Cinema Answer? In R. Rushton, *Cinema After Deleuze* (London: Continuum, 2012), pp. 1-11.
- Jakob Nilsson, 'Deleuze, Concepts, and Ideas about Film as Philosophy', *Journal of French and Francophone Philosophy - Revue de la philosophie française et de langue française*, Vol XXVI, No 2 (2018) pp. 127-149. <http://www.jffp.org/ojs/index.php/jffp/article/view/834/798>
- Gilles Deleuze, 'These on Movement: First Commentary on Bergson', in Deleuze, *Cinema 1: The Movement-image* (London: Bloomsbury, 2013), pp. 1-11.
- Gilles Deleuze, 'Beyond the Movement-Image', in Deleuze, *Cinema 2: The Time-image* (London: Bloomsbury, 2013), pp. 1-24.
- Paola Marrati, "Images in movement and movement-images", *Gilles Deleuze: Cinema and Philosophy* (Johns Hopkins University Press, 2008), pp. 6-26, pp. 113-114.

Background Reading: R. Sinnerbrink, *New Philosophies of Film*, Chapter Five 'Bande a part: Deleuze and Cavell as Film-Philosophers', pp. 90-116.

Week 8: Stanley Cavell's Film Philosophy

Required Readings:

- Daniel Shaw, 'Stanley Cavell on the Magic of the Movies', *Film-Philosophy* 21.1 (2017): 114–132.
- Stanley Cavell, "The world viewed (extract)", in S. Cavell, *The World Viewed: Reflections on the Ontology of Film* (Harvard UP, 1978), 16-41.
- Stanley Cavell, 'What Becomes of Things on Film?' William Rothman (ed) *Cavell on Film* (Albany: State University of New York Press, 2005), pp. 1-9.
- Temenuga Trifonova, 'Film and Skepticism: Stanley Cavell on the Ontology of Film', *Rivista di estetica*, 46 (2011): 197-219.

Background Reading: R. Sinnerbrink, *New Philosophies of Film: Thinking Images*, Chapter Five 'Bande a part: Deleuze and Cavell as Film-Philosophers', pp. 90-116.

Week 9: Film as Philosophy: Pro and Contra

Required Readings:

- Paisley Livingston, 'Recent Work on Cinema as Philosophy', *Philosophy Compass* 3/4 (2008): 590–603, Available online: <http://onlinelibrary.wiley.com/doi/10.1111/j.1747-9991.2008.00158.x/pdf>
- Paisley Livingston, 'Theses on Cinema as Philosophy', *Journal of Aesthetics and Art Criticism*, Vol. 64, Issue 1 (Winter 2006): 11-18:
<http://onlinelibrary.wiley.com/doi/10.1111/j.0021-8529.2006.00225.x/pdf>
- Aaron Smuts, 'In Defence of a Bold Thesis', *Journal of Aesthetics and Art Criticism*, vol. 67, no. 4 (Fall 2009): 409-420.
- Stephen Mulhall, 'Film as Philosophy: The Very Idea', *Proceedings of the Aristotelian Society* (hardback), vol. 107, issue 1pt3 (October 2007): 279-294: <http://onlinelibrary.wiley.com/doi/10.1111/j.1467-9264.2007.00222.x/abstract>
- Noël Carroll, "Movie-Made Philosophy," in *Film as Philosophy*, ed. Bernd Herzogenrath (Minneapolis: University of Minnesota Press, 2017), 265-285.

Background Reading: Christopher Falzon, 'Philosophy through Film', *Internet Encyclopedia of Philosophy*: <https://www.iep.utm.edu/phi-film/>

R. Sinnerbrink, *New Philosophies of Film*, Chapter 6, 'Scenes from a Marriage: On the Idea of Film as Philosophy', pp. 117-135.

Week 10: Film as Philosophy Case Study 1: Eternal Sunshine of the Spotless Mind (Kaufman/Gondry, 2004)

Required Readings:

- Christopher Grau, 'Eternal Sunshine of the Spotless Mind and the Morality of Memory', *Journal of Aesthetics and Art Criticism*, Special Issue, 'Thinking Through Film: Film as Philosophy', Vol. 64, Issue 1 (Winter 2006): 19-32.
- Troy Jollimore, 'Miserably Ever After: Forgetting, Repeating and Affirming Love', in Christopher Grau (ed), *Eternal Sunshine of the Spotless Mind: Philosophers on Film* (London: Routledge, 2009), pp. 31-61.
- Julia Driver, 'Memory, Desire, and Value in Eternal Sunshine of the Spotless Mind', in Christopher Grau (ed), *Eternal Sunshine of the Spotless Mind: Philosophers on Film* (London: Routledge, 2009),

Recommended: George Toles, 'Trying to Remember Clementine', Christopher Grau (ed), *Eternal*

Sunshine of the Spotless Mind: Philosophers on Film (London: Routledge, 2009), pp. 111-157.

Week 11: Film as Philosophy Case Study 2: *Melancholia* (Lars von Trier, 2011)

Required Readings:

- Steven Shaviro, 'MELANCHOLIA or, the Romantic Anti-Sublime', *Sequence* 1.1 (2012): <http://reframe.sussex.ac.uk/sequence1/1-1-melancholia-or-the-romantic-anti-sublime/>
- Rupert Read, 'Allegory of a "Therapeutic" Reading of a Film: Of MELANCHOLIA', *Sequence* 2.1 (2014): <http://reframe.sussex.ac.uk/sequence1/1-2-an-allegory-of-a-therapeutic-reading/>

Recommended: R. Sinnerbrink, 'Planet *Melancholia*: Romanticism, Mood, and Cinematic Ethics', *Filozofski Vestnik*, Vol, XXXVII, No. 2 (2016): 95-113.

Week 12: Film as Philosophy Case Study 3: *The Act of Killing / The Look of Silence* (Joshua Oppenheimer and Anonymous, 2012/2014)

Required Readings:

- Thomas Wartenberg, 'Providing Evidence for a Philosophical Claim: *The Act of Killing* and the Banality of Evil', *Necus: European Journal of Media Studies*(Autumn 2017): <https://necus-ejms.org/providing-evidence-philosophical-claim-act-killing-banality-evil/>
- R. Sinnerbrink, 'Gangster Film: Cinematic Ethics in *The Act of Killing*', in R. Sinnerbrink, *Cinematic Ethics: Exploring Ethical Experience through Film* (London and New York: Routledge, 2016), 165-184.
- Leshu Torchin, 'Chronicle of a Quest: Silence after Killing', *Film-Quarterly* 69.2 (2015): 25-35.
- R. Sinnerbrink 2017. 'The Act of Witnessing: Cinematic Ethics in *The Look of Silence*'. *Post-Script: Essays in Film and the Humanities*. Special Issue on Documentary Ethics. ed. Dan Geva and Yvonne Kozlovsky-Golan, Volume 36, Nos. 2&3 (Winter/Spring & Summer 2017): 30-44.

Recommended: Interview extracts from Southeast Asia Globe, Malay Mail, and Inside Indonesia: 'The Act of Killing and the Ethics of Filming', *International Boulevard* (August 2013): <https://www.internationalboulevard.com/the-act-of-killing-and-the-ethics-of-filming>

Mehlis Behlil, *The Look of Silence: An Interview with Joshua Oppenheimer and Adi*

Rukun', *Cineaste* (Summer 2015): 26-31.

Week 13 Essay Draft Workshop

Learning and Teaching Activities

Lecture

Two one hour lectures per week given Staff Lecturers. These will be recorded on Echo360 and available as downloadable recordings on the ilearn website for this unit. Powerpoint slides/notes will also be available via the website.

Tutorials

One one hour tutorial per week. Students will enrol in a tutorial class and engage in weekly discussion and learning activities relating to the weekly course material. Tutorials begin in Week 2 and students must attend at least 9/12 classes.

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

- To understand and examine developments in philosophy of film that deal with theoretical problems as well as broader philosophical, ethical and cultural issues.
- To analyse and explore the relationship between film and philosophy in contemporary culture.
- To find, analyse and evaluate primary and secondary sources and present a well-argued philosophical discussion in an essay format.
- To apply philosophical theories to specific film/TV examples.
- To locate and evaluate contemporary media discussions of film and television from a philosophical point of view.
- To create or design a means of communicating your own reflections on philosophy of film.
- To participate actively in group discussion and learning activities during tutorials.

Assessment tasks

- Tutorial Participation
- Film and Philosophy Journal
- Online Quizzes
- Film and Philosophy Essay

Learning and teaching activities

- One one hour tutorial per week. Students will enrol in a tutorial class and engage in weekly discussion and learning activities relating to the weekly course material. Tutorials begin in Week 2 and students must attend at least 9/12 classes.

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

- To understand and examine developments in philosophy of film that deal with theoretical

problems as well as broader philosophical, ethical and cultural issues.

- To analyse and explore the relationship between film and philosophy in contemporary culture.
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Assessment tasks

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Learning and teaching activities

- Two one hour lectures per week given Staff Lecturers. These will be recorded on Echo360 and available as downloadable recordings on the ilearn website for this unit. Powerpoint slides/notes will also be available via the website.
- One one hour tutorial per week. Students will enrol in a tutorial class and engage in weekly discussion and learning activities relating to the weekly course material. Tutorials begin in Week 2 and students must attend at least 9/12 classes.

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

- To understand and examine developments in philosophy of film that deal with theoretical problems as well as broader philosophical, ethical and cultural issues.
- To analyse and explore the relationship between film and philosophy in contemporary

culture.

- To find, analyse and evaluate primary and secondary sources and present a well-argued philosophical discussion in an essay format.
- To apply philosophical theories to specific film/TV examples.
- To locate and evaluate contemporary media discussions of film and television from a philosophical point of view.
- To create or design a means of communicating your own reflections on philosophy of film.
- To participate actively in group discussion and learning activities during tutorials.

Assessment tasks

- Tutorial Participation
- Film and Philosophy Journal
- Online Quizzes
- Film and Philosophy Essay

Learning and teaching activities

- Two one hour lectures per week given Staff Lecturers. These will be recorded on Echo360 and available as downloadable recordings on the ilearn website for this unit. Powerpoint slides/notes will also be available via the website.
- One one hour tutorial per week. Students will enrol in a tutorial class and engage in weekly discussion and learning activities relating to the weekly course material. Tutorials begin in Week 2 and students must attend at least 9/12 classes.

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

- To understand and examine developments in philosophy of film that deal with theoretical problems as well as broader philosophical, ethical and cultural issues.
- To analyse and explore the relationship between film and philosophy in contemporary

culture.

- To find, analyse and evaluate primary and secondary sources and present a well-argued philosophical discussion in an essay format.
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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

- To understand and examine developments in philosophy of film that deal with theoretical problems as well as broader philosophical, ethical and cultural issues.
- To analyse and explore the relationship between film and philosophy in contemporary culture.
- To find, analyse and evaluate primary and secondary sources and present a well-argued

philosophical discussion in an essay format.

- To apply philosophical theories to specific film/TV examples.
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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

- To understand and examine developments in philosophy of film that deal with theoretical problems as well as broader philosophical, ethical and cultural issues.
- To analyse and explore the relationship between film and philosophy in contemporary culture.
- To find, analyse and evaluate primary and secondary sources and present a well-argued philosophical discussion in an essay format.
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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

- To understand and examine developments in philosophy of film that deal with theoretical problems as well as broader philosophical, ethical and cultural issues.
- To analyse and explore the relationship between film and philosophy in contemporary culture.
- To find, analyse and evaluate primary and secondary sources and present a well-argued philosophical discussion in an essay format.
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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

- To understand and examine developments in philosophy of film that deal with theoretical problems as well as broader philosophical, ethical and cultural issues.
- To locate and evaluate contemporary media discussions of film and television from a philosophical point of view.
- To create or design a means of communicating your own reflections on philosophy of film.
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- One one hour tutorial per week. Students will enrol in a tutorial class and engage in weekly discussion and learning activities relating to the weekly course material. Tutorials begin in Week 2 and students must attend at least 9/12 classes.

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:

Learning outcome

- To participate actively in group discussion and learning activities during tutorials.

Assessment task

- Tutorial Participation

Learning and teaching activity

- One one hour tutorial per week. Students will enrol in a tutorial class and engage in weekly discussion and learning activities relating to the weekly course material. Tutorials begin in Week 2 and students must attend at least 9/12 classes.

Changes from Previous Offering

- A number of more recent readings have been included for various weekly topics.
- New case study films have been added .
- Leganto readings available online.