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 Australian Centre of the Moving Image, the Australian Film Institute, Film Victoria, and Screensound.

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. Studies address theoretical issues of spectatorship, postmodernism, historical poetics, postcolonialism, gender, sexuality and the body. Cinema is one of the major visual and aesthetic forms of the 20th and 21st centuries.

Time commitment to study

As well as scheduled contact hours for lectures, tutorial and seminars a considerable additional time commitment is needed to complete the academic requirements of each subject.

A subject-specific time commitment to study will be provided by your lecturer or tutor at the beginning of semester to help you schedule your workload and successfully manage your time during the semester. In addition, general estimates of the total time commitment required to study a 12.5-point single semester subject in the Faculty of Arts can be found on page 1.

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.2)* or 107-133 Introduction to Film Theory *(p.2)*.

Students who have completed suitable alternative first-year subjects are advised to consult with the Head of School for permission to enrol. Exemptions may also be granted when second/third-year subjects are taken as part of an approved interdisciplinary 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).

Diploma in Arts (Cinema Studies)

The Diploma in Arts (Cinema Studies) is only available to students who are currently enrolled in an undergraduate degree course at the University of Melbourne. It consists of a three-year sequence of study, and adds one year to the duration of your degree.

Students must complete 25 points of first-year cinema studies subjects and 75 points of second/third year cinema studies subjects. Alternatively, students who have completed appropriate background studies at first year may complete 100 points of second/third year cinema studies subjects.

Requirements for a major

A major in cinema studies usually consists of eight 12.5 point subjects, totalling 100 points. It comprises:

- one first-year subject in cinema studies (12.5 points); and
- second/third-year subjects in cinema studies (87.5 points).

Subjects for the major		Sem.
First year subjects		
107-132	Introduction to Hollywood & Art Cinema *(p.2)*	1
107-133	Introduction to Film Theory *(p.2)*	2
760-107	Modernity and Post-Modernity *(p.6)*	1
Second/third year subjects		
106-014	Hong Kong Cinema *(p.4)*	N/A
107-037	Film and the Body *(p.2)*	N/A
107-076	Contemporary Hollywood Cinema *(p.2)*	1
107-077	Television and Australian Culture *(p.2)*	1
107-078	Italian National Cinemas *(p.2)*	N/A
107-079	Feminist Film and Television Theory *(p.3)*	N/A
107-081	Genre Study *(p.3)*	2
107-082	The Entertainment Experience *(p.3)*	N/A
107-083	Film Noir: Style and History *(p.3)*	2
107-084	Surrealism and the Cinema *(p.3)*	1
107-085	Australian Cinema *(p.3)*	N/A
107-087	Contemporary Australian Cinema *(p.3)*	2
107-088	Love Stories: Film and Narrative Theory *(p.3)*	2
107-238	Exiles: Diaspora and European Cinema *(p.4)*	N/A
107-239	Rebel Screen: 1960s Projections *(p.4)*	N/A
107-240	World Screen: Aesthetics and Politics *(p.4)*	2
107-258	Game Studies *(p.4)*	N/A
107-267	The Cinema of Martin Scorsese *(p.4)*	N/A
107-269	The Musical: From Hollywood to Bollywood *(p.4)*	N/A
107-270	The 1950s: Film, Perfection & Propaganda *(p.5)*	N/A
107-271	Media Matrix: Film, Media and Morality *(p.5)*	N/A
106-057	From Rock to Rave: Cultural Formations *(p.8)*	N/A
136-205	Cybersociety *(p.4)*	1
760-241	Surrealism and Creativity *(p.9)*	2
Third/fourth year subjects		
107-405	Spectacles: Museums to Theme Parks *(p.5)*	N/A
760-425	Film and Philosophy *(p.11)*	1

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.

For information on how to apply see *Applying for Honours (p.13)*.

Honours requirements

Honours coordinator: To be advised

Pure honours

Students undertaking pure honours in cinema studies must complete:

- 107-523 Cinema Studies Thesis *(p.5)* (37.5 points); and
- five honours subjects in cinema studies (62.5 points).

Combined honours

Students undertaking combined honours in cinema studies and another discipline must complete:

- 107-523 Cinema Studies Thesis *(p.5)* (37.5 points); and
- two honours subject in cinema studies (25 points); and
- three honours subjects in the combining discipline (37.5 points).

or

- honours thesis in the combining discipline (37.5 points); and
- two honours subjects in the combining discipline (25 points); and
- three honours subjects in cinema studies (37.5 points).

Honours subjects		Sem.
Third/fourth year subjects		
107-405	Spectacles: Museums to Theme Parks *(p.5)*	N/A
760-425	Film and Philosophy *(p.11)*	1
Fourth year subjects		
102-511	Imaging Australian Spaces *(p.4)*	2
106-409	Stardom, Media, Culture *(p.14)*	1
106-448	Theorising the Spectator *(p.16)*	N/A
107-403	Fine Arts 4A *(p.7)*	1 rep 2
107-409	Indigenous Photography, New Media, Film *(p.7)*	N/A
107-421	Contemporary Film Theory *(p.5)*	1
107-429	Ethnographic and Documentary Cinema *(p.6)*	2
107-431	Postmodernism and the Cinema *(p.6)*	N/A
107-432	Melodrama, Class and the Cinema *(p.6)*	1
107-440	Hitchcock, Film and Art *(p.6)*	N/A
107-458	Screen Affect: Culture, Bodies, Emotion *(p.6)*	2
107-463	Dream Screen: Film and Psychoanalysis *(p.6)*	N/A
107-470	The Carnivalesque and the Cinema *(p.6)*	1

Studying overseas

The Cinema Studies Program in the School of Culture and Communication teaches a cinema studies subject in the United States in November/December:

107-405 Spectacles: Museums to Theme Parks *(p.5)* (not offered in 2007)

or

Email: enquiries@asatravinfo.com.au

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

Further study

A BA with a major in cinema studies can lead to a Postgraduate Diploma in Arts (Cinema Studies).

An honours degree in cinema studies can lead to MA or PhD degrees, or the Master of Cinema Management.

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

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John Medley Building
The University of Melbourne
Victoria 3010
Tel +61 3 8344 5506

Web: http://www.ahcca.unimelb.edu.au/programs/cinema

First-year subjects

107-132 Introduction to Hollywood & Art Cinema

Availability: 1st year

Credit points: 12.5

Coordinator: Dr Felicity Colman

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

Description: This subject introduces students to a study of three interrelated areas that are essential for an understanding of the cinema: film language, history and theory. The subject will commence with early silent cinema and progress to the key topics of editing, sound, censorship, mise en scene, narrative, cinematography and the Hollywood studio system. Cinematic movements studied will include Russian formalism, art-house cinema, surrealism, German expressionism, Italian neo-realism, French New Wave, the avant-garde and the American New Wave of the sixties and seventies.

Assessment: A quiz of 1000 words 20% (due during semester), a visual test of 1000 words 30% (due at the end of semester), an essay of 2000 words 40% (due at the end of semester) and a class paper and participation 10%.

Prescribed texts: A subject reader will be available.

D Bordwell and K Thompson, *Film Art: An Introduction*, McGraw-Hill, 1993.

107-133 Introduction to Film Theory

Availability: 1st year

Credit points: 12.5

Coordinator: Assoc Prof Barbara Creed

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

Description: This subject will introduce students to the major areas of film theory that are indispensable for an understanding of the cinema. These will include: genre theory, auteurism, the classic text, feminist, queer and psychoanalytic theory, postmodern and postcolonial theory, and theories of the documentary film, television, interactive media and the blockbuster. Emphasis will also be on the history of film theory as well as the key areas of film language and film history. Students will be encouraged to critically evaluate the major developments in film theory from the early period to the present.

Assessment: A quiz of 1000 words 20% (due during semester), a visual test of 1000 words 30% (due at the end of semester), an essay of 2000 words 40% (due at the end of semester) and a class paper and participation 10%.

Prescribed texts: A subject reader will be available.

R Stam, *Film Theory: An Introduction*, Blackwell, USA and UK, 2000.

Second/third-year subjects

107-037 Film and the Body

Availability: 2nd and 3rd year

Credit points: 12.5

Prerequisites: Usually 12.5 points of first-year cinema studies.

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

Availability: 2nd and 3rd year

Credit points: 12.5

Coordinator: Assoc Prof Angela Ndalianis

Prerequisites: Usually 12.5 points of first-year cinema studies.

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

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 critically evaluate film theoretical responses to the Hollywood cinema of this era.

Assessment: A 1500 word tutorial paper 40% (due during the semester), and a 2500 word essay 60% (due during examination period).

107-077 Television and Australian Culture

Availability: 2nd and 3rd year

Credit points: 12.5

Coordinator: Dr Mark Nicholls

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

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

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.

Assessment: A research essay of 3000 words 60% (due during the semester) and a take-home examination of 1000 words 40% (during the examination period).

Prescribed texts: J Tulloch & G Turner (eds), *Australian Television: Programs, Pleasures and Politics*, Allen & Unwin, 1989.

107-078 Italian National Cinemas

Availability: 2nd and 3rd year

Credit points: 12.5

Prerequisites: Usually 12.5 points of first-year cinema studies or first-year European studies.

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 rela-

tion to contemporary art house and entertainment film production, exhibition and distribution.

107-079 Feminist Film and Television Theory

Availability: 2nd and 3rd year

Credit points: 12.5

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

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 and men 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.

107-081 Genre Study

Note: Bachelor of Creative Arts students may credit this subject to a Media Arts and Visual Media major at second or third year.

Availability: 2nd and 3rd year

Credit points: 12.5

Coordinator: Assoc Prof Angela Ndalianis

Prerequisites: Usually 12.5 points of first-year cinema studies.

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

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 of 1500 40% (due during the semester), an essay of 2500 words 50% (due at end of semester) and tutorial participation throughout semester 10%.

107-082 The Entertainment Experience

Availability: 2nd and 3rd year

Credit points: 12.5

Prerequisites: Usually 12.5 points of first-year cinema studies. For cultural studies students 50 points of first-year arts including at least 25 points from a specified list of subject areas.

Semester: Not Offered

Description: This subject will look at the interconnection between various entertainment industries. The focus will be on 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 the cinema; 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 media's relationship to the silent 'Cinema of attractions'.

107-083 Film Noir: Style and History

Availability: 2nd and 3rd year

Credit points: 12.5

Coordinator: Prof Barbara Creed

Prerequisites: Usually 12.5 points of first-year cinema studies.

Contact: A 2-hour screening, a 1-hour lecture, a 1-hour seminar 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 1500 word take-home test 30% (due during the semester), a 2500 word essay 60% (due at the end of the examination period) and a tutorial presentation 10% due during the semester).

107-084 Surrealism and the Cinema

Availability: 2nd and 3rd year

Credit points: 12.5

Coordinator: Prof Barbara Creed

Prerequisites: Usually 12.5 points of first-year cinema studies, or first-year European studies.

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 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.

Assessment: A seminar presentation and written assessment of 1500 words 40% (due during the semester) and an essay/film option assignment of 2500 words 60% (due at the end of semester).

107-085 Australian Cinema

Availability: 2nd and 3rd year

Credit points: 12.5

Prerequisites: Usually 12.5 points of first-year cinema studies.

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.

107-087 Contemporary Australian Cinema

Note: Strict deadlines apply to subjects taught during Winter Recess. The subject dates and HECS/course fee census date for this subject change each year. Check your enrolment record for the correct census date for this subject.

Availability: 2nd and 3rd year

Credit points: 12.5

Coordinator: Assoc Prof Jeanette Hoorn

Prerequisites: Usually 12.5 points of first-year cinema studies.

Contact: This subject is taught intensively in the Winter Recess (9th - 20th July) *(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, Mad Max, The Adventures of Priscilla Queen of the Desert, Romper Stomper, and Strictly Ballroom, within the context of popular culture, queer theory, multiculturalism and identity politics. 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 Luhrmann will also form an area of study.

Assessment: A 2000 word tutorial paper 40%(due during semester) and a 3000 word essay 60% (due during the examination period).

Prescribed texts: A subject reader will be available.

107-088 Love Stories: Film and Narrative Theory

Availability: 2nd and 3rd year

Credit points: 12.5

Coordinator: Dr Mark Nicholls

Prerequisites: Usually 12.5 points of first-year cinema studies, or first-year gender studies.

Contact: A 2.5-hour screening, a 1-hour lecture, a 1-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: A research essay of 3000 words 60% (due during the semester) and a take-home examination of 1000 words 40% (during the examination period).

107-238 Exiles: Diaspora and European Cinema

Availability: 2nd and 3rd year

Credit points: 12.5

Prerequisites: Usually 12.5 points of first-year cinema studies

Semester: Not Offered

Description: This subject introduces students to the notion of cultural diaspora and how it pertains to contemporary European cinema. It rethinks the cinematic canon in the wake of the dissolution of the boundaries of the nation state and the formation of both supranational structures of governance (such as the European Union) and more marginal and/or diasporic communities. Students will examine how European cinema has been subject to interregional flows in the context of recent socio-historical shifts such as the collapse of the communist regimes, the dissolution of the Eastern bloc, and the establishment of the European Union. The subject considers the changing perception and (de)construction of national/ethnic identities and communities by mapping the transformation of the traditional notions through which cultural production in general and cinema in particular have been conceived. It does so by examining the idea of cosmopolitanism, the rise of supranational structures, the dissolution of nation-statist boundaries, and the emergence of cultural diasporas. Case studies will encompass the work of expatriate filmmakers as well as the progressive internationalisation of cinema and other Europuding trends animating the contemporary film industry.

107-239 Rebel Screen: 1960s Projections

Availability: 2nd and 3rd year

Credit points: 12.5

Prerequisites: 12.5 points of first year study in cinema studies, art history, cultural studies, history, media, Australian studies or creative arts, or permission from the subject coordinator.

Semester: Not Offered

Description: Experimental and Avant-garde movements of the 1960s and beyond are the focus of this subject. The critical, theoretical, and innovative methodologies generated in the 1960s will be studied through a broad cultural range of underground, alternative, and experimental screen texts (including Australian, European, Asian, African, and American, and South American examples). The subject will explore the basis for current network and vector concepts of screen communication through the knowledge generating functions and virtual realms of experimental screen media. Students will encounter a range of cultural styles arising from 1960s countercultures and political movements, including information structures, black power, decolonisation movements, revisions of hierarchies of gender and sexuality, music and drug cultures on screen. On completion of the subject, students should have a knowledge of theories of structuralism, feminism, and post-structuralism, and their relationship to the viewer/participant of multiple forms of screen culture and technologies (including the mobile screen, computer screen, experimental and ephemeral screen situations and art installations, the televisual screen, the cinematic screen, concert screen and projections). This subject will provide a foundation for any further study in fields of postmodern and contemporary theories of visual culture.

107-240 World Screen: Aesthetics and Politics

Availability: 2nd and 3rd year

Credit points: 12.5

Coordinator: Dr Felicity Colman

Prerequisites: 50 points of first year level study.

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

Description: This subject explores contemporary screen aesthetics and politics. Students are given key conceptual tools with which to learn to utilize, and articulate the range of positions of communication of aesthetic and political movements of world cinemas of the 21st century. This subject introduces students to the aesthetic positions of specific screen productions and theories including examples from South-Central Asian Critical Aesthetics, Asian-Pacific, Contemporary Japanese, Western European, Scandinavian, South and North American industries. Specific directors works might include Jim Jarmusch and Gus Van Sant. Students will engage with the contemporary critical cinematographic concepts including those of Theodor Adorno, Giorgio Agamben, Alain Badiou, Homi Bhabha, Stanley Cavell, Gilles Deleuze, Jacques Derrida, Michel Foucault, Sarah Kofman, Julia Kristeva, Emmanuel Lavinas, Jean-Francois Lyotard, Maurice Merleau-Ponty, Jean-Luc Nancy, Jacques Ranciare, Gayatri Chakravorty Spivak, Paul Virilio, Slavoj Zizek. On completion of the subject students should be able to articulate a range of aesthetic connections and positions, and have a focused knowledge of a specific set of cinematic and cultural theory with which to negotiate world screen conditions.

Assessment: 4000 words total, comprising of: a 1000 word case study and presentation 25% (commencing at the beginning of the semester and due at the end of semester), and a 3000 word research essay 75% (due at the end of semester).

Prescribed texts: A subject reader will be available from the Bookroom at the beginning of semester.

107-258 Game Studies

Availability: 2nd and 3rd year

Credit points: 12.5

Prerequisites: Usually 12.5 points of first-year cinema studies.

Semester: Not Offered

Description: This subject will analyse the dramatic impact that computer games have had in transforming contemporary entertainment media. The subject will deal with the historical development of computer gaming from the earlier two-dimensional experiences offered by the era of Pong to the current 3D and online environments of the Final Fantasy games and Everquest series. Focus will be on the new visual and narrative formations that are offered by a variety of formats, including computer, Playstation 2, and X-Box. Industry and aesthetic connections with the cinema will be explored, as will the game genres' transformation of cinematic and other entertainment genres. The increased reliance on artificial intelligence engines will be considered, as will the artificial beings, avatars and virtual creatures that populate game environments like Black and White, the Sims and the Quake series. The subject will examine the emergence of such beings in light of their history and their fictional depiction in science fiction cinema. Students should complete the subject with an understanding of the historical development of computer game forms, genres and technological and material histories, and be able to critically evaluate the applicability of various theoretical models, such as theories of spectatorship, myth, hypertext/media, ludology to computer game technology. They will also be able to account for the complex conglomerate overlaps and marketing principles that drive entertainment institutions - the game industry being one of the most lucrative.

107-267 The Cinema of Martin Scorsese

Availability: 2nd and 3rd year

Credit points: 12.5

Prerequisites: Usually 12.5 points of first-year cinema studies.

Semester: Not Offered

Description: Through a case study of the films of director Martin Scorsese, this subject examines the role played by a director's body of work in the study of the cinema, its history and theory. The subject asks students to consider the way the study of a director can promote rich readings and understandings of film culture. Since the 1970s, Martin Scorsese has emerged as a key figure of New Hollywood Cinema. His creative output as producer and director has had a significant influence upon a new generation of filmmakers. Through a detailed analysis of Scorsese's narrative fiction and documentary films including Raging Bull, The Age of Innocence, A Personal Journey and My Italian Voyage, students will explore the work of earlier films, such as Peeping Tom, The Searchers, The Bandwagon and The Leopard, which Scorsese has championed and which surround and inform his work. In addition, the course evaluates the dramatic impact Scorsese's films have had on contemporary film and television culture from the film repertoire of Tarantino to the modern gangster culture represented in the television series The Sopranos. Expanding on the discourse that auteurism initiated in the 1950s-60s, this subject emphasises the dynamic interaction existing between film history, filmmakers, and film culture past and present, as well as its critical and theoretical implications.

107-269 The Musical: From Hollywood to Bollywood

Availability: 2nd and 3rd year

Credit points: 12.5

Prerequisites: Usually 12.5 points of first year cinema studies.

Semester: Not Offered

Description: The subject traces the emergence of the musical from the 1930s to the present through the media of film and television. Beginning with the early musical of the major Hollywood studios such as MGM, Warner Brothers and Paramount, students will analyse the content and style of the musical, placing it in the context of the history of the entertainment industry. The rep-

resentation of race, class, gender and sexuality are examined through post-structuralist theory and the political content of narratives is considered. The role of the star, and the marketing of the musical through commercial outlets such as the department store is examined. Censorship, fashion, distribution and the place of the musical in American culture is considered.

107-270 The 1950s: Film, Perfection & Propaganda

Availability: 2nd and 3rd year

Credit points: 12.5

Prerequisites: Usually 12.5 points of first year cinema studies.

Semester: Not Offered

Description: This subject will focus on the decade of the 1950s as a radical turning point in cinematic history. Considering the integral relationship that exists between the film product and society, attention will turn to key historical, economic and technological factors that affected the formal and aesthetic properties of the cinema. The darker side of 1950s Hollywood will be investigated by looking at the restructuring of the studio structure, the effect of McCarthyism, the HUAC hearings and the silencing of 'dissenting' voices. Themes and theoretical issues will include: cold war propaganda; gender, race, class and ethnicity; consumerism; ideology; the establishment of a critical and theoretical film culture. Emphasis will also be placed on the popularity of television, the shift to suburbia and the impact on film viewing and production; the rise of a new leisure culture and audience concerns with the more active experiences offered by new immersive, surround sound and wide-screen film technologies such as Cinerama, Cinemascope and 3D, and by new spectacle genres; the redefinition of the star system; the popularity of Walt Disney, the birth of the film-themed park, and the beginnings of conglomeration; the influence of Hollywood B-film production and the resurgence of interest in experimental film production; the impact on and the impact of European and Japanese cinemas.

107-271 Media Matrix: Film, Media and Morality

Availability: 2nd and 3rd year

Credit points: 12.5

Prerequisites: Usually 12.5 points of first year cinema studies.

Semester: Not Offered

Description: This subject examines the changes which have taken place from the early period of the cinema to new media and the Internet in relation to the representation of sexual, moral and ethical issues. It will focus on the increasing openness of the public sphere in relation to sexual issues and the way in which the cinema became a focal point for such debates. This subject will cover the importance of the public sphere in censorship debates and the way in which these debates have changed in relation to questions of film, pornography, new media and the Internet. The course will also explore: the changes that have taken place from the early period of the cinema to new media and the Internet in relation to the representation of sexual, moral and ethical issues; the various factors which have influenced the representation of sexuality in film and the media such as gender, race, and sexual preference as well as the profound changes ushered in by modernity.

136-205 Cybersociety

See full subject details on page 4.

106-014 Hong Kong Cinema

See full subject details on page 4.

106-057 From Rock to Rave: Cultural Formations

See full subject details on page 8.

760-241 Surrealism and Creativity

See full subject details on page 9.

Third/fourth-year subjects

107-405 Spectacles: Museums to Theme Parks

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.asatravinfo.com.au. This is an intensive 23-day fieldwork program in Los Angeles, Las Vegas, Orlando and New York. Strict enrolment deadlines apply to subjects taught intensively. Any enrolment in, or withdrawal from, this subject must be made in line with HECS/course fee census dates.

Availability: 3rd and 4th year

Credit points: 25

Prerequisites: 37.5 points of cinema studies for third year or admission to the postgraduate diploma or fourth year honours in cinema studies for fourth year.

Semester: Not Offered

Description: This subject is taught in the United States during a study tour. The subject is concerned with exploring the concept of spectacle and display in contemporary urban environments. The focus will be on key spectacle venues in selected cities of the US: New York, Los Angeles, Las Vegas, Orlando. The primary models of analysis will be the museum and the theme park, and their role and function as spectacular spaces within the twenty-first century city. The impact of new media technologies within the contexts of consumerism and 'infotainment' will be explored through specific case studies found in the theme park and museum sectors. Cinematic and spectacular features of these microcosms of culture will be tested against current arguments concerned with the 'empty spectacle' of our postmodern era. Attention will be drawn to the theme park-logic that infiltrates these urban structures as evidenced especially in the city of Las Vegas. Sites to be visited will include The Metropolitan Museum of Art, the Guggenheim, the Museum of Film and Television, the Frick Museum, Museum of the American Indian, Rockefeller Center/NBC studios, the Picture Palaces, Disneyland/Disneyworld, Universal Studios & Islands of Adventure, Getty Museums, Huntington Library/Museum, San Simeon (Hearst Castle), Vegas casino/theme parks.

760-425 Film and Philosophy

See full subject details on page 11.

Fourth-year subjects

107-523 Cinema Studies Thesis

Availability: 4th year

Credit points: 37.5

Coordinator: Fourth Year Coordinator

Prerequisites: Admission to the postgraduate diploma or fourth year honours in cinema studies.

Contact: Regular contact with the supervisor over two consecutive semesters of enrolment *(Semester 1, repeat 2).*

Description: A topic selected in consultation with the coordinator.

Assessment: A 12 000 word thesis 100% (due in the second semester of enrolment).

107-403 Fine Arts 4A

See full subject details on page 7.

107-409 Indigenous Photography, New Media, Film

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

Coordinator: Assoc Prof Angela Ndalianis

Prerequisites: Admission to the postgraduate diploma or fourth year honours in cinema studies.

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

Description: This subject will examine the development of contemporary film theory of the post-1968 period. 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 and Althusserian paradigms; postmodernism; queer, and postcolonial theory. In particular, the emphasis will be on redressing the balance in a tradition of film theories that have favoured vision over sound. Through the writings of Altman, Kassabian, Lastra and others, consideration will be given to the significance that film sound has in the context of film 'spectatorship', materiality, technology and interpretation. Students will attend seminars that involve a variety of approaches: 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.

Assessment: A 2000 word tutorial paper 40% (due during the semester), and a 3000 word essay or website 60% (due during examination period).

107-429 Ethnographic and Documentary Cinema

Availability: 4th year

Credit points: 12.5

Coordinator: Assoc Prof Jeanette Hoorn

Prerequisites: Admission to the postgraduate diploma or fourth year honours in cinema studies.

Contact: A 2-hour screening and a 2-hour seminar 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 5000 word research essay 100% (due during the examination period).

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

Prerequisites: Admission to the postgraduate diploma or fourth-year honours in cinema studies.

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

Coordinator: Dr Mark Nicholls

Prerequisites: Admission to the postgraduate diploma or fourth-year honours in cinema studies.

Contact: A 2-hour seminar and a 2.5-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: A research essay of 5000 words 100% (due during the examination period).

107-440 Hitchcock, Film and Art

Availability: 4th year

Credit points: 12.5

Prerequisites: Admission to the postgraduate diploma or fourth-year honours in cinema studies.

Semester: Not Offered

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 Allen 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?

107-458 Screen Affect: Culture, Bodies, Emotion

Availability: 4th year

Credit points: 12.5

Coordinator: Dr Felicity Colman

Prerequisites: Admission to the postgraduate diploma or fourth year honours in cinema studies or art history or cultural studies.

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

Description: This subject will explore visual representations of culture: aesthetic, affective, and political to explore the various levels of affect. Affect is a core concept in interpretive visual methodologies, involving the analysis of bodies within contextual frameworks. Through screen cultures, the subject will explore how affective outcomes in visual culture effects the interpretation of an array of issues, including: traditions of cultural knowledge, memory, temporal layering, spatial histories, gendered performative behaviour, ritual practices, narrative techniques, methodologies of spectatorship, auditory appreciation, social responsibilities, political actions. Topics covered will relate to contemporary aspects of screen culture and screen mediums of the 20th - 21st century. Students will develop an appreciation of the methods by which contemporary visual techniques intensify and enhance our perceptual faculties.

Assessment: A team case study and presentation of 2500 words 30% (commencing at the beginning of semester and due at the end of semester) and a 2500 word research essay 70% (due at the end of semester).

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

Prerequisites: Admission to the postgraduate diploma or fourth year honours in cinema studies, or the Bachelor of Creative Arts (Honours).

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 The Carnivalesque and the Cinema

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

Coordinator: Assoc Prof Angela Ndalianis

Prerequisites: Admission to the postgraduate diploma or fourth year honours in cinema studies.

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

Description: This subject will examine the significance that theories of the carnivalesque have for the analysis of the cinema. The historical context of carnival culture will be considered, as will its continued significance and redefinition in the contemporary era. In particular students should become familiar with various interpretative theoretical issues that drive carnival logic, and the implications behind its capacity to violate generic boundaries, to rupture classical narrative form, and to contest socially and gendered dominant orders. Areas to be explored will include: parallels between comedy, cult and the carnivalesque; the interrelationship between fairy tales and carnival form; the legend of Gilles de Rais; the disruptive and carnival nature of vampire and

Gothic cinema; pleasure, the grotesque and liminal nature of the carnivalesque.

Assessment: A 5000 word research essay 100% (due in the examination period).

102-511 Imaging Australian Spaces

See full subject details on page 4.

106-409 Stardom, Media, Culture

See full subject details on page 14.

106-448 Theorising the Spectator

See full subject details on page 16.