

## 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 new entertainment technologies 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, the Australian Centre of the Moving Image, 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 theme park spaces. 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 such as comic books, computer games and theme park attractions. Cinema is one of the major visual and aesthetic forms of the 20th and 21st centuries; studies in this area address theoretical issues of spectatorship, postmodernism, historical poetics, 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 107-132 Introduction to Hollywood & Art Cinema (*p.1*) or 107-133 Introduction to Film Theory (*p.2*).

Students who have completed 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 (87.5 points).
- Two of these subjects (25 points) may be taken from related subjects offered in the School of Fine Arts, Classical Studies and Archaeology or in other departments. A list of these subjects is 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;
- completion of a major in cinema studies;
- 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.4*) or 107-523 Cinema Studies Thesis (MYE) (*p.4*) (37.5 points); and
- 107-400 Research Methods (*p.7*); and
- four honours subjects in cinema studies (50 points).

With the approval of the honours coordinator one of these subjects (12.5 points) may be a related fourth-year 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.4*) or 107-523 Cinema Studies Thesis (MYE) (*p.4*) (37.5 points); and
- 107-400 Research Methods (*p.7*); and
- one honours subject in cinema studies (12.5 points); and
- three honours subjects in the combined area of study (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 (25 points); and
  - 107-400 Research Methods (*p.7*); and
  - two honours subjects in cinema studies (25 points).
- combined honours students may replace 107-400 Research Methods (*p.7*) with an approved fourth-year research methods seminar in the other area of study.

### Studying overseas

The Cinema Studies Program in the School of Fine Arts, Classical Studies and Archaeology teaches a cinema studies subject in the United States in the Winter Recess. See subject entry for details:

107-086 City as Film (*p.4*)

or

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

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

### Further study

A BA with a major in cinema studies can lead to a Graduate Diploma in Arts (Cinema Studies) or a Postgraduate Diploma in Arts (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: [finearts-info@unimelb.edu.au](mailto:finearts-info@unimelb.edu.au)

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

### First-year subjects

#### 107-132 Introduction to Hollywood & Art Cinema

**Note:** Formerly available as 107-073. Students who have completed 107-073 are not eligible to enrol in this subject. Formerly available as 111-105. Students who have completed 111-105 are not eligible to enrol in this subject.

**Availability:** 1st year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Dr Angela Ndaljian

**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 (eg. the screwball comedy, the western, the musical); art cinema narration (eg. Italian neo-realism, the French new wave); narrative form and political cinema (eg. 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:** A subject reader will be available.

D Bordwell & K Thompson, *Film Art: An Introduction*, 3rd edn, McGraw-Hill, 1990.

### 107-133 Introduction to Film Theory

**Note:** Formerly available as 107-074. Students who have completed 107-074 are not eligible to enrol in this subject. Formerly available as 111-111. Students who have completed 111-111 Introduction to Cinema B are not eligible to enrol in this subject.

**Availability:** 1st year

**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 1970s 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: Alfred Hitchcock, 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.

## Second/third-year subjects

### 107-025 Postcolonialism and the Cinema

**Note:** Formerly available as 111-216/316. Students who have completed 111-216 or 111-316 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 12.5 points of first-year cinema studies, see *Prerequisites (p.1)*.

**Semester:** Not Offered

**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' *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.

### 107-037 Film and the Body

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

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Dr J Hoorn

**Prerequisites:** Usually 12.5 points of first-year cinema studies, see *Prerequisites (p.1)*, or first-year gender studies, see *Prerequisites (p.1)*.

**Contact:** A 2-hour screening, a 1-hour lecture, a 1.5 hour seminar per week (*Semester 2*).

**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.

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

### 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.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 12.5 points of first-year cinema studies, see *Prerequisites (p.1)*, or first-year European studies, see *Prerequisites (p.1)*.

**Semester:** Not Offered

**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.

### 107-076 Contemporary Hollywood Cinema

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

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 12.5 points of first-year cinema studies, see *Prerequisites (p.1)*, or first-year gender studies, see *Prerequisites (p.1)*.

**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 or 111-348 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 12.5 points of first-year cinema studies, see *Prerequisites (p.1)*. For cultural studies students 50 points of first-year arts including at least 25 points from a specified list of subject areas, see *Prerequisites (p.1)*.

**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 Italian National Cinemas

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

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 12.5 points of first-year cinema studies, see *Prerequisites (p.1)*, or first-year European studies, see *Prerequisites (p.1)*.

**Semester:** Not Offered

**Description:** This subject is a study of the institutional and cultural aspects of national cinemas through a case study of Italian cinema and cinemas of the Italian diaspora in Australia since the second World War. The representation of regional, class and gender differences will be studied in relation to formal and aesthetic invention, postwar political and philosophical debate, issues of migration and the construction of Italian national identity. Students should complete the subject with a grasp of the concept of a national cinema in relation to contemporary art house and entertainment film production, exhibition and distribution.

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### 107-079 Feminist Film and Television Theory

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

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 12.5 points of first-year cinema studies, see *Prerequisites (p.1)*, or first-year gender studies, see *Prerequisites (p.1)*. For cultural studies students 50 points of first-year arts including at least 25 points from a specified list of subject areas, see *Prerequisites (p.1)*.

**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 film-making. On completion of the subject students should recognise 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; analyse the differences in the systems of representation of women in classic Hollywood, European and feminist cinemas, both independent and mainstream.

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### 107-080 Commodity Culture

**Note:** Formerly available as 111-254/354. Students who have completed 111-254 or 111-354 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Dr Angela Ndaliansi

**Prerequisites:** Usually 12.5 points of first-year cinema studies, see *Prerequisites (p.1)*. For cultural studies students 50 points of first-year arts including at least 25 points from a specified list of subject areas, see *Prerequisites (p.1)*.

**Contact:** A 2-hour screening, a 1-hour lecture, a 1.5 hour seminar per week (*Semester 1*).

**Description:** This subject forms a study of late 20th century-21st 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, totalling 4000 words.

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### 107-081 Genre Study

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

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Dr Angela Ndaliansi

**Prerequisites:** Usually 12.5 points of first-year cinema studies, see *Prerequisites (p.1)*.

**Contact:** A 2-hour screening, a 1-hour lecture, a 1.5 hour seminar per week (*Semester 1*).

**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.

**Assessment:** A class paper and an essay, totalling 4000 words.

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### 107-082 The Entertainment Experience

**Note:** Formerly available as 111-256/356. Students who have completed 111-256 or 111-356 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Dr Angela Ndaliansi

**Prerequisites:** Usually 12.5 points of first-year cinema studies, see *Prerequisites (p.1)*. For cultural studies students 50 points of first-year arts including at least 25 points from a specified list of subject areas, see *Prerequisites (p.1)*.

**Contact:** A 2-hour screening, a 1-hour lecture, a 1.5 hour seminar per week (*Semester 2*).

**Description:** This subject will look at the interconnection between various entertainment industries. Students will look at the emergence and significance of 'high concept' as a production and marketing strategy. The implications of the crossover between the film, television, comic book, computer game and theme park industries will also be explored. Students who complete this subject should be 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 linear narrative flow; the applicability of film spectatorship/identification theories in relation to these more interactive media forms, and explore alternative models of analysis, including entertainment, and media relationship to the silent 'Cinema of attractions'.

**Assessment:** A class paper and an essay, totalling 4000 words.

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

**Note:** Formerly available as 111-257/357. Students who have completed 111-257 or 111-357 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**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.1)*, or first-year gender studies, see *Prerequisites (p.1)*.

**Contact:** A 2-hour screening, a 1-hour lecture, a 1.5 hour seminar per week (*Semester 1*).

**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 and an essay, totalling 4000 words.

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### 107-084 Surrealism and the Cinema

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

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 12.5 points of first-year cinema studies, see *Prerequisites (p.1)*, or first-year European studies, see *Prerequisites (p.1)*.

**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.

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### 107-085 Australian Cinema

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

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 12.5 points of first-year cinema studies, see *Prerequisites (p.1)*.

**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.

**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 at <<http://www.asatrav-info.com.au>>.

**Availability:** 2nd and 3rd year

**Credit points:** 25

**HECS-band:** 1

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

**Semester:** Not Offered

**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.

**107-087 Contemporary Australian Cinema**

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Dr Jeanette Hoorn

**Prerequisites:** Usually 12.5 points of first-year cinema studies, see *Prerequisites (p.1)*.

**Contact:** A 2-hour screening, a 1-hour lecture, a 1.5 hour seminar 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 Baz Luhrman will also form an area of study.

**Assessment:** Written work totalling 4000 words.

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

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

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Dr Mark Nicholls

**Prerequisites:** Usually 12.5 points of first-year cinema studies, see *Prerequisites (p.1)*, or first-year gender studies, see *Prerequisites (p.1)*.

**Contact:** A 2-hour screening, a 1-hour lecture, a 1.5 hour seminar per week (*Semester 2*).

**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:** Written work totalling 4000 words.

**106-014 Hong Kong Cinema**

See full subject details on page 3.

**Fourth-year subjects****107-522 Cinema Studies Thesis**

**Availability:** 4th year

**Credit points:** 37.5

**HECS-band:** 1

**Coordinator:** Dr Angela Ndalianis

**Prerequisites:** Admission to the postgraduate diploma or fourth-year honours in cinema studies, see *Honours entry (p.1)*.

**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)**

**Availability:** 4th year

**Credit points:** 37.5

**HECS-band:** 1

**Coordinator:** Dr Angela Ndalianis

**Prerequisites:** Mid-year admission to the postgraduate diploma or fourth-year honours in cinema studies, see *Honours entry (p.1)*.

**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.

**107-400 Research Methods**

See full subject details on page 7.

**107-403 Fine Arts 4A**

See full subject details on page 7.

**107-421 Contemporary Film Theory**

**Note:** Formerly available as 107-096. Students who have completed 107-096 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Admission to the postgraduate diploma or fourth-year honours in cinema studies, see *Honours entry (p.1)*.

**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; and 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.

**107-426 Computer Games: Interactive Spectatorship**

**Note:** Formerly available as 107-089. Students who have completed 107-089 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Dr Angela Ndalianis

**Prerequisites:** Usually 37.5 points of second/third-year cinema studies for third year, see *Prerequisites (p.1)*. Admission to the postgraduate diploma or fourth-year honours in cinema studies, see *Honours entry (p.1)*.

**Contact:** A 2-hour screening and a 2-hour seminar per week. This subject will also involve a visit to a computer game company (*Semester 2*).

**Description:** This subject will analyse the dramatic impact that computer games and digital 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, and other entertainments, 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, myth, hypertext to computer game technology.

**Assessment:** Written work totalling 4000 words for 3rd year, 5000 words for 4th year.

**107-427 Film Criticism and the Canon**

**Note:** Formerly available as 107-090. Students who have completed 107-090 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 37.5 points of second/third-year cinema studies for third year, see *Prerequisites (p.1)*. Admission to the postgraduate diploma or fourth-year honours in cinema studies, see *Honours entry (p.1)*.

**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 question 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.

### 107-429 Ethnographic and Documentary Cinema

**Note:** Strict enrolment deadlines apply to subjects taught during the Summer Semester. Any enrolment in, or withdrawal from, this subject for the Summer Semester must be made in line with HECS census dates, see page 7.

**Availability:** 4th year

**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.1)*.

**Contact:** Semester one: a 2-hour screening and a 2-hour seminar per week. Summer: a 2-hour screening and a 2-hour seminar per day on 3, 5, 6, 10, 12, 13, 17 and 19 February (*Semester 1*).

**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 an essay totalling 5000 words.

### 107-431 Postmodernism and the Cinema

**Note:** Formerly available as 107-092. Students who have completed 107-092 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Admission to the postgraduate diploma or fourth-year honours in cinema studies, see *Honours entry (p.1)*.

**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.

### 107-432 Melodrama, Class and the Cinema

**Note:** Formerly available as 107-051. Students who have completed 107-051 are not eligible to enrol in this subject.

**Availability:** 4th year

**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.1)*.

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

**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.

**Recommended texts:** A subject reader will be available.

### 107-440 Hitchcock, Film and Art

**Note:** Strict enrolment deadlines apply to subjects taught during the Summer Semester. Any enrolment in, or withdrawal from, this subject for the Summer Semester must be made in line with HECS census dates, see page 7.

**Availability:** 4th year

**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.

**Contact:** Semester one: a 2-hour screening and a 2-hour seminar per week. Summer: a 2-hour screening and a 4-hour seminar per day on 17, 19, 20, 24, 26 and 27 February (*Semester 1*).

**Description:** Alfred Hitchcock is one of the greatest directors of the 20th century. Recently a number of international exhibitions have documented the receptiveness of Hitchcock's films to the literary and visual arts of his time - from Pre-Raphaelite and Symbolist paintings to the writings of Edgar Allan Poe, German expressionism, surrealism and modernism. Hitchcock's films have been influenced by artists such as Sickert, Klee, Magritte, de Chirico and Dali and have also exerted a powerful influence on contemporary artists and filmmakers such as Stan Douglas, Cindy Sherman and Chris Marker. This subject seeks to establish his place in art history as well as the film canon and to contextualise the Hitchcockian oeuvre both historically and aesthetically. It also asks the question - what are the factors which have contributed to Hitchcock's extraordinary genius and phenomenal popularity?

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

**Prescribed texts:** A subject reader will be available.

### 107-463 Dream Screen: Film and Psychoanalysis

**Note:** Formerly available as 107-093. Students who have completed 107-093 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Admission to the postgraduate diploma or fourth-year honours in cinema studies, see *Honours entry (p.1)*.

**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 artworks; an understanding of the above in relation to the specific psychoanalytic theories of the cinema developed by Metz, Mulvey, Studlar and Eberwein.

### 107-470 Comedy, Cult and the Carnavalesque

**Note:** Formerly available as 107-094. Students who have completed 107-094 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Admission to the postgraduate diploma or fourth-year honours in cinema studies, see *Honours entry (p.1)*.

**Semester:** Not Offered

**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.

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### **107-487 Film, Modernity and the Avant-Garde**

**Note:** Formerly available as 107-095. Students who have completed 107-095 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Admission to the postgraduate diploma or fourth-year honours in cinema studies or cultural studies, see *Honours entry (p.1)*.

**Semester:** Not Offered

**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*.

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### **100-410 Imaging Australian Life: 1900-2000**

See full subject details on page 3.