

## Cinema studies

Cinema studies offers a comprehensive program of study which draws on established links with industry and the professional film community. The program is underpinned by theoretical and interpretive approaches to cinema, television and multimedia that will assist students in applying this knowledge in practical and professional frameworks. Students benefit directly from the opportunity to explore the creative and professional aspects of the cinematic arts at close range with film directors, organisers of film festivals and film distribution agencies. The academic staff are leaders in their fields and endeavour to provide new and unique approaches to interactive or on-line teaching. With a particular emphasis on viewing and analysis of film, video and television, screenings are an integral part of the program. Graduates of cinema studies find employment in a range of professional capacities and organisations such as film festivals, cinema complexes, the State Film Centre, Cinema, the Australian Film Institute, and Film Victoria.

Cinema studies deals with the interpretation, history and theory of cinema, television, and new visual media such as computer games and multimedia. Subjects cover the areas of film history, Hollywood cinema, art cinemas, documentary, ethnographic film-making, Australian cinema, genre studies (horror, comedy, film noir, the love story, etc.), television cross-media forms and interactive technologies. Cinema is one of the major visual and aesthetic forms in 20th century culture and studies in this area address theoretical issues of spectatorship, postmodernism, postcolonialism, gender, sexuality and the body.

### Prerequisites

There are no prerequisites for first year cinema studies subjects.

The prerequisite for a second/third year subject in cinema studies is usually 107-073 Introduction to Hollywood & Art Cinema (*p.105*) (12.5 points) or 107-074 Introduction to Film Theory (*p.105*) (12.5 points).

Students who have done suitable alternative first year subjects are advised to consult with the school for permission to enrol. Exemptions may also be granted when second/third year subjects are taken as part of an approved interdepartmental program with its own entry requirements.

The prerequisite for a third/fourth year subject in cinema studies is usually three second/third year subjects in cinema studies (37.5 points).

### Requirements for a major

A major in cinema studies usually consists of nine 12.5 point subjects, totalling 112.5 points. It comprises:

- two first year subjects in cinema studies (25 points) and;
- second/third year subjects in cinema studies (totalling 87.5 points).

Two of these subjects (totalling 25 points) may be taken from related subjects offered in the School of Fine Arts, Classical Studies and Archaeology. A list of these subjects will be available from the School.

### Honours entry

The prerequisites for entry to Fourth Year Honours in Cinema Studies are:

- completion of all the requirements for the BA and;
- completion of a major in cinema studies and;
- an average grade of H2B or higher over the second/third year subjects within the major.

Entry to honours must be approved by the honours coordinator of the School and the Faculty of Arts Honours course adviser. Forms, to be submitted to the school, are available from the School Office in May and September of each year.

### Honours requirements

Honours coordinator: Dr Parshia Lee-Stecum

#### Pure Honours

Students undertaking pure honours in cinema studies must complete:

- 107-522 Cinema Studies Thesis (*p.107*) or 107-523 Cinema Studies Thesis (MYE) (*p.107*) (37.5 points) and;
- 107-044 Research Methods (*p.71*) (12.5 points) and;
- four honours subjects in cinema studies (50 points).

With the approval of the honours coordinator one of these subjects (totalling 12.5 points) may be a related subject from the School of Fine Arts, Classical Studies and Archeology or an approved fourth year subject from another area of study.

### Combined honours

Students undertaking combined honours in cinema studies and another area of study must complete:

- 107-522 Cinema Studies Thesis (*p.107*) or 107-523 Cinema Studies Thesis (MYE) (*p.107*) (37.5 points) and;
- 107-044 Research Methods (*p.71*) (12.5 points) and;
- one honours subject in cinema studies (totalling 12.5 points) and;
- three honours subjects in the combined area of study (totalling 37.5 points).

or

- honours thesis in the combined area of study (37.5 points) and;
  - two honours subjects in the combined area of study (totalling 25 points) and;
  - 107-044 Research Methods (*p.71*) (12.5 points) and;
  - two honours subjects in cinema studies (totalling 25 points).
- combined honours students may replace 107-044 Research Methods (*p.71*) with an approved research methods seminar in the other discipline.

### Studying overseas

The School of Fine Arts, Classical Studies and Archaeology teaches a cinema studies subject in the United States in the winter non-teaching period. See subject entry for details:

107-086 City as Film (*p.107*)

or

Email: [enquiries@asatravinfo.com.au](mailto:enquiries@asatravinfo.com.au)

WWW: <http://www.asatravinfo.com.au>

### Further study

A BA with a major in cinema studies can lead to a Graduate Diploma in Art History and Cinema Studies or a Postgraduate Diploma in Arts (Art History and Cinema Studies).

An Honours degree in cinema studies can lead to MA or PhD degrees.

### Career opportunities

Career opportunities for graduates in cinema studies are to be found in education and research, and in the arts and the film industry as administrators, media professionals, editors, reviewers, film critics and film archivists.

### For more information

School of Fine Arts, Classical Studies and Archaeology

Old Pathology Building

The University of Melbourne

Victoria 3010

Tel +61 3 8344 5565

Email: [fine.arts@finearts.unimelb.edu.au](mailto:fine.arts@finearts.unimelb.edu.au)

WWW: <http://www.sfca.unimelb.edu.au>

### First year subjects

#### 107-073 Introduction to Hollywood & Art Cinema

**Note:** Formerly available as 111-105. Students who have completed 111-105 are not eligible to enrol in this subject.

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Dr Angela Ndalians

**Contact:** A 2-hour screening, a 1-hour lecture and a 1-hour tutorial per week (*Semester 1*).

**Description:** This subject will introduce students to the formal, stylistic and interpretative strategies that relate to narrative cinema forms. The subject will cover three interrelated areas: film narrative, film style and film history. Students should gain an understanding of aspects of narrative form and film style; the silent era; the classical Hollywood model and its dependence on the genre system (e.g. the screwball comedy, the western, the musical); art cinema narration (e.g. Italian neo-realism, the French new wave); narrative form and political cinema (e.g. Eisenstein and political cinema); and B-films.

**Assessment:** An essay and an annotated bibliography totalling 3000 words and a 1-hour visual test.

**Prescribed texts:** D Bordwell & K Thompson, *Film Art: An Introduction*, (3rd ed) McGraw-Hill, 1990.

#### 107-074 Introduction to Film Theory

**Note:** Formerly available as 111-111. Students who have completed 111-111 Introduction to Cinema B are not eligible to enrol in this subject.

**Credit points:** 12.5**HECS-band:** 1**Coordinator:** Assoc Prof B Creed & Dr J Hoorn**Contact:** A 1-hour lecture, a 1-hour tutorial and a 2-hour screening per week (*Semester 2*).**Description:** This subject explores key developments in film theory from the modern to postmodern period. Using authorship as a framework, it will explore the following topics: the avant-garde, psychoanalysis, feminism, postmodernism, queer and postcolonial theory. Emphasis will be on the way in which film theory has developed from the seventies to the present in response to social and cultural change. Films will be analysed from the viewpoint of different theoretical positions to demonstrate the relative nature of criticism. Selected films by the following directors will be studied: Martin Scorsese, Neil Jordan, Peter Greenaway and David Cronenberg, Kathryn Bigelow. Students should complete the subject with a knowledge and understanding of key developments in film theory, including a sense that theory itself is ideological, and be able to recognise the role of the auteur in the creation of a work of art.**Assessment:** A class paper, an essay and a take-home examination totalling 4000 words.**Prescribed texts:**

A subject reader will be available. Films may include:

M Scorsese, *Taxi Driver*, *Goodfellas*, *Mean Streets*. • K Bigelow, *Blue Steel*, *Strange Days*. • N Jordan, *Mona Lisa*, *The Crying Game*. • P Greenaway, *Prospero's Books*, *Pillow Book*. • D Cronenberg, *The Fly*, *Crash*.

## Second/third year subjects

### 107-025 Postcolonialism and the Cinema

**Note:** Formerly available as 111-216/316. Students who have completed 111-216/316 are not eligible to enrol in this subject.**Credit points:** 12.5**HECS-band:** 1**Coordinator:** Dr Jeanette Hoorn**Prerequisites:** Usually 12.5 points of first year cinema studies, see *Prerequisites (p.105)*.**Contact:** A 1-hour lecture, a 1-hour tutorial and a 2-hour screening per week (*Semester 2*).**Description:** This subject examines films set in the Pacific region (Tahiti, Hawaii, Vietnam, Japan, New Guinea, Australia, New Zealand, the Philippines) from a postcolonial perspective, studying films from various national cinemas as well as from Hollywood. Films will be studied from a broad range of genres including film noir (William Whyler's *The Letter*), historical epic (Regis Wargnier's *Indochine*) and documentary cinema (F W Murnau's *Tabu*) as well as from entertainment cinema. In addition to this the subject will deal with films in which a postcolonial point of view underlies the directors' intentions, such as Marlon Fuentes's *Bontoc Eulogy* and Clara Law's *Floating Life*. Students who complete the subject should be familiar with postcolonial theory in writing about the cinema, and with a range of films which utilise theories of postcolonialism.**Assessment:** A class paper, an essay and a take-home examination totalling 4000 words.**Prescribed texts:**

A subject reader will be available.

M Bernstein & G Studlar, *Visions of the East, Orientalism in Film*, Rutgers, 1997. • R Young, *Colonial Desire, Hybridity in Theory, Culture and Race*, Routledge, 1995.

### 107-075 Art House Cinema & Film Festival Culture

**Note:** Formerly available as 107-075 International Art Cinema. Students who have completed 107-075 are not eligible to enrol in this subject.**Credit points:** 12.5**HECS-band:** 1**Coordinator:** Dr Mark Nicholls**Prerequisites:** Usually 12.5 points of first year cinema studies, see *Prerequisites (p.105)*, or first year European studies, see *Prerequisites (p.167)*.**Contact:** A 2-hour screening, a 1-hour lecture and a 1-hour tutorial per week (*Semester 1*).**Description:** This subject is a study of the development of international art-house cinema and its relationship with film festival cultures. Through an examination of selected film festivals the changing nature of art-house cinema and its contemporary identity is considered in terms of its complex relationship with the international commercial market and Hollywood cinema, auteur, new wave and national movements, modernist/post modernist, avant-garde, radical, political and existential concerns and questions of gender, sexuality and censorship. Art cinema's wider network of relationships with documentary cinema, animation, short film, video art, theatre and the art world will also be explored.**Assessment:** A class paper, an essay and a take-home examination totalling 4000 words.**Prescribed texts:**

A subject reader will be available.

### 107-080 Commodity Culture

**Note:** Formerly available as 111-254/354. Students who have completed 111-254/354 are not eligible to enrol in this subject.**Credit points:** 12.5**HECS-band:** 1**Coordinator:** Dr Angela Ndalianis**Prerequisites:** Usually 12.5 points of first year cinema studies, see *Prerequisites (p.105)*.**Contact:** A 1-hour lecture, a 1-hour tutorial and a 2-hour screening per week (*Semester 1*).**Description:** This subject forms a study of late 20th century commodity culture with a special emphasis on film, television, photography, advertising and interactive media. The relationship between advertising and commodity culture is studied in historical terms and various types of publicity, such as print and electronic advertisements, are analysed in terms of genre, myth and rhetoric. The subject is an overview of the major theoretical approaches to the study of consumer culture, such as political economy, anthropology of consumption, semiology and postmodernism. It should provide students with a framework for critical examination of commodity culture/s, art and advertising, and the commodification of aspects of everyday life such as fashion, sport, shopping and tourism.**Assessment:** A class paper and an essay or take-home exam totalling 4000 words.

### 107-082 The Entertainment Experience

**Note:** Formerly available as 111-256/356. Students who have completed 111-256/356 are not eligible to enrol in this subject.**Credit points:** 12.5**HECS-band:** 1**Coordinator:** Dr Angela Ndalianis**Prerequisites:** Usually 12.5 points of first year cinema studies, see *Prerequisites (p.105)*.**Contact:** A 1-hour lecture, a 1-hour seminar or lab session and a 2-hour screening per week (*Semester 1*).**Description:** This subject will look at the interconnection between various entertainment industries. Students will look at the emergence and significance of various entertainment vehicles which dominate mainstream cinema such as blockbusters, spectacle, action films, special effects. The implications of the crossover between the film, television, comic book, and computer game industries will also be explored. Students should complete the subject able to evaluate critical and theoretical frameworks in response to the shape of entertainment structures. Students will examine the central role played by new technologies in film narratives; the science fictional nature of the film medium; computer games and the collapse of the linear narrative flow; the applicability of film spectatorship/identification theories in relation to these more interactive media forms; and gender, performance and spectatorship within the sphere of interactive technologies.**Assessment:** An essay and a class paper totalling 4000 words.**Prescribed texts:**

A subject reader will be available.

### 107-083 Film Noir: Style and History

**Note:** Formerly available as 111-257/357. Students who have completed 111-257/357 are not eligible to enrol in this subject.**Credit points:** 12.5**HECS-band:** 1**Coordinator:** Assoc Prof Barbara Creed**Prerequisites:** Usually 12.5 points of first year cinema studies, see *Prerequisites (p.105)*, or first year Women's studies, see *Prerequisites (p.351)*.**Contact:** A 1-hour lecture, a 1-hour tutorial and a 2-hour screening per week (*Semester 2*).**Description:** This subject is a close study of film noir texts from *Pandora's Box* to *Lost Highway* with emphasis on an evolving noir style. Topics studied will include the silent period; noir and German expressionism; noir horror; classic Hollywood noir of the 40s; postmodern noir and the evolving image of the femme fatale. Students should complete the subject with an understanding of the historical and stylistic development of the film noir body of texts from the silent period to the present; of the symbolic relevance of the changing image of the femme fatale in the film noir; and of postmodern cinematic practice in relation to contemporary film noir.**Assessment:** A class paper, an essay and a take-home examination totalling 4000 words.**Prescribed texts:**

A subject reader will be available.

A E Kaplan (ed), *Women in Film Noir*, BFI Publishing, 1980.

### 107-086 City as Film

**Note:** Special entry conditions apply. Itinerary and travel arrangements available from Australians Studying Abroad. Prospective students must register with ASA prior to approval of enrolment <http://www.asatravinfo.com.au>.

**Credit points:** 25

**HECS-band:** 1

**Coordinator:** Dr Angela Ndalianis

**Prerequisites:** Usually 37.5 points of second/third year cinema studies.

**Contact:** A 2-hour on site lecture and a 1-hour tutorial per day, over 21 days (*Semester 2*).

**Description:** This subject is taught in the United States during a 21-day study tour. The subject is concerned with exploring ways in which the cinema is becoming an integral feature of the 'contemporary city as spectacle'. The focus will be on key spectacle cities of the US: Los Angeles, Las Vegas, Orlando, New York. The primary model of analysis will be the theme park and its connections with the film tradition, though we will also be looking at entertainment cities as embodied in casinos. The cinematic and spectacular features will be tested against postmodern arguments concerned with the 'empty spectacle' of our postmodern era. Sites to be visited will include, Disneyland/Disneyworld, Universal Studios, Hollywood picture palaces, the Luxor Casino, Caesar's Palace, the MGM and Paramount studios, Museum of the Moving Image and the simulation rides at the Empire State Building.

**Assessment:** An essay, a close analysis exercise and a take-home exam totalling 8000 words.

**Prescribed texts:**

A subject reader will be available.

### 107-087 Contemporary Australian Cinema

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Dr Jeanette Hoorn

**Prerequisites:** Usually 12.5 points of first year cinema studies, see *Prerequisites* (p.105).

**Contact:** A 1-hour lecture, a 1-hour tutorial and a 2-hour screening per week (*Semester 2*).

**Description:** This subject explores the relationship between national identity and international film culture and specifically questions how filmic structures operate in Australian cinema to produce identities which have both local and international resonance. Students will examine the success of films such as *Crocodile Dundee* and *Mad Max* within the context of mass culture; *The Adventures of Priscilla Queen of the Desert*, *Dallas Doll*, and *The Sum of Us* within the context of queer theory; *Romper Stomper* within a context of teen films; and *Strictly Ballroom* within questions of multiculturalism and ethnicity. The representation of race will form an additional focus of study. The films of Australian directors working in Hollywood such as Gillian Armstrong and Bruce Beresford will also form an area of study.

**Assessment:** A class paper, an essay and a take-home test totalling 4000 words.

**Prescribed texts:**

A subject reader will be available.

S Dermody & E Jakka (eds), *The Imaginary Industry, Australian Film in the Late 80s*, AFTRS Publications, 1990.

### 107-088 Love Stories: Film and Narrative Theory

**Note:** Formerly available as 111-361/461. Students who have completed 111-361/461 are not eligible to enrol in this subject.

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Dr Mark Nicholls

**Prerequisites:** Usually 12.5 points of first year cinema studies, see *Prerequisites* (p.105), or first year Women's studies, see *Prerequisites* (p.351).

**Contact:** A 1-hour lecture, a 1-hour tutorial and a 2-hour screening each week (*Semester 1*).

**Description:** This subject is a study of narrative forms in relation to the love story in its many manifestations. Prescribed films will explore areas such as romantic love, mad love (l'amour fou), forbidden love, perverse and melancholic love. Students should become familiar with topics such as: melodrama, film narrative and the structuralist controversy; the relationship between myth and narrative; classical and alternative narrative forms; narrative and audience; the feminist critique of the Hollywood classical narrative; postmodern narrative forms. There will be a special emphasis on issues of gender and the male melodrama.

**Assessment:** A class paper, an essay and a take-home examination totalling 4000 words.

**Prescribed texts:**

A subject reader will be available.

### 106-014 Hong Kong Cinema

See full subject details on page 143.

## Fourth year subjects

### 107-522 Cinema Studies Thesis

**Credit points:** 37.5

**HECS-band:** 1

**Coordinator:** Assoc Prof Barbara Creed

**Prerequisites:** Admission to the Postgraduate Diploma or Fourth Year Honours in Cinema Studies, see *Honours entry* (p.105).

**Contact:** Regular contact with the supervisor (*Year long*).

**Description:** A topic selected in consultation with the coordinator.

**Assessment:** A 12 000 word thesis.

### 107-523 Cinema Studies Thesis (MYE)

**Credit points:** 37.5

**HECS-band:** 1

**Coordinator:** Assoc Prof Barbara Creed

**Prerequisites:** Mid-year admission to the Postgraduate Diploma or Fourth Year Honours in Cinema Studies, see *Honours entry* (p.105).

**Contact:** Regular contact with the supervisor (*Semester 1, repeat 2*).

**Description:** A topic selected in consultation with the coordinator.

**Assessment:** A 12 000 word thesis.

### 107-044 Research Methods

See full subject details on page 71.

### 107-050 Fine Arts 4A

See full subject details on page 72.

### 107-051 Melodrama, Class and the Cinema

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Dr Mark Nicholls

**Prerequisites:** Admission to the Postgraduate Diploma or Fourth Year Honours in Cinema Studies, see *Honours entry* (p.105).

**Contact:** A 2-hour seminar and a 2-hour screening per week (*Semester 1*).

**Description:** This subject involves a study of the role the melodrama has played in the representation of class and ideological conflict in the cinema. Students are asked to examine melodramas from various periods such as the silent period, the 1930s, the 1950s and contemporary cinema, from both mainstream narrative and art cinema traditions. They will encounter theoretical writings on class and ideology in the subject's interrogation of the melodrama's tendency to expose ideological contradictions at a domestic and political level. This subject enables students to understand issues of film form, gender, sexuality and psychoanalysis in relation to the melodrama's complex representation of class in the cinema.

**Assessment:** Written work totalling 5000 words.

**Prescribed texts:**

A subject reader will be available.

### 107-091 Ethnographic and Documentary Cinema

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Dr Jeanette Hoorn

**Prerequisites:** Admission to the Postgraduate Diploma or Fourth Year Honours in Cinema Studies, see *Honours entry* (p.105).

**Contact:** A 2-hour seminar and a 2-hour screening per week (*Semester 2*).

**Description:** This subject investigates the place of documentary and ethnographic film in contemporary film theory. Students should become familiar with the postmodern debate surrounding documentary film-making and realism, and the critique of ethnographic cinema as linked to nationalism and imperialism. The films of French, British, American and Australian ethnographers are taken up, with classic works such as F W Murnau's and Flaherty's *Tabu: A Story of the South Seas* (1931) among those studied. Recent films which are critical of ethnography and the ethnographic gaze such as Marlon Fuentes's *Bontoc Eulogy* (1996) are considered. The use of ethnography for entertainment as well as surveillance is examined through popular movies such as *The Gods Must be Crazy*. Students should develop a knowledge of the four classic modes of documentary cinema, namely the Griersonian, 'cinema verite', direct interview and self-reflexive modes; of the relationship between documentary and ethnographic cinema; and of the colonial propaganda film.

**Assessment:** A class paper and a long essay totalling 5000 words.

**Prescribed texts:**

A subject reader will be available.

F T Rony, *The Third Eye, Race, Cinema & Ethnographic Spectacle*, Duke University Press, 1996. • L Jacobs (ed), *The Documentary Tradition*, Hopkinson and Blake, 1997.

### 107-094 Comedy, Cult and the Carnavalesque

**Note:** Formerly available as 111-470. Students who have completed 111-470 are not eligible to enrol in this subject.

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Dr Angela Ndaliansi

**Prerequisites:** Admission to the Postgraduate Diploma or Fourth Year Honours in Cinema Studies, see *Honours entry (p.105)*.

**Contact:** A 2-hour seminar and a 2-hour screening per week (*Semester 1*).

**Description:** This subject will focus on approaches to and definitions of the comedy and cult in film and television, with particular focus on the carnivalesque aspects of both forms. Areas to be explored will include early film comedy; comedian comedy; sitcoms and female comics; characteristics and definitions of the cult text; South American cinema and the carnivalesque. In particular students should become familiar with various interpretative issues centring around these two forms - comedy and cult - including the ability of comedy and cult to violate generic boundaries and rupture classical narrative form; pleasures of comedy and cult; the carnivalesque and liminality; comedy and the grotesque; the cultish nature of bad taste films (the films of John Waters, low budget monster films from the 40s-50s, serial films, Ed Wood classics); and cult, ritual and the cult spectator.

**Assessment:** A class paper and an essay totalling 5000 words.

**Prescribed texts:**

A subject reader will be available.

### 107-095 Film, Modernity and the Avant-Garde

**Note:** Formerly available as 111-487. Students who have completed 111-487 are not eligible to enrol in this subject.

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Assoc Prof Barbara Creed

**Prerequisites:** Admission to the Postgraduate Diploma or Fourth Year Honours in Cinema Studies or Cultural Studies, see *Honours entry (p.105)*.

**Contact:** A 2-hour seminar and a 2-hour screening per week (*Semester 2*).

**Description:** This subject will explore the relationship between film, modernity and the avant-garde. Students should develop a knowledge of the history of the cinema and its origins in new visual forms of modernity, such as photography and 19th century visual devices, such as the diorama, zoetrope and viviscope. Particular reference will be given to the writings of Freud and related aspects of modernity such as the shock of the new, the double, war and horror, the city and depersonalisation, the body and nostalgia. The European avant-garde will be compared briefly to developments in later avant-garde cinema. Concepts such as time, speed, travel and space will be explored in relation to key films, such as *Nosferatu*, *Blood of a Poet*, *L'Age D'or*, *Metropolis*, *The Student of Prague*, *Pandora's Box*, *Last Year at Marienbad*, *India Song* and *Weekend*.

**Assessment:** A class paper and a long essay totalling 5000 words.

**Prescribed texts:**

A subject reader will be available.

L Charney & V R Schwartz, *Cinema and the Invention of Modern Life*, University of California Press.

## Subjects not offered in 2001

### Second/third year subjects not offered in 2001

#### 107-037 Film and the Body

**Note:** Formerly available as 111-251/351. Students who have completed 111-251/351 Theorising the Body in Australia are not eligible to enrol in this subject.

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 12.5 points of first year cinema studies, see *Prerequisites (p.105)*, or first year Women's studies, see *Prerequisites (p.351)*.

**Semester:** Not Offered

**Description:** This course examines representations of the body in film and critical visual theory. It explores the relationship between desire, fantasy and the body as well as different forms of the body such as the macho, queer, S&M, tattooed, erotic, suffering, cyborg, abject and post-human body. Students should become familiar with the history and origins of the various body forms in Hollywood and in a range of other cinematic traditions. They should also be familiar with theories of the body in writing about cinema and have an understanding of debates surrounding the body in film.

#### 107-076 Contemporary Hollywood Cinema

**Note:** Formerly available as 111-247/347. Students who have completed 111-247/347 are not eligible to enrol in this subject.

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** 107-073 Introduction to Hollywood & Art Cinema (*p.105*).

**Semester:** Not Offered

**Description:** This subject explores developments in the Hollywood film industry from the 1960s to the present. Students should grasp some of the key issues of this period, including the focus on modernist strategies; revisionist approaches to early Hollywood genres; the emergence of left/right cycle films; allusionism and the new generation of Hollywood film school 'auteurs' (Coppola, Spielberg, Scorsese); and the generation that followed (Burton, Tarantino, the Coens, Lee). Students will also be looking critically at film theoretical responses to the Hollywood cinema of this era.

#### 107-077 Television and Australian Culture

**Note:** Formerly available as 111-248/348. Students who have completed 111-248/348 are not eligible to enrol in this subject.

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 12.5 points of first year cinema studies, see *Prerequisites (p.105)*.

**Semester:** Not Offered

**Description:** This subject forms a study of television in its multiple dimensions - aesthetic, social, cultural and institutional. The focus of the subject is on Australian television, however the influence of British and American models in the formative years will be examined. Students will also explore the recent trend towards globalisation in the electronic media in relation to contemporary Australian television programming and advertising. Topics explored may include pay television, audience reception studies, the televisual aesthetic of flow and segmentation and public access television. Students should conclude the semester with an understanding of television in terms of different theories of the relationship between mass media, popular culture and society; the historical development of television broadcasting in Australia; the differences between televisual and cinematic forms of spectatorship; and the nature of television genres in terms of their style, structure and appeal.

#### 107-078 National Cinemas and Cultural Difference

**Note:** Formerly available as 111-252/352. Students who have completed 111-252/352 are not eligible to enrol in this subject.

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 12.5 points of first year cinema studies, see *Prerequisites (p.105)*, or first year European studies, see *Prerequisites (p.167)*.

**Semester:** Not Offered

**Description:** This subject is a study of the institutional and cultural aspects of national cinemas - these may be drawn from the Mediterranean, British, Asian, European, South American or African. In any given year the focus will be on either a survey of different national cinemas or on a specific cinema emerging from a particular cultural environment. The representation of regional, class and gender differences will be studied in relation to formal and aesthetic invention and the construction of national identities. Students should complete the subject with a grasp of the concept of a national cinema in relation to contemporary film production, exhibition and distribution.

#### 107-079 Feminist Film and Television Theory

**Note:** Formerly available as 111-253/353. Students who have completed 111-253/353 are not eligible to enrol in this subject.

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 12.5 points of first year cinema studies, see *Prerequisites (p.105)*, or first year Women's studies, see *Prerequisites (p.351)*.

**Semester:** Not Offered

**Description:** This subject will explore the representation of women and men in popular Hollywood film, television and alternative films directed by women. Topics studied will include stereotyping, sexual difference, spectatorship, the erotic, pornography, soap operas, queer sexuality and political filmmaking. On completion of the subject students should recognize the major themes and methods in the study of the representation of women in classic Hollywood narrative cinema and television; understand the major methods in the study of the position of the female spectator; analyze the differences in the systems of representation of women in classic Hollywood, European and feminist cinemas, both independent and mainstream.

#### 107-081 Genre Study

**Note:** Formerly available as 111-255/355. Students who have completed 111-255/355 are not eligible to enrol in this subject.

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 12.5 points of first year cinema studies, see *Prerequisites* (p.105).

**Semester:** Not Offered

**Description:** This subject is a close study of two genres: the western and the horror film. Students should gain an understanding of some of the following areas: the historical development of genre criticism; evolution theories of generic stages; generic crossovers; the influence of Hollywood genres outside the USA; the relationship between filmic reality and social reality. The western will be studied through its various stages of development, including the 'classical' western, the revisionist western, and the spaghetti western. The horror film component will focus on horror in the wake of Hitchcock's *Psycho* and *The Birds*, looking specifically at the stalker, splatter and apocalyptic horror tradition. Issues to be discussed will include horror and the family institution, horror as cultural ritual, self-reflexivity and genre, and horror as a form of game play.

### 107-084 Surrealism and the Cinema

**Note:** Formerly available as 111-258/358. Students who have completed 111-258/358 are not eligible to enrol in this subject.

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 12.5 points of first year cinema studies, see *Prerequisites* (p.105), or first year European studies, see *Prerequisites* (p.167).

**Semester:** Not Offered

**Description:** This subject is a study of the origins, aims and features of surrealist film-making from its beginnings in Dada to its contemporary manifestations in the films of Luis Bunuel and David Lynch. Topics will include surrealist politics; surrealist art; the marvellous; Hollywood influences; mad love; theatre of cruelty; and surrealist influences in comics, video clips and advertising. Students who successfully complete the subject should understand the origins of surrealist film-making; understand the political and social aims of the surrealist filmmakers; and appreciate the characteristics of avant-garde forms of artistic and filmic expression.

### 107-085 Australian Cinema

**Note:** Formerly available as 111-262/362. Students who have completed 111-262/362 are not eligible to enrol in this subject.

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 12.5 points of first year cinema studies, see *Prerequisites* (p.105).

**Semester:** Not Offered

**Description:** This subject reviews the history of Australian cinema from its beginnings in the early silent period to the present. Students should become familiar with early film history; the 1970s renaissance; the road movie; gender race and sexuality; feminist and independent film-making. These areas will be discussed in the context of national identity and the growing debates around what constitutes a national cinema.

### Third/fourth year subjects not offered in 2001

#### 107-089 Computer Games:Interactive Spectatorship

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 37.5 points of second/third year cinema studies for third year, see *Prerequisites* (p.105). Admission to the Postgraduate Diploma or Fourth Year Honours in Cinema Studies, see *Honours entry* (p.105).

**Semester:** Not Offered

**Description:** This subject will analyse the dramatic impact that computer games and CD ROM technology have had in transforming visual and narrative forms of audience reception. Part of the subject will deal with the historical development of computer gaming as it moves closer to virtual technology. Industry and aesthetic connections with the cinema will be explored, as will the game genres' transformation of cinematic genres. Students should complete the subject with an understanding of the historical development of computer game forms, genres and technological capabilities, and be able to critically evaluate the applicability of various theoretical models, such as theories of spectatorship, to computer game technology.

#### 107-090 Film Criticism and the Canon

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 37.5 points of second/third year cinema studies for third year, see *Prerequisites* (p.105). Admission to the Postgraduate Diploma or Fourth Year Honours in Cinema Studies, see *Honours entry* (p.105).

**Semester:** Not Offered

**Description:** This subject introduces students to the history and theory of film criticism through a study of key films and major critiques surrounding them. Students will explore the reasons why certain films are lauded as canonical and others are not. Areas for consideration will include film aesthetics, audience reception, promotion, the historical period, popular taste and the ques-

tion of originality. The issue of what constitutes high art or classical cinema as distinct from the popular or B-grade cinema will be central. Films will be selected from those generally considered as part of the canon such as D W Griffiths's *Intolerance*, Orson Welles' *Citizen Kane* and Akira Kurosawa's *Rashomon* as well as those regarded as outside the canon - or simply 'bad' - such as Ed Wood's *Plan 9 from Outer Space* and *Glen or Glenda*. The reasons why 'bad' films acquire cult status will also be considered. Emphasis will be on the role of criticism in constructing a so-called 'canon' and what we mean by the 'canon' in the age of postmodernism, which parodies or plays with all classical or modernist concepts.

### 107-092 Postmodernism and the Cinema

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 37.5 points of second/third year cinema studies for third year, see *Prerequisites* (p.105). Admission to the Postgraduate Diploma or Fourth Year Honours in Cinema Studies, see *Honours entry* (p.105).

**Semester:** Not Offered

**Description:** This subject will explore the relevance of postmodern theory for the cinema, in particular the problem of defining the postmodern. Students will discuss postmodernism's heterogeneity and intertextuality; cinematic pastiche and parody; the critique of the master discourses as they effect film narrative; the relationship between the avant-garde in film and postmodernism; issues of film spectatorship, gender and race; the traditional advocacy of classic art over popular culture. The subject will explore the writings (in relation to postmodernism and film) of Jean Baudrillard, Umberto Eco, Fredric Jameson, Linda Hutcheon, Vivian Sobchack and Kobena Mercer. On conclusion of the subject students should understand the meaning of 'postmodernism' and the reasons why the concept is difficult to define and the relevance of postmodernism for an analysis of the cinema in relation to form, style and content.

### Fourth year subjects not offered in 2001

#### 107-093 Dream Screen: Film and Psychoanalysis

**Note:** Formerly available as 111-463. Students who have completed 111-463 are not eligible to enrol in this subject.

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Admission to the Postgraduate Diploma or Fourth Year Honours in Cinema Studies, see *Honours entry* (p.105).

**Semester:** Not Offered

**Description:** This subject involves a close study of film texts in relation to key psychoanalytic concepts with emphasis on Jungian archetypal theory; the Lacanian concept of the mirror phase; and Freudian theories of the dream work, sexual difference, primal scenes, and the uncanny. Relevant theories of Melanie Klein, Julia Kristeva, Derrida, Deleuze and Guattari will also be considered. Students who complete this subject should demonstrate an understanding of aspects of various psychoanalytic theories; an ability to draw on psychoanalytic theories to interpret film texts and art works; an understanding of the above in relation to the specific psychoanalytic theories of the cinema developed by Metz, Mulvey, Studlar and Eberwein.

#### 107-096 Contemporary Film Theory

**Note:** Formerly available as 111-421. Students who have completed 111-421 are not eligible to enrol in this subject.

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Admission to the Postgraduate Diploma or Fourth Year Honours in Cinema Studies, see *Honours entry* (p.105).

**Semester:** Not Offered

**Description:** This subject will examine the development of contemporary film theory post-1968. Students will be expected to critically evaluate the significance and applicability of some of the following theoretical approaches: formalism and structuralism; apparatus theory; feminist film theory and spectatorship; Lacanian psychoanalytic theory; postmodernism; queer and postcolonial theory. Students will attend seminars that involve a variety of topics: close analysis, close readings, research, thesis writing, paper presentation. Finally, students will be required to present a paper based on a close reading of a specific film text with reference to its use of film language. Students will also conduct research into this film in relation to its production history, distribution and reception and relate their findings as to the place of the film within the history of film theory.

