FILM 3002:
Teen Cinema and its Contexts
Course Outline

Semester 2, 2007

Course Co-ordinator: Dr Hamish Ford
Room: MC116, McMullin Building, Callaghan
Ph: 02 4921 6687
Fax: 02 49216933
Email: hamish.ford@newcastle.edu.au
Consultation hours: Mondays & Wednesdays, by appointment

Course Overview
The course traces the evolution of films about and for teenagers, examining cinema's changing representations of adolescence over the past 50 years. Exploring filmic portrayals of youth culture through such discourses as rebellion, gender and sexuality across different historical, political and cultural contexts, the course will explore cinema's diverse accounts of the complex challenges teenagers represent for questions of identity and social norms.

Units 10
Course Level 3000
Managing Campus Callaghan
Grading Basis Graded
Field of Education 100701
Industrial Experience No

Course Outline Issued and Correct as at: Week 1, Semester 2 - 2007
CTS Download Date: 10th July 2007
Course Design: Hamish Ford/Therese Davis

Course Rationale
The course will enable students in the fields of film and cultural studies to develop their understanding of film as a complex, socially, culturally and politically engaged form. The focus on representations of adolescents and youth culture contributes to the study of genre, gender, identity and culture in the film studies sequence. This course does not preclude students from studying any other courses.

Course Content
Topics include:
* Theories and concepts in genre study in the form of the ‘youth film’
* Classic teen films of the 1950s
* The teenager in 1980s cinema
* Representations of gay, lesbian and queer teenagers in teen films
* Portrayals of teenage rebellion across US & European cinema
* An understanding of teen identity and experience as suggested in recent Latin American and Asian films
* Appreciation for diverse cinematic representations of adolescent experience across different historical, cultural, aesthetic, and thematic treatments of adolescent subjectivity and social performance.

Course Objectives
1. Knowledge of the historical development, social significance, and diverse cultural expression of films portraying teen experience.
2. Theoretical and conceptual understanding of teen cinema as both a closed and porous film genre.
4. Development of verbal and written communication skills
5. Development of research skills

Assumed Knowledge
20 units of FILM courses at the 1000 level

Course Evaluation
The Student Evaluation of Course will be conducted the first two times the course is offered and thereafter every second time it is offered.

Contact Hours
[NB: all start week 1]
- Laboratory (screening) for 2 Hours per week for 13 weeks
- Seminar for 2 Hours per Week for 13 Weeks
(A seminar combines lecture material and group discussion.)

Assessment Items
Essays / Written Assignments – Film Analysis (1,500 words): 20%
- Long Essay (2,500-3,000 words): 50%
- Library Research Project (1,500 words): 20%

Attendance & participation: 10%

Resources Required (essential): Teen Cinema Course Reader

School of Humanities and Social Science
Teaching Methods: Laboratory (screening), Seminar

Modes of Delivery: Internal Mode

Programs

Elective
B Arts
B Arts (Communication Studies)
B Arts / B Arts (Comm Studies)
B Teaching / B Arts

Callaghan Campus Timetable

TEEN CINEMA & TELEVISION

Enquiries: School of Humanities and Social Science

Semester 2 - 2007

FILM3002

Tuesday
90:00 - 11:00
[MC132]
Commencing Wk 2

Tuesday
11:00 - 13:00
[MC132]
Commencing Wk 2

or
Tuesday
15:00 - 17:00
[MC132]
Commencing Wk 2

Online Tutorial Registration:

Students are required to enrol in the Lecture and a specific Tutorial time for this course via the Online Registration system. Refer - http://studinfo1.newcastle.edu.au/rego/stud_choose_login.cfm

NB: Registrations close at the end of week 2 of semester.

Studentmail and Blackboard: Refer - www.blackboard.newcastle.edu.au/

This course uses Blackboard and studentmail to contact students, so you are advised to keep your email accounts within the quota to ensure you receive essential messages. To receive an expedited response to queries, post questions on the Blackboard discussion forum if there is one, or if emailing staff directly use the course code in the subject line of your email. Students are advised to check their studentmail and the course Blackboard site on a weekly basis.

Plagiarism

University policy prohibits students plagiarising any material under any circumstances. A student plagiarises if he or she presents the thoughts or works of another as one's own. Without limiting the generality of this definition, it may include:

- copying or paraphrasing material from any source without due acknowledgment;
- using another’s ideas without due acknowledgment;
- working with others without permission and presenting the resulting work as though it was completed independently.

Plagiarism is not only related to written works, but also to material such as data, images, music, formulae, websites and computer programs.

Aiding another student to plagiarise is also a violation of the Plagiarism Policy and may invoke a penalty.
For further information on the University policy on plagiarism, please refer to the Policy on Student Academic Integrity at the following link -


The University has established a software plagiarism detection system called Turnitin. When you submit assessment items please be aware that for the purpose of assessing any assessment item the University may -

- Reproduce this assessment item and provide a copy to another member of the University; and/or
- Communicate a copy of this assessment item to a plagiarism checking service (which may then retain a copy of the item on its database for the purpose of future plagiarism checking).
- Submit the assessment item to other forms of plagiarism checking

Written Assessment Items

Students are required to provide written assessment items in electronic form to Turnitin as well as hard copy.

Extension of Time for Assessment Items, Deferred Assessment and Special Consideration for Assessment Items or Formal Written Examinations

Students are required to submit assessment items by the due date, as advised in the Course Outline, unless the Course Coordinator approves an extension of time for submission of the item. University policy is that an assessment item submitted after the due date, without an approved extension, will be penalised.

Any student:

1. who is applying for an extension of time for submission of an assessment item on the basis of medical, compassionate, hardship/trauma or unavoidable commitment; or

2. whose attendance at or performance in an assessment item or formal written examination has been or will be affected by medical, compassionate, hardship/trauma or unavoidable commitment;

must report the circumstances, with supporting documentation, to the appropriate officer following the instructions provided in the Special Circumstances Affecting Assessment Procedure - Policy 000641.

Note: different procedures apply for minor and major assessment tasks.

Please go to the Policy at http://www.newcastle.edu.au/policylibrary/000641.html for further information, particularly for information on the options available to you.

Students should be aware of the following important deadlines:

- **Requests for Special Consideration** must be lodged no later than 3 working days after the due date of submission or examination.

- **Requests for Extensions of Time on Assessment Items** must be lodged no later than the due date of the item.

- **Requests for Rescheduling Exams** must be received in the Student Hub no later than ten working days prior the first date of the examination period

Your application may not be accepted if it is received after the deadline. Students who are unable to meet the above deadlines due to extenuating circumstances should speak to their Program Officer in the first instance.
Changing your Enrolment

The last dates to withdraw without financial or academic penalty (called the HECS Census Dates) are:

For semester 1 courses: 31 March 2007
For semester 2 courses: 31 August 2007
For Trimester 1 courses: 16 February 2007
For Trimester 2 courses: 8 June 2007

Students may withdraw from a course without academic penalty on or before the last day of semester. Any withdrawal from a course after the last day of semester will result in a fail grade.

Students cannot enrol in a new course after the second week of semester/trimester, except under exceptional circumstances. Any application to add a course after the second week of semester/trimester must be on the appropriate form, and should be discussed with staff in the Student Hubs.

To change your enrolment online, please refer to http://www.newcastle.edu.au/study/enrolment/changingenrolment.html

Faculty Information

The Student Hubs are a one-stop shop for the delivery of student related services and are the first point of contact for students on campus.

The four Student Hubs are located at:

**Callaghan campus**
- Shortland Hub: Level 3, Shortland Union Building
- Hunter Hub: Student Services Centre, Hunter side of campus

**City Precinct**
- City Hub & Information Common: University House, ground floor in combination with an Information Common for the City Precinct

**Ourimbah campus**
- Ourimbah Hub: Administration Building

Faculty websites

**Faculty of Business and Law**

**Faculty of Education and Arts**
http://www.newcastle.edu.au/faculty/education-arts/

**Faculty of Engineering and Built Environment**
http://www.newcastle.edu.au/faculty/engineering/

**Faculty of Health**
http://www.newcastle.edu.au/faculty/health/

**Faculty of Science and Information Technology**
http://www.newcastle.edu.au/faculty/science-it/
Contact details

Callaghan, City and Port Macquarie
Phone: 02 4921 5000
Email: EnquiryCentre@newcastle.edu.au

Ourimbah
Phone: 02 4348 4030
Email: EnquiryCentre@newcastle.edu.au

The Dean of Students
Resolution Precinct
Phone: 02 4921 5806
Fax: 02 4921 7151
Email: resolutionprecinct@newcastle.edu.au

Deputy Dean of Students (Ourimbah)
Phone: 02 4348 4123
Fax: 02 4348 4145
Email: resolutionprecinct@newcastle.edu.au

Various services are offered by the University Student Support Unit:

Alteration of this Course Outline

No change to this course outline will be permitted after the end of the second week of the term except in
exceptional circumstances and with Head of School approval. Students will be notified in advance of any
approved changes to this outline.

Web Address for Rules Governing Undergraduate Academic Awards

Web Address for Rules Governing Postgraduate Academic Awards

Web Address for Rules Governing Professional Doctorate Awards

STUDENTS WITH A DISABILITY OR CHRONIC ILLNESS
The University is committed to providing a range of support services for students with a disability or chronic
illness.

If you have a disability or chronic illness which you feel may impact on your studies, please feel free to
discuss your support needs with your lecturer or course coordinator.

Disability Support may also be provided by the Student Support Service (Disability). Students must be
registered to receive this type of support. To register please contact the Disability Liaison Officer on 02 4921
5766, or via email at: student-disability@newcastle.edu.au

As some forms of support can take a few weeks to implement it is extremely important that you discuss your
needs with your lecturer, course coordinator or Student Support Service staff at the beginning of each
semester.

For more information related to confidentiality and documentation please visit the Student Support Service
(Disability) website at: www.newcastle.edu.au/services/disability
Welcome to Teen Cinema and its Contexts, an adventure into the world of films that portray teenage experience in a variety of cultural and historical ‘moments’. While there is a sizeable chunk of the course devoted to US films from which the generic moniker ‘teen cinema’ largely derives – and to which the vast majority of the literature on cinema and teenagers is devoted – we also look at some other contexts. The main point of comparison will be Scandinavia and Western Europe, with two films from Sweden and two from France. We also look at two very different recent films from what the West likes to call Asia, one from Japan and one from China. There is also an Australian film, and an immensely popular film (at home, here and elsewhere around the world) from Mexico.

The range of films is also diverse in terms of style. Some are very ‘commercial’ works, and some in the old parlance would have been termed ‘exploitation’ movies due to their blatant narrow-casting to a particular teen demographic (and generally derided by everyone else). Others are much more clearly ‘for adults’ but about teen or youth culture, stylistically and conceptually very much ‘art cinema’. There are other films that are more ‘crossover’ in appeal – generically and narratively they are teen films, but have certain elements and resonance, particularly thematic, which attract a larger, broader audience. We also have a broad array of literature to help us approach these films and their different contextual elements. In fact, the range of reading may be more diverse than usual, due in part to the paucity of material on teen cinema when it comes to films outside the US context. That teen cinema studies at the academic publishing end is dominated by writing devoted to US films is both a hindrance and an ‘opportunity’ for us to check out some wide-ranging scholarship across different discursive perspectives. Viewing and reading such material each week, together we will co-author our particular study of the worlds of teen films.

So, all the films are ‘about’ teenage experience in one way or another, but not all are clearly or exclusively ‘for’ that demographic as such. What they all have in common, perhaps, is an interest in portraying the often subversive or vaguely threatening role teenagers play within an adult-designated social and moral reality, or ‘mainstream culture’. In some films this amounts to rebellious attacks on that culture, or a complete rejection of it, while in other instances the dissonance and challenge is more subtle and insidious. But an overarching theme is perhaps that teenagers, or more generally that group of people who are not ‘children’ but also are not yet ‘adults’ in the legalistic but also social and moral sense of those loaded terms, are a problem that they represent some kind of challenge (be it conscious or not) to the established order, a world in which older people wield the economic and social power in an often presumptive manner yet are spooked by the presence of these strange, perennially ‘new’ not-children-not-yet-adult humans. Such often disconcerting beings are attractive and repulsive in turn to the mainstream culture, desired and detested in equal measure, depending on the context. They are ‘needed’ – as young consumers with sometimes sizeable disposable incomes, and in regards to the important process of their being successfully indoctrinated into the social and political mores of the national context at hand, so that they will ‘take the reigns’ of that culture and ensure it endures. But they also easily fall prey to rebellious thought and action, in the process questioning (substantively or superficially) the entire basis on which their superiors’ world is maintained.

As cinematically represented and essayed in these 13 films, the myriad forms of this movement, this experience, this problematic generational ‘moment’ in social and moral human life, will be fascinating to think through and discuss. I look forward to your participation in that process, and I hope you enjoy the course.

Hamish Ford.
Weekly Course Participation

Each week, you are expected to **attend the film screening** and **do the set readings** from the Course Reader in time to **attend your seminar**. All written work must show genuine, consistent engagement with the course material, and show regular attendance. If you do not attend and engage regularly, your work will show this as a matter of course; if you do not, your work will show it, and will suffer accordingly. Over three absences risks your failing the course, with the exception of serious medical considerations. You will be marked for your attendance, but also for participation. And this is a participatory process: inquire away with a spirit of ‘leave your pride at the door’, because any queries you have about a film, theoretical paradigm, assessment item, etc., will undoubtedly be shared by many others in the room. In fact, the ‘smartest’ students (including postgraduates, and even Course Co-ordinators!) – the ones who learn the most, and get the best results – are those who readily admit what they don’t know.

It is essential for your participation in the course that you see the films each week. Some of them are commercially unavailable in Australia (you will only find some at your local video store, and only if it is a very good one with a decent ‘foreign’ section). I have ordered the DVDs so as to be accessible through Short Loans in Auchmuty Library – very important for your written assignments as you’ll want to watch these films more than once, many of them gaining immeasurably on subsequent viewings. However, it will be a problem on a weekly basis for students to individually watch the films in the library instead of attending the official screening time – not to mention that early in the semester some of the DVDs may not yet have arrived in the library. Most importantly though, some of these films are remarkable **aesthetic experiences**: to watch them as projected on a big screen is the way to see such movies, rather than on a small monitor in the library or on a laptop.

It is also essential to keep up to date with the set readings contained in the Course Reader (to be available from the Auchmuty campus bookshop by Monday the 16th/July). As with the screenings and seminars, if you fall behind you will find the course very dull indeed and your grades will plummet. There is quite an array of readings, from many central articles in the slowly developing literature on teen cinema to more far-flung material for us to consider. While most of it is directly related to the specific film or cinema we are watching, for some weeks there is quite a lot of reading and some articles may require re-reading. In general, it is best to break your reading up where and when you can. (For example, read the longest article in a separate sitting, accompanied by your favourite coffee perhaps?) In the Weekly Screening and Reading Program, starting on page 11 below, I have also included some recommended suggestions for further viewing, and reading. This **optional** material can be utilised when your interest leads you on to further investigation; or where you are struggling with the concepts in the primary readings and need some more background coverage; and certainly when it comes to writing your Film Analysis and Major Research Essay.

**Assessment Details**

**NB:** All assignments to be submitted in hard copy to the Student Hub (and concurrently through Turnitin)

**Film Analysis:**

For the films and readings you find especially stimulating, choose these 2 weeks’ worth of topics as the basis for your Film Analysis and Major Research Essay. The Film Analysis is a longer, more developed and analytical piece than the Journal entries. This is your chance to compose a concentrated, close account of a particular film we’ve watched in the course. You can also, if you wish, write about a film from later in the course. You do not have to research outside the Course Reader (though if you do that is certainly fine). Do not write a ‘film review’ as such, but rather an analytical piece drawing out what you find most interesting about the film in terms of its aesthetic, thematic and cultural elements.

**Length** - 1,500 words

**Weighting** - 20%

**Due** - Friday, week 7 (27/08/07)

**NB:** Your Film Analysis and major Essay cannot be on the same film/topic.
**Research Exercise:**

Immediately following submission of your Film Analysis, you should be developing a general sense of which week and topic interests you most in terms of putting together a substantial research-based project incorporating both a Research Exercise and the ultimate purpose of this work – the Major Research Essay, questions for which will be distributed mid-way through the course. By week 8 you should commence the reading that will make up the substantive content of your Research Project. Even if you cannot narrow your area of interest down to a specific essay question quite yet, start reading once you have decided on a general subject area.

Upon doing this research, you are required to hand in a written Research Exercise in the form of an annotated bibliography. This is composed of the listing of your reading material (with complete bibliographical details), each followed by approximately 300-400 words in which you summarise the main argument within the book or article. The final product should include at least one example of each of the following sources: a published book, and a refereed journal article. **Summarising material read and discussed in class will not be counted.** Also list any Internet sites, magazines, informational videos, non-refereed journal articles, ejournals, and film encyclopaedias you consult – but do not include summaries for these. Only provide the annotated summary descriptions for the major research and academic material you read. We will discuss in more details how to differentiate between different kinds of research materials, but the main thing is that the source is a refereed article of book of serious scholarly nature. When it comes to good scholarly articles available online, you have to be very careful. In most cases, articles gleaned through a google search will **not** be academic peer-reviewed scholarly work. However, you are able to access many academic journal articles in digital form through online databases that the University enables you to access through the Library webpage. So do so, simply click the ‘databases’ link in the top blue bar of the NewCat page, then you can select a database by title or subject area. Hit the link to the database you want to use (for example, ‘Expanded Academic’ or ‘JSTOR’, both handy search mechanisms for humanities and Film Studies subjects, the latter of which always includes the complete text), then hit ‘connect’. You’ll be asked to submit your library access details, following which you will be able to search and find the article you want.

The Research Exercise a review of relevant literature for the Major Essay. You are therefore not required to mount any analytic or argument-style writing (that comes later), but any comments about the specific relevance of the reading to your future essay project will be useful.

**Length** - 1,500 words  
**Weighting** - 20%  
**Due** - In class, week 11 (25/9/07)

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**Major Research Essay:**

This is your major research-based project for the course, utilising the research gleaned through the Research Exercise (with the addition of subsequent reading) as contributing to a piece of writing with a substantive argument – as opposed to bald assertion of opinion – at its core, communicated and developed via sustained, rigorous analysis. Though we will have discussed this in relation to the Research Exercise, let be said straight up here substantial research involves more than a quick Google search, and there will be a ban on using Wikipedia as a quoted source. And: **For this assignment it is essential to do substantial research beyond each week’s set readings.** Certainly utilize material in the Course Reader (to ignore these readings is silly, and shows lack of engagement with the course per se), plus the further reading recommendations for each week’s topic listed later in this Outline certainly – but do not rely exclusively on such sources for your essay. In addition to extensive reading, you should also watch other films relevant to your topic where possible. There will be one essay question for each week/film/topic, as well as some more generally framed questions around the issue/s of teen cinema. Marking the essays, I will take into account the standard of writing, sophistication of argumentation, correct citing of sources, as well as substantive content. You should re-read and proof-read your work many times to ensure you are not marked down for careless mistakes. (See the section at the end of this Outline for some useful essay writing guidelines.)

**Length** - 2,500–3,000 words  
**Weighting** - 50%  
**Due** - 5 pm. friday, week 14 (2/10/07)
## The Course at a Glance

<table>
<thead>
<tr>
<th>Week</th>
<th>Week beginning</th>
<th>Lecture Topic &amp; Assessment at a Glance</th>
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<tbody>
<tr>
<td>1</td>
<td>Monday 16/7/07</td>
<td>Introduction: what is Teen Cinema? Transgression &amp; peer pressure in the backblocks (screening: Fucking Åmål)</td>
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<tr>
<td>2</td>
<td>23/7/07</td>
<td>“You don't understand!” - classic 1950s US juvenile delinquency films (screening: Rebel without a Cause)</td>
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<td>3</td>
<td>30/7/07</td>
<td>Escape and nihilism: teenagers' moral challenge to a drab 1950s reality (screening: Summer with Monika)</td>
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<td>4</td>
<td>6/8/07</td>
<td>Journey through the past - nostalgic desire for innocence and escapism (screening: American Graffiti)</td>
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<td>5</td>
<td>13/8/07</td>
<td>Pop, consumerism &amp; revolution - 1960s youth culture (screening: Masculin féminin)</td>
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<tr>
<td>6</td>
<td>20/8/07</td>
<td>Objects of the (French) gaze - teens as literary, filmic &amp; moral ‘material’ (screening: Claire’s Knee)</td>
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<tr>
<td>7</td>
<td>27/8/07</td>
<td>On the (Australian) beach: the politics of gender, sex &amp; class (screening: Puberty Blues)</td>
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<td>- Friday: Film Analysis due -</td>
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<tr>
<td>8</td>
<td>3/9/07</td>
<td>High School days (USA) - contestation &amp; reconciliation (screening: The Breakfast Club)</td>
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<tr>
<td>9</td>
<td>10/9/07</td>
<td>From the margins - queer rebellion in the ’90s ‘indie’ teen film (screening: Totally Fucked Up)</td>
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<tr>
<td>10</td>
<td>17/9/07</td>
<td>Competitive masculinity in teen sex comedies (screening: American Pie)</td>
</tr>
<tr>
<td>11</td>
<td>24/9/07</td>
<td>'Crossover' global teen films; opening out onto politics &amp; history (screening: Y tu mamá también)</td>
</tr>
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<td></td>
<td></td>
<td>- Research Exercise Due (in class) -</td>
</tr>
</tbody>
</table>

**Recess: 1/9/07 - 14/9/07**

| 12   | 15/10/07       | Driving and consuming futuristic Japan: the cross-cultural, virtual reality of teenage girls (screening: Kamikaze Girls) |
| 13   | 22/10/07       | Waiting, aspiration & alienation - provincial teens in the new China (screening: Unknown Pleasures) |
| 14   | 29/10/07       | [No Classes (final preparation of Major Essay)] |
|      |                | - Friday: Major Research essay Due - |

**Examination period: 5th - 23rd November 2007**
**Weekly Screening and Reading Program**

**WEEK 1**

"Quality" teen films - transgression & peer pressure in the backblocks

**Screening:**
- Fucking Åmål/Show me Love (Lukas Moodysson, Sweden, 1998)

**Reading:**

**WEEK 2**

"You don't understand!" - classic 1950s juvenile delinquency films

**Screening:**
- Rebel without a Cause (Richard Ray, USA, 1955)

**Reading:**

Further viewing:
- I was a Teenage Werewolf (Gene Fowler, USA, 1957)
- Black Board Jungle (Richard Brooks USA, 1955)

Additional reading:

**WEEK 3**

Escape and nihilism: teenagers' moral challenge to a drab 1950s reality

**Screening:**
- Summer with Monika (Ingmar Bergman, Sweden, 1953)

**Reading:**

Further viewing:
- Summer Interlude (Ingmar Bergman, Sweden, 1951)
- The 400 Blows (Francois Truffaut, France, 1959)
Additional reading:
- Jean-Luc Godard (1968), 'Bergmanorama' (pp. 75-79) & 'Summer with Monika', (pp. 84-85), Godard on Godard, (Tom Milne, ed. & trans.), New York: Da Capo Press, 1972.

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WEEK 4
Journey through the past: nostalgic desire for innocence and escapism

Screening:
- American Graffiti (George Lucas, USA, 1972)

Reading:

Further viewing:
- The Bill Chill (Lawrence Kasdan, USA, 1983)
- Jailhouse Rock (Richard Thorpe, USA, 1957)
- Hemlet 2: ‘The time of the first songs’ (Edgar Reitz, West Germany, 1994) [*]

Additional reading:

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WEEK 5
Pop, consumerism & revolution - 1960s youth culture

Screening:
- Masculin féminin (Jean-Luc Godard, France, 1966)

Reading:
- M. S. Smith, ‘To Have a Conscience Is To Be Open to the World’, CultureSpace blog: http://culturespace.typepad.com/index/2005/09/to_have_a_consc.html

Further viewing:
- À bout de souffle / Breathless (Jean-Luc Godard, France, 1960)
- If (Lindsay Anderson, UK, 1968)
- Zabriskie Point (Michelangelo Antonioni, USA/Italy,1969)

Additional reading/listening:
- Adrian Martin, commentary, Madman Masculin féminin DVD.
WEEK 6
Objects of the (French) gaze - teens as literary, filmic & moral ‘material’

Screening:
- Claire’s Knee (Eric Rohmer, France, 1970)

Reading:

Further viewing:
- Pauline at the Beach (Rohmer, France, 1983)

Additional reading:

WEEK 7
On the (Australian) beach: the politics of gender, sex & class

Screening:
- Puberty Blues (Bruce Beresford, Australia, 1981)

Reading:

Further viewing:
- Blackrock (Steven Vidler, Australia, 1997)

- Friday Week 7: Film Analysis due-

WEEK 8
High School days (USA) - contestation & reconciliation

Screening:
- The Breakfast Club (John Hughes, USA, 1985)

Reading:

Further viewing:
- Pretty in Pink (John Hughes, USA, 1986)

School of Humanities and Social Science
WEEK 9
From the margins - queer rebellion in the ‘90s ‘indie’ teen film

Screening:
- Totally Fucked Up (Gregg Araki, USA, 1993)

Reading:

Further viewing:
- The Doom Generation (Gregg Araki, USA, 1995)
- Mysterious Skin (Gregg Araki, USA, 2004)

Additional reading:

WEEK 10
Competitive masculinity in teen sex comedies

Screening:
- American Pie (Chris & Paul Weitz, USA, 1999)

Reading:

Further viewing:
- Fast Times at Ridgemont High (Amy Heckerling, 1982)
- American Pie 2 (James B. Rogers, USA, 2001)

Additional reading:
- Timothy Shary, ‘Youth in Love and Having Sex’, from Generation Multiplex.
WEEK 11
'Crossover' global teen films; opening out onto politics & history

Screening:
- Y tu mamá también (Alfonso Cuarón, Mexico, 2001)

Reading:

Further viewing:
- Run, Lola, Run (Tom Tykwer, Germany, 1998)
- The Sweet Hereafter (Egoyan, Canada, 1997)

- Research Exercise Due (in class) -

WEEK 12
Driving and consuming futuristic Japan: the cross-cultural, virtual reality of teenage girls

Screening:
- Kamikaze Girls (Tetsuya Nakashima, Japan, 2005)

Reading:

WEEK 13
Waiting, aspiration & alienation - provincial teens in the new China

Screening:
- Unknown Pleasures (Jia Zhang-Ke, China/south Korea/Canada, 2002)

Reading:
- King Cheung, ‘Youth in the Slow Lane, the Last Black Box – Young Men in the Cinema of Jia Zhang-ke’; in All about the World of Jia Zhang-ke (Lee S. Y., Bobo, ed.), May Film Programme, Hong Kong Arts Centre 2005.
- Leung Yee-man, ‘A Folk Epic from the Edge to The World’, in All about the World of Jia Zhang-ke (Lee S. Y., Bobo, ed.), May Film Programme, Hong Kong Arts Centre 2005.

Further viewing:
- The World (Jia, China/Japan/France, 2004)
- Beijing Bicycle (Wang Xiaoshuai, China, 2002)

Further reading:
- Week 14, Friday: Major Research essay Due -

Useful Books in the Library

On Teen Cinema:


GUIDELINES ON ESSAY WRITING

1. THE ESSAY
The majority of major assignments you will be required to write in Film Studies will be in essay form. These guidelines address the essentials of essay design and academic style in fairly general terms. For more detailed guidance on writing specifically on film, see David Bordwell and Kristin Thompson, Film Art: An Introduction, 5th edition (NY: McGraw-Hill), pp. 431-436.

An essay is not a mere presentation of facts. We not only want to find out how much you know; but also what you think and how you think. A good essay argues a case and supports it with evidence.

An unsatisfactory essay structure consists of: a first paragraph that restates the topic in other

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words; a middle essay that quotes from what other authorities have said, or from parts of the
text that might be used to support a point of view on the topic, though no point of view is argued
for; and a last paragraph that restates the topic in other words again.

It is better if you can find in the essay topic: a problem that requires solution; an issue which
can be argued in more than one way; a point of view that is overstated unless other
considerations are taken into account. The middle of the essay then becomes a marshalling of
evidence: to find an solution to the problem; to weigh up arguments pro and con before giving a
final judgement; to set out what can be said in defence of the topic statement but what, in view
of competing formulations, would be a better definition of the case. If you conceive of your first
paragraph as the proposal of a problem for solution, your last paragraph will become non-
repetitive and easier to write.

2. THE ESSAY QUESTION
a) The instructional word “discuss”

“Discuss” means “examine by argument,” and it asks you to express your opinion about, or
your point of view on, the idea that follows: e.g., “Discuss Renoir’s use of nature in The Rules of
the Game.” In the context of a Film Studies essay, “discuss” does not mean “hold a leisurely
conversation” or “toss about ideas that seem relevant”. Nor does it mean “provide a survey of
all possible opinions about the course”. You are being asked to take a stand: to examine an
idea, to formulate an opinion about it, and to support that opinion by a reasoned, coherent
argument.

b) Other instructional words

Compare: examine similarities and differences.

Criticise: make a reasoned assessment (whether favourable or unfavourable)

Analyse: break the whole into parts so that you can interpret each part separately and examine
internal relationships between parts, before reconsidering the whole.

Relate: describe connections.

Evaluate: analyse strengths and limitations, in order to pass a reasoned judgment.

c) The question

Having noted the instructional word, look carefully at the whole question: e.g., “Discuss
Renoir’s use of nature in The Rules of the Game.” The question does not ask for a catalogue of
natural imagery in The Rules of the Game: rather, it asks you to determine what use Renoir
makes of nature — as an agent in the narrative, as a device for revealing character, as a
means for creating atmosphere or as a source of imagery and recurrent motifs.

Your essay should be focused directly on the essay question. Read the question carefully, and
read all of it. Do not simply seize on a few key words and use them as a launching pad for a
general discussion of the text. The question should rather give you a basis for planning your
essay structure.

d) The word limit

It is not there simply to tell you when to stop writing. A word limit forces you to be selective, to
decide what you think are the most important issues, and to express your ideas as clearly and
succinctly as possible. A 500-word essay may require less writing than a 2000-word essay, but
it does not require less thought. Going substantially over the word limit indicates lack of an
essay plan; falling well short of the essay limit indicates that not only forethought is lacking.
You should have to plan carefully and write precisely to fit your argument into the word limit.

3. ESSAY DESIGN
Your essay will need an opening paragraph that is a deliberate beginning and not an accident: it should establish the character and tone of your argument, and its direction, telling the reader where you are going in the rest of your essay and why you want to go there. Your essay will need a substantial middle that defines and amplifies your argument, making it concrete and convincing. And your essay will need a conclusion that feels like a conclusion and not as if you have run out of steam: it should drive your point home, letting the reader know you have arrived, and precisely where. As has been suggested, conceiving of the topic as proposing a problem for solution (for the solution of which you will need to assemble data) is a more promising approach than considering the topic as indicating an area in which data needs to be assembled.

4. THE ARGUMENT
Your argument should not be based simply on personal taste or private belief but on reasoned judgement. The substance of your argument should consist mainly of evidence you provide to support your opinions or the approach you have taken. In a Film Studies essay “evidence” usually takes two forms:

a) Examples from the film

You should instance specific episodes, scenes, sequences, shots or lines of dialogue which support your ideas with concrete examples. When you refer to the film, avoid merely paraphrasing the plotline, or merely quoting lengthy passages of dialogue: summarise, criticise and relate. You should make clear how the example supports your argument, why it is relevant, what interpretation of the section of the film cited is suggested by your argument.

b) Use of authorities or critics

An authority or critic can provide persuasive support for an argument you have already made (or are about to make). The critic’s opinion can only be a support, never a substitute for your own argument. You should enter into dialogue with the critic’s theory or opinion; it should be placed within the structure of your own argument. Some authorities you may find good reason to disagree with. Citing a critical opinion which you are setting out to disprove valuably establishes your essay’s credentials as an argument.

Whenever you make use of a critic, whether you quote the critic directly or simply make use of his or her ideas, you must acknowledge the debt in a footnote. Where you quote directly, all the words cited should be enclosed in quotation marks. The borrowing should be introduced with an appropriate acknowledgment and the context from which the borrowing has been drawn should be noted. Consider this passage from Thomas M. Leitch, Find the Director and Other Hitchcock Games, Athens: University of Georgia Press, 1991:

Although Rear Window has unmistakable similarities with Hitchcock’s forties films, its more accepting view of society marks a dramatic change in the relation Hitchcock establishes with his audience. Instead of inviting them to identify with an innocent hero or heroine who is threatened by a hostile environment, a villainous double, or a treacherous intimate, Hitchcock makes their identification here far more equivocal, since Jeff is anything but innocent. (Leitch 174)

This is a correct citation from the passage:

In Thomas M. Leitch’s view, where the typical protagonist of Hitchcock’s films of the forties is an innocent “threatened by a hostile environment, a villainous double, or a treacherous intimate,” Rear Window presents us with a hero who “is anything but innocent.” (Leitch 174)
When you make use of an authority’s ideas, even if you do not repeat him or her verbatim, you should still acknowledge the source. The following paraphrase also sufficiently acknowledges a reliance on Leitch: “According to Thomas M. Leitch, the hero of Rear Window is a more morally questionable figure than any of Hitchcock’s protagonists of the forties (174).”

The brief note in brackets is sufficient to identify your exact source, as long as full details of the critical text are properly entered in your bibliography (see below, The Bibliography).

Simply placing a footnote at the close of your borrowing from a critic does not indicate where the borrowing (which might extend over many sentences) begins. This is why it is essential to mark the point at which your indebtedness begins with a phrase like “In Thomas M. Leitch’s view” and to mark the point of closure with a note. The following note does not adequately acknowledge indebtedness to Leitch:

Rear Window demands a very different response from viewers than Hitchcock’s films of the forties both because its view of society is more positive and its hero, conversely, “anything but innocent” (Leitch 174).

Acknowledging the critic by name at the beginning of the borrowing is more than simply a courtesy. Consulting critics and acknowledging them properly raises the level of scholarship of your essay. Students who fail to note adequately where they have drawn from their critical reading are falling into habits of plagiarism, and plagiarism is taken very seriously by the School of Language and Media and by the Faculty of Education and Arts (the Faculty plagiarism policy is set out eat the end of this book).

5. THE BIBLIOGRAPHY

All assignments presented to the School should include a bibliography. Even if your bibliography includes no more than details of the video you have watched in order to write on a particular film, that information is of use to a marker. It informs the marker which version you have used, and it informs her or him that you have not consulted critical authorities.

You should list all the books and articles you have used in preparing an assignment, even if you have not quoted from them. Exceptions to this are a dictionary (though if you quote a dictionary’s definitions, you should name the dictionary in your essay) and the Bible (though if you quote from the Bible, you should cite book, chapter and verse in your essay).

Books and articles should be arranged alphabetically, by authors’ surnames.

Necessary publication details for a book are author, title, place of publication, publisher, date of publication and page number. Necessary publication details for an article are author, title of article, name of journal, volume number of journal, date of publication and page numbers.

Titles of films, books or periodicals may be either underlined (Citizen Kane, The Hitchcock Reader, Cinema Journal) or italicised (Citizen Kane, The Hitchcock Reader, Cinema Journal). The title of a journal article, a chapter or an essay from a book should be placed inside quotation marks.

An example of a book entry:


An example of an article in a book collection of articles:

An example of an article in a periodical:


An example of a film:
Citizen Kane (Orson Welles, 1941)

6 ESSAY PRESENTATION
Attach a cover sheet (available at the School of Language and Media office). Fasten the pages of your essay together with a single staple in the upper left-hand corner. Do NOT place it in a folder of any kind.

x
Student name:
Course name and code:
Lecturer’s name:
Date due:
Essay topic.

Please word-process or type assignments. Leave a wide left-hand margin for comments. Please double-space assignments, i.e., leave one line blank between each line of text.

A bibliography must be attached to every assignment (see previous section).

Give page numbers for the work(s) quoted. These should be keyed to your bibliography. If your essay is only about one work, or you have introduced the name of the author or critic you are discussing, you can simply enclose a page number in brackets: e.g., (206). If there is any doubt about the author or critic being referred to, include the author or critic’s surname: e.g., (Ellmann 103).

The recommended reference work to consult for further details of academic style is: Gibaldi, MLA Handbook for Writers of Research Papers.

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Additional Information

Written Assignment Presentation and Submission Details

Students are required to submit assessment items by the due date. Late assignments will be subject to the penalties described below.

Hard copy submission:

6 Type your assignments: All work must be typewritten in 11 or 12 point black font. Leave a wide margin for marker's comments, use 1.5 or double spacing, and include page numbers.
Word length: The word limit of all assessment items should be strictly followed – 10% above or below is acceptable, otherwise penalties may apply.

Proof read your work because spelling, grammatical and referencing mistakes will be penalised.

Staple the pages of your assignment together (do not use pins or paper clips).

University Assessment Item Coversheet: All assignments must be submitted with the University coversheet available at: http://www.newcastle.edu.au/study/forms/

By arrangement with the relevant lecturer, assignments may be submitted at any Student Hub located at:
- Level 3, Shortland Union, Callaghan
- Level 2, Student Services Centre, Callaghan
- Ground Floor, University House, City
- Opposite Café Central, Ourimbah

Date-stamping assignments: All students must date-stamp their own assignments using the machine provided at each Student Hub. If mailing an assignment, this should be address to the relevant School. Mailed assignments are accepted from the date posted, confirmed by a Post Office date-stamp; they are also date-stamped upon receipt by Schools.

NB: Not all of these services may apply to the Port Macquarie Campus.

Do not fax or email assignments: Only hard copies of assignments will be considered for assessment. Inability to physically submit a hard copy of an assignment by the deadline due to other commitments or distance from campus is an unacceptable excuse.

Keep a copy of all assignments: It is the student’s responsibility to produce a copy of their work if the assignment goes astray after submission. Students are advised to keep updated back-ups in electronic and hard copy formats.

Online copy submission to Turnitin

In addition to hard copy submission, students are required to submit an electronic version of the following assignments to Turnitin via the course Blackboard website available @ www.blackboard.newcastle.edu.au/ Prior to final submission, all students have the opportunity to submit one draft of their assignment to Turnitin to self-check their referencing. Assignments will not be marked until both hard copy and online versions have been submitted. Marks may be deducted for late submission of either version.

Penalties for Late Assignments

Assignments submitted after the due date, without an approved extension of time will be penalised by the reduction of 5% of the possible maximum mark for the assessment item for each day or part day that the item is late. Weekends count as one day in determining the penalty. Assessment items submitted more than ten days after the due date will be awarded zero marks.


Refer - ‘Rules Governing the Administration of Assessment Items - Rule 000113’ available @ http://www.newcastle.edu.au/policylibrary/000113.html (section 18)

Special Circumstances

Students wishing to apply for Special Circumstances or Extension of Time should apply online. Refer - ‘Special Circumstances Affecting Assessment Items - Procedure 000641’ available @ http://www.newcastle.edu.au/policylibrary/000641.html

No Assignment Re-submission

Students who have failed an assignment are not permitted to revise and resubmit it in this course. However, students are always welcome to contact their Tutor, Lecturer or Course Coordinator to make a consultation time to receive individual feedback on their assignments.
Re-marks & Moderations

A student may only request a re-mark of an assessment item before the final result – in the course to which the assessment item contributes – has been posted. If a final result in the course has been posted, the student must apply under ‘Procedures for Appeal Against a Final Result’ (Refer - http://www.newcastle.edu.au/study/forms/).

Students concerned at the mark given for an assessment item should first discuss the matter with the Course Coordinator. If subsequently requesting a re-mark, students should be aware that as a result of a re-mark the original mark may be increased or reduced. The case for a re-mark should be outlined in writing and submitted to the Course Coordinator, who determines whether a re-mark should be granted, taking into consideration all of the following:

1. whether the student had discussed the matter with the Course Coordinator
2. the case put forward by the student for a re-mark
3. the weighting of the assessment item and its potential impact on the student’s final mark or grade
4. the time required to undertake the re-mark
5. the number of original markers, that is, a) whether there was a single marker, or b) if there was more than one marker whether there was agreement or disagreement on the marks awarded.

A re-mark may also be initiated at the request of the Course Coordinator, the Head of School, the School Assessment Committee, the Faculty Progress and Appeals Committee or the Pro Vice-Chancellor. Re-marks may be undertaken by:

1. the original marker; or
2. an alternate internal marker; or
3. an alternate external marker (usually as a consequence of a grievance procedure).

Moderation may be applied when there is a major discrepancy (or perceived discrepancy) between:

1. the content of the course as against the content or nature of the assessment item(s)
2. the content or nature of the assessment item(s) as against those set out in the Course Outline
3. the marks given by a particular examiner and those given by another in the same course
4. the results in a particular course and the results in other courses undertaken by the same students.

For further detail on this University policy refer - ‘Re-marks and Moderations - Procedure 000769’ available @ http://www.newcastle.edu.au/policylibrary/000769.html

Return of Assignments

Students can collect assignments from a nominated Student Hub during office hours. Students will be informed during class which Hub to go to and the earliest date that assignments will be available for collection. Students must present their student identification card to collect their assignment.


Referencing Style

In this course, for referencing sources of information used in assignments you can use the Harvard ‘in-text’ referencing system, or, if you prefer, a footnote referencing system. An in-text citation names the author of the source, gives the date of publication, and for a direct quote includes a page number, in parentheses. At the end of the paper, a Reference List provides publication information about the source; this list is alphabetised by authors’ last names (or by titles for works without authors). In a footnote referencing style, full publications details are provided for the first citation, with page numbers (where appropriate) added at the end; for every repeat citation thereafter simply list author name, article/book title and page (where appropriate). Irrespective of your preferred referencing style, it is absolutely crucial to note that inadequate or incorrect reference to the work of others can constitute plagiarism and result in reduced marks or failure.

School of Humanities and Social Science
For further information on referencing and general study skills refer - ‘Infoskills’ available @ www.newcastle.edu.au/services/library/tutorials/infoskills/index.html

Student Representatives

Student Representatives are a major channel of communication between students and the School. Contact details of Student Representatives can be found on School websites.

Refer - ‘Information for Student Representatives on Committees’ available @ http://www.newcastle.edu.au/service/committees/student_reps/index.html

Student Communication

Students should discuss any course related matters with their Tutor, Lecturer, or Course Coordinator in the first instance and then the relevant Discipline or Program Convenor. If this proves unsatisfactory, they should then contact the Head of School if required. Contact details can be found on the School website.

Essential Online Information for Students

Information on Class and Exam Timetables, Tutorial Online Registration, Learning Support, Campus Maps, Careers information, Counselling, the Health Service and a range of free Student Support Services is available @ http://www.newcastle.edu.au/currentstudents/index.html

<table>
<thead>
<tr>
<th>Grading Guide</th>
<th>Description</th>
</tr>
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<tbody>
<tr>
<td>49% or less</td>
<td>Fail (FF)</td>
</tr>
<tr>
<td>50% to 64%</td>
<td>Pass (P)</td>
</tr>
<tr>
<td>65% to 74%</td>
<td>Credit (C)</td>
</tr>
<tr>
<td>75% to 84%</td>
<td>Distinction (D)</td>
</tr>
<tr>
<td>85% upwards</td>
<td>High Distinction (HD)</td>
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- **Fail (FF)**: An unacceptable effort, including non-completion. The student has not understood the basic principles of the subject matter and/or has been unable to express their understanding in a comprehensible way. Deficient in terms of answering the question, research, referencing and correct presentation (spelling, grammar etc). May include extensive plagiarism.

- **Pass (P)**: The work demonstrates a reasonable attempt to answer the question, shows some grasp of the basic principles of the subject matter and a basic knowledge of the required readings, is comprehensible, accurate and adequately referenced.

- **Credit (C)**: The work demonstrates a clear understanding of the question, a capacity to integrate research into the discussion, and a critical appreciation of a range of different theoretical perspectives. A deficiency in any of the above may be compensated by evidence of independent thought. The work is coherent and accurate.

- **Distinction (D)**: Evidence of substantial additional reading and/or research, and evidence of the ability to generalise from the theoretical content to develop an argument in an informed and original manner. The work is well organised, clearly expressed and shows a capacity for critical analysis.

- **High Distinction (HD)**: All of the above, plus a thorough understanding of the subject matter based on substantial additional reading and/or research. The work shows a high level of independent thought, presents informed and insightful discussion of the topic, particularly the theoretical issues involved, and demonstrates a well-developed capacity for critical analysis.