Course Outline

FILM3140

European Cinema in Context:
Transforming Images, States, Histories

Semester 1, 2010

Course Coordinator: Dr Hamish Ford
Room: GP.2.25, General Purpose Building, Callaghan
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Fax: 02 49216933
Email: hamish.ford@newcastle.edu.au

Consultation hours: By appointment – Mondays, Tuesdays, Wednesdays

Course Outline Issued and Correct as at: Week 1, Semester 1 - 2010

CTS Download Date: 12.2.10
FILM3140 - Course Overview

Course Coordinator: Dr Hamish Ford
Semester: Semester 1 - 2010
Unit Weighting: 10
Teaching Methods: Laboratory, Seminar

Brief Course Description
This course develops students' knowledge of European cinema as emanating from and playing out within particular social, cultural and political contexts, as well as more 'global' impacts and accounts, and the critical and theoretical debates pertaining thereto.

Contact Hours
Seminar for 2 Hours per Week for the Full Term
Laboratory (screening) for 2 Hours per Week for the Full Term
(A seminar combines lecture material and group discussion.)

Learning Materials/Texts: Course Reader (available from Uprint, week one)

Course Objectives
The course investigates the changing nature of European filmmaking and its attendant discourses. It assists students in developing skills that will enable them to:

1. Locate European cinema within significant historical, social, political, and cultural contexts.
2. Apply different theories of representation, textual analysis and spectatorship to the analyses of particular films.
3. Differentiate between major examples of filmmaking in Europe when it comes to specific contexts and aesthetic modes, while also stressing the cross-cultural nature of European filmmaking and discourse.
4. Evaluate influential writings of different critics and film theorists as directly related to each week's primary film and topic.
5. Engage with and contribute to broad critical debates and scholarship by making use of relevant secondary films & literature.

Course Content
Topics may include the following:
a) the study of representative and influential films from a number of European countries;
b) films addressed as complex technological, industrial, aesthetic and culturally important representational systems;
c) theoretical, analytical and historically-informed approaches particularly applicable to European cinema and emerging in response thereto;
d) the changing interface between national, regional and global cinemas in the context of European nation-states & the EU;
e) a consideration of long-held discourses and debates around the European film director as paradigmatic 'art cinema' author; and
f) the developed study of important European film 'movements' such as the French new wave, Italian Neorealism, New (West-)German cinema, Dogme 95, etc.

Assessment Items

| Essays / Written Assignments | - Film Analysis of 1,000 words, featuring a close analysis of a film within the course (20%)  
- Major Essay of 2,500 words, featuring extensive research beyond primary course materials (40%) |
| Journal | Weekly Journal assessing students’ engagement with films & readings (total 40%) |
Assumed Knowledge
20 units in FILM at 1000 level.

Callaghan Campus Timetable
Semester 1, 2010

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<tr>
<th>Course</th>
<th>Day</th>
<th>Time</th>
<th>Location</th>
<th>Commences</th>
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<tbody>
<tr>
<td>Film Screen</td>
<td>Tues</td>
<td>9:00 - 11:00</td>
<td>[MC132]</td>
<td>Wk 1</td>
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<tr>
<td>and Seminar</td>
<td>Tues</td>
<td>15:00 - 17:00</td>
<td>[MC132]</td>
<td>Wk 1</td>
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IMPORTANT UNIVERSITY INFORMATION

ACADEMIC INTEGRITY

Academic integrity, honesty, and a respect for knowledge, truth and ethical practices are fundamental to the business of the University. These principles are at the core of all academic endeavor in teaching, learning and research. Dishonest practices contravene academic values, compromise the integrity of research and devalue the quality of learning. To preserve the quality of learning for the individual and others, the University may impose severe sanctions on activities that undermine academic integrity. There are two major categories of academic dishonesty:

Academic fraud is a form of academic dishonesty that involves making a false representation to gain an unjust advantage. Without limiting the generality of this definition, it can include:

a) falsification of data;
b) using a substitute person to undertake, in full or part, an examination or other assessment item;
c) reusing one's own work, or part thereof, that has been submitted previously and counted towards another course (without permission);
d) making contact or colluding with another person, contrary to instructions, during an examination or other assessment item;
e) bringing material or device(s) into an examination or other assessment item other than such as may be specified for that assessment item; and
f) making use of computer software or other material and device(s) during an examination or other assessment item other than such as may be specified for that assessment item.
g) contract cheating or having another writer compete for tender to produce an essay or assignment and then submitting the work as one's own.

Plagiarism is the presentation of the thoughts or works of another as one's own. University policy prohibits students plagiarising any material under any circumstances. Without limiting the generality of this definition, it may include:

a) copying or paraphrasing material from any source without due acknowledgment;
b) using another person's ideas without due acknowledgment;
c) collusion or working with others without permission, and presenting the resulting work as though it were completed independently.

Turnitin is an electronic text matching system. During 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 text matching service (which may then retain a copy of the item on its database for the purpose of future checking).
Submit the assessment item to other forms of plagiarism checking.

RE-MARKS AND MODERATIONS

Students can access the University's policy at: [http://www.newcastle.edu.au/policylibrary/000769.html](http://www.newcastle.edu.au/policylibrary/000769.html)

MARKS AND GRADES RELEASED DURING TERM

All marks and grades released during term are indicative only until formally approved by the Head of School.
SPECIAL CIRCUMSTANCES AFFECTING ASSESSMENT ITEMS

Extension of Time for Assessment Items, Deferred Assessment and Special Consideration for Assessment Items or Formal Written Examinations items must be submitted by the due date in the Course Outline unless the Course Coordinator approves an extension. Unapproved late submissions will be penalised in line with the University policy specified in Late Penalty (under student) at the link above.

Requests for Extensions of Time must be lodged no later than the due date of the item. This applies to students:

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

Students must report the circumstances, with supporting documentation, as outlined in the Special Circumstances Affecting Assessment Items Procedure at:

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

Students should be aware of the following important deadlines:

- Special Consideration Requests must be lodged no later than 3 working days after the due date of submission or examination.
- Rescheduling Exam requests must be received no later than 10 working days prior the first date of the examination period.

Late applications may not be accepted. Students who cannot meet the above deadlines due to extenuating circumstances should speak firstly to their Program Officer or their Program Executive if studying in Singapore.

STUDENTS WITH A DISABILITY OR CHRONIC ILLNESS

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 that 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 contact the Disability Liaison Officer on 02 4921 5766, 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 on confidentiality and documentation visit the Student Support Service (Disability) website: www.newcastle.edu.au/services/disability.

CHANGING YOUR ENROLMENT

Students enrolled after the census dates listed in the link below are liable for the full cost of their student contribution or fees for that term.
http://www.newcastle.edu.au/study/fees/censusdates.html

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

Students cannot enroll in a new course after the second week of term, except under exceptional circumstances. Any application to add a course after the second week of term must be on the appropriate form, and should be discussed with staff in the Student Hubs or with your Program Executive at PSB if you are a Singapore student.

To check or change your enrolment online go to my Hub: https://myhub.newcastle.edu.au

STUDENT INFORMATION & CONTACTS

Various services are offered by the Student Support Unit:
www.newcastle.edu.au/service/studentsupport/

The Student Hubs are a one-stop shop for the delivery of student related services and are the first point of contact for students studying in Australia. Student Hubs are located at:
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<tr>
<th><strong>Callaghan Campus</strong></th>
<th><strong>Port Macquarie students</strong></th>
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<tr>
<td>Shortland Hub: Level 3, Shortland Building&lt;br&gt;Hunter Hub: Level 2, Student Services Centre</td>
<td>contact your program officer or &lt;br&gt;<a href="mailto:EnquiryCentre@newcastle.edu.au">EnquiryCentre@newcastle.edu.au</a>&lt;br&gt;Phone 4921 5000</td>
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<tr>
<td><strong>City Precinct</strong></td>
<td><strong>Singapore students</strong></td>
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<tr>
<td>City Hub &amp; Information Common, University House</td>
<td>contact your PSB Program Executive</td>
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<td><strong>Central Coast Campus (Ourimbah)</strong></td>
<td><strong>Dean of Students Office</strong></td>
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<tr>
<td>Student Hub: Opposite the Main Cafeteria</td>
<td>The Dean of Students and Deputy Dean of Students work to ensure that all students receive fair and equitable treatment at the University. In doing this they provide information and advice and help students resolve problems of an academic nature. &lt;br&gt;<a href="http://www.newcastle.edu.au/service/dean-of-students/">http://www.newcastle.edu.au/service/dean-of-students/</a> &lt;br&gt;Phone: 02 4921 5806 &lt;br&gt;Fax: 02 4921 7151 &lt;br&gt;Email: <a href="mailto:Dean-Of-Students@newcastle.edu.au">Dean-Of-Students@newcastle.edu.au</a></td>
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**OTHER CONTACT INFORMATION**

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<th>Faculty Websites</th>
<th>Dean of Students Office</th>
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<td><a href="http://www.newcastle.edu.au/faculty/business-law/">www.newcastle.edu.au/faculty/business-law/</a></td>
<td>The University is committed to maintaining and enhancing fair, equitable and safe work practices and promoting positive relationships with its staff and students. There is a single system to deal with all types of complaints, ranging from minor administrative matters to more serious deeply held grievances concerning unfair, unjust or unreasonable behaviour. &lt;br&gt;<a href="http://www.newcastle.edu.au/service/complaints/">http://www.newcastle.edu.au/service/complaints/</a> &lt;br&gt;Phone: 02 4921 5806 &lt;br&gt;Fax: 02 4921 7151 &lt;br&gt;Email: <a href="mailto:Complaints@newcastle.edu.au">Complaints@newcastle.edu.au</a></td>
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<td>Rules Governing Professional Doctorate Awards</td>
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<td><a href="http://www.newcastle.edu.au/policylibrary/000580.html">www.newcastle.edu.au/policylibrary/000580.html</a></td>
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**General enquiries**

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<th><strong>Callaghan, City and Port Macquarie</strong></th>
<th><strong>Campus Care</strong></th>
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<tr>
<td>Phone: 02 4921 5000&lt;br&gt;Email: <a href="mailto:EnquiryCentre@newcastle.edu.au">EnquiryCentre@newcastle.edu.au</a></td>
<td>The Campus Care program has been set up as a central point of enquiry for information, advice and support in managing inappropriate, concerning or threatening behaviour. &lt;br&gt;<a href="http://www.newcastle.edu.au/service/campus-care/">http://www.newcastle.edu.au/service/campus-care/</a> &lt;br&gt;Phone: 02 4921 8600 &lt;br&gt;Fax: 02 4921 7151 &lt;br&gt;Email: <a href="mailto:campuscare@newcastle.edu.au">campuscare@newcastle.edu.au</a></td>
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<td><strong>Ourimbah</strong></td>
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<tr>
<td>Phone: 02 4348 4030&lt;br&gt;Email: <a href="mailto:EnquiryCentre@newcastle.edu.au">EnquiryCentre@newcastle.edu.au</a></td>
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This course outline will not be altered after the second week of the term except under extenuating circumstances with Head of School approval. Students will be notified in advance of the change.
Administrative Details

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://www.newcastle.edu.au/study/enrolment/regdates.html](http://www.newcastle.edu.au/study/enrolment/regdates.html)

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

Studentmail and Blackboard: Refer - [www.blackboard.newcastle.edu.au/](http://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.

Important Additional Information

Details about the following topics are available on your course Blackboard site (where relevant). Refer - [www.blackboard.newcastle.edu.au/](http://www.blackboard.newcastle.edu.au/)

- Written Assignment Presentation and Submission Details
- Online copy submission to Turnitin
- Penalties for Late Assignments
- Special Circumstances
- No Assignment Re-submission
- Re-marks & Moderations
- Return of Assignments
- Preferred Referencing Style
- Student Representatives
- Student Communication
- Essential Online Information for Students

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Grading guide

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<td>49% or less</td>
<td>Fail (FF)</td>
<td>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.</td>
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<td>50% to 64%</td>
<td>Pass (P)</td>
<td>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.</td>
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<tr>
<td>65% to 74%</td>
<td>Credit (C)</td>
<td>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.</td>
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<td>75% to 84%</td>
<td>Distinction (D)</td>
<td>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.</td>
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<td>85% upwards</td>
<td>High Distinction (HD)</td>
<td>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.</td>
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Welcome to European Cinema in Context: Transforming Images, States, Histories – an adventure into the world of films from a diverse, powerful, crazy, violent, heroic, tragic, progressive, reactionary, important part of the world we call Europe. It is absolutely central to any serious Film Studies program to study European cinema in detail for many reasons. Perhaps most importantly, Europe’s film industries – despite being repeatedly destroyed or held back by wars, economic crisis, and political interference and crisis (both domestic and ‘foreign’, in particular by the USSR and the USA) – have historically offered the only major ‘competition’ to the other, of course more dominant (and especially for English-speakers, better known), first-world source of film production, Hollywood. We will, then, be charting a partial ‘history of cinema’ from a European perspective by looking at a series of films from different countries that represent important aesthetic, cultural, political and socio-historical moments both within the world of filmmaking, criticism and consumption, but also more broadly in the way films impact upon and themselves are marked by the often traumatic changes Europe has experienced over the history of cinema’s existence.

A question that of course underlies such a study as this is: What is European cinema? By looking at films well renowned for exemplifying a Western vision of cinema clearly different – sometimes radically so – to that of the USA, we will provisionally approach this first question. But
there remains an even murkier issue: What is Europe itself? In some ways this has actually become harder to ‘answer’ with the solidification of the European Union, an extraordinary experiment in multi-national governance, economics and culture. However, this has never been a simple problem, and, while many of the films in the course emerged prior to the EU, we will certainly be exploring the tension at the heart of a given national context (e.g., France, Italy, etc.) – both in regards to a film’s asking what ‘is’ the nation, within the context of war and political upheaval, but also what constitutes the broader social and cultural entity called Europe.

To do this subject real justice much more than 13 weeks would ideally be needed (this is part of the reason for the extensive suggested further viewing and reading lists you will find in the week-by-week schedule below). In the primary selections I have tried to provide a sense of the remarkable variety of European cinematic production over nearly 100 years. This of course means dealing with often very different, but again also often importantly connected, contexts (the nation is never really ‘secure’ when it comes to a region where such nation-states are often less than 100 years old, even if the cultures underlying them often are very old indeed, and whose borders are in constant mutation through war etc.). So, for example, you might feel you know a little bit about France, but perhaps less so when it comes Poland. I will not be assuming a great deal of knowledge about history, politics, etc., but sometimes a ten-minute Google (and yes, Wikipedia is appropriate here) might help in your preparations each week. Learning, after all, is very much a ‘proactive’ process.

While I have tried to provide diversity, some criteria have guided the selections. As already mentioned, there is a general preference here for films that illustrate clearly different formal characteristics (as well, of course, as ‘content’) to that of classical Hollywood-style narrative cinema. These films generally could not have been made in the USA at their time of production (and perhaps never). But even within the European context, there is another issue resulting from the fact that for roughly half of the 20th century, Europe was cut in half thanks to the geo-politics of the Cold War – into the capitalist West and the communist East. Looking from a broader ‘Western’ capitalist perspective (as is the case with Australia) it is very common for prominent accounts of European cinema to be rather very West-centric or – ‘biased’, and this course in part both sustains and seeks to respond to that bias through looking at four films with origins in the former Eastern bloc. There are many reasons for the usual downplaying of Communist-era films, one of which is the level of complexity involved in getting our heads around Eastern bloc politics and social issues! Another is the comparable lack of historical access to these films in the West and therefore also that there is a much smaller critical mass of English-language literature devoted to their analysis as compared to cinema from the Wes. However, this is changing, with quite a few recent books coming out about Central- and Eastern-European cinema during the Cold War and since. There is an increasing tendency to look more closely at such films and seeing a very different Europe and film culture indeed.

Overall, the films in the course have over some time been seen as seminal, very important works – indeed for me and many other scholars, exemplifying ‘great’ cinema that continues to be compelling outside its initial context (while some familiarity with said context does certainly add to our appreciation). Some of them even get mentioned as ‘great works of European art’ beyond the domain of film per se. There are also, however, one or two films that are less canonical – works that were, and remain, controversial in various ways. The debates raised by such films, including the level of conceptual and even corporeal discomfort they can evoke, remain topical and usefully challenging I think. Besides which, it is good to stray off the path a little from time to time!

Looking at an alternative (i.e., non-Hollywood) first-world film ‘tradition’ – or set of traditions – often very different to that which has dominated the English-speaking world since the early 20th century, means that we will see some films that can be fairly challenging in different ways. The course in particular features some films that are not only different to your standard classical narrative fare, but almost violently so. These films might at first seem almost ‘perverse’ in their negation of the basic ‘values’ of feature films as handed down from Hollywood studios, and therefore for some of you may be difficult to come to terms with. However, these are key examples
of how far feature films can go in generating a very creative response to the famous question asked by the easily greatest and most influential of all film critics and scholars fifty years ago, André Bazin: ‘What is cinema?’… So, if you don’t at first enjoy a film, don’t worry: not only is there no ‘obligation’ on you in this regard (and when you think about it, a film not desperately and narcissistically demanding that you “love me!” can be quite liberating, if you think about films as if they are people). This also allows you to slowly ‘negotiate’ a relationship to a given film or type of filmmaking over time on ‘equal’ (and thereby definitively ‘adult’) terms. One thing I can guarantee though: While some of these films might be confusing or even ‘boring’ on the level of narrative action, they are anything but on other levels. For one thing, these are some of the most aesthetically ravishing films ever made. They are also packed with fascinating ideas.

When it comes to historical coverage, the course concentrates – with one exception – on cinema since WWII. In part this is because Europe since the war is in so many important ways a different world to that of the pre-war and fascist period. We are not spending perhaps as much time looking at recent cinema as one might expect – though new-century films bookend the course in weeks 1 and 13. This is in part to allow room to contextualise contemporary cinema re some important history in your Film Studies major, but also because many of you have studied recent European cinema in Contemporary World Cinema and various other courses. In addition, on a slightly more contentious note perhaps, it is my (and many others’, it is true) view that when it comes to contemporary cinema, Europe no longer sits so clearly at the ‘cutting’ edge of filmmaking (rather, it is different parts of ‘Asia’ to which we look for this). However, for much of the 20th century – certainly from 1945 until about 1980 at any rate (in addition to the 1920s, to which we must add the Soviet Union) – there is a good argument to be made that ‘Europe was where it’s at’ when it comes to innovative cinematic practice and critical culture. The reasons for this are complex, but hopefully through this course we will be able to get inside such discourses and arguments. I hope you enjoy – intellectually, but also emotionally – such a journey through some of the richest, most powerful films (indeed, experiences per se) the Western culture/s of modernity has produced. If it means anything, some of these films changed the way I look at the world – and, for all their sometimes dark themes and portrayals of life, for the better!...

We also have a broad array of literature to help us approach these films and their different contextual elements. Each week there will be a series of articles – some of which relate directly to the film, some to the cultural/social/political context, and others that are more purely theoretical in nature. There is a lot of reading, and much of it is fairly challenging. However, there is no lecture for this course, and it is best to think of the reading as – in addition to its normal role in your preparation – providing a kind of lecture-replacement in terms of your time-management and overall study. So, DO NOT try and read all the essential material the night – or afternoon – before class. Rather, break it up – and leave the most difficult reading (length-wise, but also in terms of theoretical dimension) for a separate sitting. One of the objects of this course is to try and introduce some seminal European theory (usually, but not always, roughly contemporary with the film in question). As with the films, I have selected this material based on its contemporary relevance and status within scholarly discourse, and where I think there are still real insights to be gleaned.

Just as you might not immediately ‘enjoy’ (though I hope the long-term effect is on the whole positive!) a given film, because it is so unfamiliar, so too in regards to the readings. Do not expect to ‘understand’ some of the more theory-oriented articles right away, or overall – that is being unrealistic and unfair. We will, in class, try and get our heads around the important basic points contained therein – but it is important to give both yourself and the given author and idea a chance. When it comes to filmic and critical/theoretical work, we cannot expect to ‘click’ with something straight away if it derives from an environment or context alien to us. And this is before we even get to the point of asking if we ‘like’ or ‘agree’ with a given film or text. Again, I encourage you to ‘go slow’: don’t rush to judgement. This issue will become acute and perhaps quite personal when it comes to a couple of the films, which contain images and ideas that are still controversial decades later. It is unrealistic for us to expect everything in a film or text (or course) to chime with
our own political or moral views. Some extreme positions are suggested or shown in some of the material. You should expect not to agree with everything that is said, shown or suggested. This ability of the films to provoke challenging responses through their sometimes extreme context or form we should in principle really greet as evidence of the strikingly 'free' character of European cinema at its most ambitious: where (contrary to the economic and socio-political emphasis of Hollywood) the question, 'What is cinema?', is not answered but rather asked again and again as a means to renewal and innovation, and leading onto other questioning – including, perhaps, of a given culture’s grounding assumptions. This can mean a disturbing lack of familiarity, and even potential ‘offence’, but it can also mean incredible liberation, productive critique and creativity. These are, of course, values European culture has frequently espoused as important or even founding principles, even if such values are often contradicted in reality. Through these films we will explore such conflict – between a kind of challenging idealism and the confronting reality of real history – in some detail.

I really look forward to your responses to the films, and your active contribution to 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 the seminar. All written work must show genuine, consistent engagement with the course material, and show regular attendance. If you do 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. This is a participatory process: inquire away with a spirit of ‘leave your pride at the door’, because any questions and comments you have about a film, readings, 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. Many of them are commercially unavailable in Australia (you will only find one or two at your local video store, and only if it is a very good one with a decent 'foreign' section). The films are all available on DVD 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 (not to mention sometimes valuable supplementary DVD extras). 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. 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. So come to the screening, but turn your phones – and any compulsive desire to talk during the film – off!...

It is also essential to keep up to date with the set readings contained in the Course Reader (available from UPrint). As with the screenings and seminars, if you fall behind you will find the course very dull indeed and your grades will plummet. Make sure to allow enough time to read each week in
preparation for the seminar, as there are some lengthy and challenging readings, which may also require some re-reading. In the Weekly Screening and Reading Program 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**

**Film Analysis:**
This involves two steps, both of which are essential to complete the assessment task:

1): Each week one or two students will be responsible for generating some discussion and analysis of the week's film and reading. In week 1 we will assign weeks for this process.

2): The following week, you must hand in a written essay-style analysis of the film in question, informed by the set readings and class discussion. (You will be marked on this written component, not the discussion-prompting of the previous week.) No extra research is required for this assignment.

**Length** – 1,000 words

**Weighting** – 20%

**Due** – The week following your leading of class discussion.

(Both in-class hard copy and Turnitin submission is necessary for this assignment.)

~ NB: Your Film Analysis and major Essay cannot be on the same film/topic ~

**Weekly Journal:**
The purpose of this assessment item is to ensure that you are keeping up with the course, and engaging on a week-by-week basis. You are required to submit a Journal containing brief responses to the films viewed within the weekly film schedule, informed where appropriate by the course material. You can make this Journal process fork for you via a draft form, by taking notes in preparation for (but also during and after) tutorials, in response to the readings, and following the film and reading. Then, when the time comes, use these notes to type up your Journal polished form. One reason this two-step process can be enlightening is that your responses to a particular film, idea or reading will likely change (often for the better) over time. The submitted Journal demonstrates the level of your weekly participation in the course and responsible knowledge-building, while the other two assessment tasks involve much more specific, depth-oriented scholarship. You will submit two instalments containing roughly the same quota. Do not submit an entry for the film and week on which you’re planning to base your Film Analysis.

**Length** – each entry approximately 300 words
Weighting – 40% in total

Due – 10 pm., Friday, week 7 (installment 1, worth 20%); and
10 pm., Friday, week 13 (installment 2, worth 20%).

{NB: No hard copy submission is necessary for this assignment, just Turnitin.}

Major Research Essay:
This is your major research-based project for the course, with substantial research contributing to a piece of writing with a clear 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.

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 at least one essay question for each week/film/topic, as well as some comparative ones across specific weeks, and some more generally framed questions around the issue/s of European 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 words

Weighting – 40%

Due – 5 pm. Friday, week 14.

{NB: Both hard copy (thru the Hub), & Turnitin submissions are required for this assignment.}

NB. Please read the above sections on plagiarism and essay submission, plus the advice on essay writing at the end of this Outline, before submitting all written work. There are serious penalties for plagiarism. Marks will be deducted for poor presentation and incorrect referencing, as well as late submission of work.
The Course at a Glance

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topic and Screening</th>
</tr>
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| 1    | 2/03/2010  | Introduction – The Question of European Cinema  
Screening: *You, the Living*                                                    |
| 2    | 9/03/2010  | Quintessential European cinema – the Classic 1950s Art Film  
Screening: *The Seventh Seal*                                               |
| 3    | 16/03/2010 | Popular, Anxious Film Art: Weimar Modernity on the Brink...  
Screening: *The Testament of Dr Mabuse*                                      |
| 4    | 23/03/2010 | Indexical History, After the Apocalypse: Founding Neorealism  
Screening: *Germany, Year Zero*                                                 |
| 5    | 30/03/2010 | The Next Day: Existential & Political Confusion in and of the Nation  
Screening: *Ashes and Diamonds*                                                 |
| 6    | 13/04/2010 | Vertiginous Time, Space and Thought – Apogee Modernism  
Screening: *Last Year at Marienbad*                                           |
| 7    | 20/04/2010 | Eastern Waves: Rebellious, Cubist Girls & Virtuosic, Fluid Frames  
Screenings: *Daisies + Silence and Cry*  
*1st INSTALLMENT OF JOURNAL DUE (Friday)*                                 |
| 8    | 27/04/2010 | Sex, Ideology, Death: Crazy Cold-War Europe – in Extremis  
Screening: *Sweet Movie*                                                      |
| 9    | 04/05/2010 | Grandiose History, Mise-en-scène & Staging: the Scars of Fascism  
Screening: *The Conformist*                                                   |
| 10   | 11/05/2010 | The Death of the Father – Awakening from Ghostly Dictatorship  
Screening: *Cria cuervos*                                                    |
| 11   | 18/05/2010 | The Small Cinema of ‘Real life’: Holidays, Talking in Rooms, Sex, Love  
Screening: *Pauline at the Beach*                                               |
| 12   | 25/05/2010 | Not really Hollywood: the Question(s) of Realism  
Screenings: *Raining Stones + The Match Factory Girl*                          |
| 13   | 1/06/2010  | Within the EU – an unspoken State, hidden histories/atrocities  
Screening: *Bad Education*  
*2ND INSTALLMENT OF JOURNAL DUE (Friday)*                                      |
| 14   | 8/16/2010  | *MAJOR ESSAY DUE (Monday)*                                                            |

Weekly Screening and Reading Program

Below are listed the primary films – which are essential to see, either at the screening or on your own initiative – and readings for each week, followed by some suggestions for further viewing and reading. It is not expected that you will have accessed and engaged with this secondary material; there is certainly plenty to read and think through with the primary texts and films. The secondary ‘further viewing and reading’ suggestions are listed as pointers for your major assignment research, and should you desire some extra context in preparing for class.
WEEK 1

Introduction – The question of European cinema

Screening:

*Du levande/You, the Living* (Roy Andersson, Sweden, 2007)
+ *Les Vampires* (Louis Feuillade, France, 1915) [episode selection]

Reading:


Further Reading:


WEEK 2

Quintessential European cinema – the classic 1950s ‘Art Film’

Screening:

*Det Sjunde inseglet/The Seventh Seal* (Ingmar Bergman, Sweden, 1957)

Reading:

- Colin Young, 'The Seventh Seal' review, *Film Quarterly*, 1959, pp. 42-44.

Further Viewing:

- *Wild Strawberries* (Bergman, Sweden, 1957); *The Magician* (Bergman, Sweden, 1958); *Sawdust and Tinsel* (Bergman, Sweden, 1953); *Ordet* (Carl Th. Dreyer, Denmark, 1955); *La Strada* (Federico Fellini, Italy, 1954).

Further Reading:


WEEK 3

Popular, anxious film art: Weimar modernity on the brink…
Screening:
Das Testament des Dr. Mabuse/The Testament of Dr. Mabuse (Fritz Lang, Germany, 1933)

Reading:
- Erik Butler, 'Dr. Mabuse: Terror and Deception of the Image', The German Quarterly, Vol. 78, No. 4, Focus on Film (Fall, 2005), pp. 481-495.

Further Viewing:
- The Cabinet of Dr. Caligari (Robert Wiene, Germany, 1920); Metropolis (Lang, Germany, 1927); Dr. Mabuse, The Gambler (Lang, Germany, 1922); M (Lang, Germany, 1931).

Further Reading:
- Sabine Hake, 'Weimar Cinema 1919-33', from German National Cinema; Thomas Elsaesser, Chapter 1, Weimar Cinema and After: Germany's Historical Imaginary; Kracauer, 'Caligari', From Caligari to Hitler; Ian Aitkin, Chapter 3, European Film Theory and Cinema: A Critical Introduction.

WEEK 4

Indexical History, after the Apocalypse: founding Neorealism

Screening:
Germania anno zero/Germany, Year Zero (Roberto Rossellini, Italy/Germany, 1948)
+ Paisà/Paisan, (Rossellini, Italy, 1947) [episode extracts]

Reading:

Further Viewing:
- Roma, città aperta/Rome, Open City (Rossellini, Italy, 1948); Paisà/Paisan, (Rossellini, Italy, 1947); The Bicycle Thieves (Vittorio de Sica, Italy, 1948); Ossessione (Luchino Visconti, Italy, 1943); La Terra Trema/The Earth Trembles (Visconti, Italy, 1948); Umberto D. (de Sica, Italy, 1952); Accatone! (Pier Paolo Pasolini, Italy, 1962).

Further Reading:
- Bazin, 'An Aesthetic of Reality: Neorealism', What is Cinema? Volume II; Hugo Salas, 'Roberto Rossellini', Senses of Cinema; Ian Aitkin, Chapter IX, European Film Theory and Cinema; Millicent Marcus, Italian Film in the Light of Neorealism.
WEEK 5

After the War: Existential and Political confusion in and of the Nation

Screening:
*Popiól i diament/Ashes and Diamonds* (Andrzej Wajda, Poland, 1958)

Reading:

Further Viewing:
- *A Generation* (Wajda, Poland, 1955); *Kanal* (Wajda, Poland, 1956); *Man of Marble* (Wajda, Poland, 1976); *Blind Chance* (Krzysztof Kieslowski, Poland, 1981-87)

Further Reading:
- Clifford Lewis & Carroll Britch, 'Andrzej Wajda's War Trilogy: A Retrospective', *Film Criticism*; Derek Malcolm, 'Andrzej Wajda: Ashes and Diamonds', *The Guardian*; Ian Aitkin, 'European Film Scholarship', *Film Studies Handbook*.

~ Semester Break ~

WEEK 6

Vertiginous time, space and thought – Modernist apogee

Screening:
*L'Année dernière à Marienbad/Last Year at Marienbad* (Alain Resnais, France, 1961)  
+ *La Jetée/The Jetty* (Chris Marker, France, 1962)

Reading:

Suggested Viewing:
- *Hiroshima, mon amour* (Resnais, France/Japan, 1959); *Paris Belongs to Us* (Jacques Rivette, France, 1957-61); *Night and Fog* (Resnais, France, 1955); *Muriel* (Resnais, France, 1963); *La Pointe courte* (Agnès Varda, France, 1954); *L'avventura* (Michelangelo Antonioni, Italy/France, 1960); *L'eclisse* (Antonioni, Italy/France, 1962); *La Dolce Vita* (Fellini, Italy, 1960); *Red Desert* (Antonioni, Italy/France, 1964); *Mirror* (Tarkovsky, USSR, 1974); *Stalker* (Andrei Tarkovsky, USSR, 1979).

Suggested Reading:
Year at Marienbad), Senses of Cinema; Roy Armes, Chapters 7, 9 & 10, The Ambiguous Image; Geoffrey Nowell-Smith, Chapter 11, Making Waves: New Cinemas in the 1960s; Hamish Ford, 'Antonioni's L'avventura and Deleuze's Time-Image', Senses of Cinema.

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Week 7

Eastern Waves: (i) Rebellious, cubist girls; (ii) virtuosic, fluid frames

Screenings:


Readings:
- Claire Clouzot, 'Daisies' review, Film Quarterly, Vol. 21, No. 3 (Spring, 1968), pp. 35-37.

Suggesting Viewing:
- Valerie and her Week of Wonders (Jaromil Jires, Czechoslovakia, 1970); The Cremator (Juraj Herz, Czechoslovakia, 1969); The Round-Up (Miklós Jancsó), Hungary, 1965).

Suggested reading:
- Peter Hames, Czech and Slovak Cinema: Theme and Tradition [electronic resource]; Alison Butler, 'Feminist Perspectives in Film Studies', The Sage Handbook of Film Studies.

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Week 8

Sex, ideology, death: crazy Cold-War Europe in turmoil – in extremis

Screening:

Sweet Movie (Dušan Makavejev, Canada/France/West Germany/Yugoslavia, 1974)

Reading:

Suggested Viewing:
- W.R: Mysteries of the Organism (Makavejev, Yugoslavia/West Germany, 1971); The Phantom of Liberty (Luis Buñuel, France, 1974); Le Grande Bouffe (Marco Ferreri, France, 1973); La Chinoise (Jean-Luc Godard, France, 1967); Weekend (Godard, France, 1967); Zabriskie Point (Antonioni, Italy/USA, 1969); Tout va Bien (Godard & Jean-Pierre Gorin, France, 1972).

Suggested Reading:

**Week 9**

**Grandiose history, mise-en-scène and staging: the scars of Fascism**

**Screening:**

*Il conformista/The Conformist* (Bernardo Bertolucci, Italy/France/West Germany, 1970)

**Reading:**


Suggested Viewing:

- *Novecento/1900* (Bertolucci, Italy/France/West Germany, 1976); *Before the Revolution* (Bertolucci, Italy, 1964); *The Spider's Strategem* (Bertolucci, Italy, 1970); *Teorama/Theorem* (Pier Paolo Pasolini, Italy, 1968); *Salo: 120 Days of Sodom* (Pasolini, Italy, 1975).

Suggested Reading:


**WEEK 10**

**The Death of the Father – Awakening from ghostly dictatorship**

**Screening:**

*Cria cuervos/Raise Ravens* (Carlos Saura, Spain, 1976)

**Reading:**


Suggested Viewing:


Suggested Readings:

- Tatjana Pavloviæ, Inmaculada Alvarez & Rosana Blanco-Cano, Chapters 8 & 9, *100 Years of Spanish Cinema* [electronic resource]; Celia Martín Pérez, ‘New Sexual Politics in the Cinema of the Transition to Democracy’, *Gender and Spanish Cinema.*

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WEEK 11

The ‘Small cinema’ of ‘Real life’: Holidays, talking in rooms, sex, love…

Screening:

Pauline à la plage/Pauline at the Beach (Eric Rohmer, France, 1983)

Reading:


Suggested Viewing:

- The Green Ray (Rohmer, France, 1986); Claire's Knee (Rohmer, France, 1970); Full Moon in Paris (Rohmer, France, 1984); My Night with Maud (Rohmer, France, 1969); Pierrot le fou (Godard, France, 1965); Celine and Julie go Boating (Jacques Rivette, France, 1974).

WEEK 12

Not really Hollywood: the question(s) of realism

Screenings:


Reading:

- Stephen C. Shafer, 'An Overview of the Working Classes in British Feature Film from the 1960s to the 1980s: From Class Consciousness to Marginalization', International Labor and Working-Class History, No. 59, Workers and Film: As Subject and Audience Issue (Spring, 2001), pp. 3-14.

Suggested Viewing:

- Riff-Raff (Ken Loach, UK, 1990); Carla's Song (Loach, UK/Spain/Germany, 1996); Land and Freedom (Loach, UK/Spain/Germany/Italy, 1995); Ariel (Kaurismäki, Finland, 1988); Shadows in Paradise
(Kaurismäki, Finland, 1986); The Man Without a Past (Kaurismäki, Finland/Germany/ France, 2002); Aki Kaurismäki, TV programme, 1994.

Suggested Reading:
- George Kouvaros, "We do not Die Twice": Realism and Cinema, The Sage Handbook of Film Studies; Mike Robins, 'Ken Loach', Senses of Cinema; Lana Wilson, 'Aki Kaurismäki', Senses of Cinema.

WEEK 13

Within the EU – an unspoken state, hidden histories/atrocities

Screening:
La mala educación/Bad Education (Pedro Almodóvar, Spain, 2004)

Reading:

Suggested Viewing:
- All About my Mother (Almodóvar, Spain, 1999); Women on the Verge of a Nervous Breakdown (Almodóvar, Spain, 1988); High Heels (Almodóvar, Spain, 1991); Live Flesh (Almodóvar, Spain, 1997); Talk to Her (Almodóvar, Spain, 2002); Volver (Almodóvar, Spain, 2006); Mysterious Skin (Gregg Araki, USA, 2004).

Suggested Reading:

’Sports’:

Besides the week-specific companion screenings listed above (for weeks 1, 4 & 6), and our two 'double-feature' weeks (7 and 12), we will also look at some 'shorts' before the main feature film where time permits. These come from an important era unrepresented in the course's features, the golden 1920s period of avant-garde cinema in Europe. (In the seminar, we will also watch some short clips from other feature films more directly related to the primary film and ‘topic’ for each week.) The 'shorts' are:

- Rythmus 21/Rhythmn 21, Filmstudie/Film Study & Vormittagssouk/Ghosts Before Breakfast (Hans Richter, Germany, 1921-24; 1926; 1927) – 3; 7; 9 mins.
- Ballet Mechanique/Machine Ballet (Fernand Léger & Dudley Murphy, France, 1924) – 11 mins.
- Le Retour à la Raison/Return to Reason & Emak-Bakia (Man Ray, France, 1923; 1926) – 2; 16 mins.
- Anémic Cinéma (Marcel Duchamp, France, 1926) – 6 mins.

Useful Books in the Library – General Film Studies

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GUIDELINES ON ESSAY WRITING

1. THE ESSAY
The majority of 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 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 Humanities and Social Science.
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*.