

SCRN3300: Contemporary World Cinema

CALLAGHAN & NEWCASTLE

Semester 1 - 2024



THE UNIVERSITY OF
NEWCASTLE
AUSTRALIA

The School of Humanities, Creative Industries and Social Sciences is committed to providing an inclusive environment in which all cultures are accorded respect and all students and staff are expected to act with honesty, fairness, trustworthiness and accountability in dealings with others.

The School recognises and respects the unique histories and cultures of Aboriginal and Torres Strait Islander peoples, their unbroken relationship with the lands and the waters of Australia over millennia, and the validity of Aboriginal ways of knowing. We are dedicated to reconciliation and to offering opportunities for Aboriginal and Torres Strait Islander peoples to access and succeed in higher education.

OVERVIEW

Course Description This course explores key technological, aesthetic, political, conceptual, and cultural shifts in recent world cinema through a detailed examination of some important 21st Century films from beyond the Anglosphere. Appropriate theoretical, analytical and historical perspectives are applied to the films in order to both highlight complex changes in global cinema practices, reception and discourse, and address the specificity, diversity, and cross-cultural aspects of this genuinely international art-form. By paying close attention to the ways local, national, and regional experiences can relate to and play out within an increasingly interconnected world as seen in each film, informed by its cultural context, production, and reception, we will explicate and interrogate 'world cinema' as practice, concept, and scholarly field.

Assumed Knowledge 60 units of 1000 level courses

Contact Hours
Callaghan and Newcastle
Film Screening
Face to Face on Campus
2 hour(s) per Week for 12 Weeks

Seminar
Face to Face On Campus
2 hour(s) per Week for 12 Weeks

Unit Weighting 10
Workload Students are required to spend on average 120-140 hours of effort (contact and non-contact) including assessments per 10-unit course.

COURSE OUTLINE

CONTACTS

Course Coordinator	Callaghan and Newcastle Dr Hamish Ford Hamish.Ford@newcastle.edu.au (02) 4921 7821 Consultation: By email appointment
Teaching Staff	Other teaching staff will be advised on the course Canvas site.
School Office	School of Humanities Creative Industries and Social Sciences Social Sciences Building Callaghan HCISS@newcastle.edu.au +61 4985 4500

SYLLABUS

Course Content	Course topics include: <ul style="list-style-type: none">• non-Anglophone films made and released in the 21st Century, selected from a variety of different regions, nations and cultures spanning Asia, Africa, the Middle East, and Europe;• the rich history of recent global filmmaking marked by innovation and artistic expression beyond familiar Hollywood models;• the role of colonial, anti-colonial, and post-colonial history, discourse, and politics in contemporary international filmmaking practice, content, and analysis;• the ways in which contemporary global cinema is marked by complex and constantly shifting technological, industrial, aesthetic, and cultural representational systems;• recent theoretical, analytical, and historical approaches born of studying world cinema;• the changing cultural, aesthetic and economic interface between national, regional and global cinemas and related discourse;• dialectical, often non-linear relationships between new and old, modernity and tradition, 'us' and 'them', 'the West and the rest', self and other, in recent world cinema; and• interrogation and critique of 'world cinema' as a phrase regarding definition, conceptual frame, and scholarly discourse.
Course Learning Outcomes	On successful completion of this course, students will be able to: <ol style="list-style-type: none">1. Examine the significance and diversity of recent world cinema by studying select films from different countries and their aesthetic, cultural, and political contexts.2. Analyse films as cross-cultural texts spanning local, national, regional, and global communication networks.3. Explicate and interrogate 'world cinema' as a concept through consulting and discussing recent interdisciplinary scholarship devoted to this topic.4. Demonstrate high-level undergraduate analytical, critical, and communication skills by engaging with recent world cinema research.
Course Materials	PRIMARY FILMS – ESSENTIAL VIEWING <i>The course's primary films will also be shown each week in the scheduled screening slot, which is the ideal environment in which to watch them.</i> The films are available to watch and borrow from the Auchmuty library, Callaghan, or online

where indicated.

PRIMARY WRITTEN TEXTS – ESSENTIAL READING

The course's set weekly readings are all contained in the SCR3300 Course Reader. It is far easier to have all the readings together in one place rather than spending a lot of time tracking them down each week. (Also, we are likelier to do set readings if a book containing them is physically sitting on the desk looking at us...)

The **SCR3300 Course Reader** will be available from the PrintCentre (Shortland building, Lower Ground Floor) – just quote the course code. The Reader contains all the course's primary readings. There is no digital version. While many of the Reader's articles and book chapters are available online (either through NewCat as electronic resources or elsewhere), this is not so in each case. Therefore, it is essential that you buy a copy of the Reader by Week One.

Below is a quick 'diary' of the SCR3300 weekly topics and course-wide assignment due dates. For further details, see the Weekly Screening and Reading Document on the Canvas course site.

SCHEDULE

Week	Week Begins	Topic	Learning Activity	Assessment Due
1	26 Feb	Local, National, Global Modernity: At Home in Russia	Watch set films and complete set readings	
2	4 Mar	Questions of Europe and its Cinema: Bleak Comedy from Sweden	Watch set films and complete set readings	
3	11 Mar	Virulent European National History in Spain: Religion, Fascism, Sexuality, Cinema	Watch set films and complete set readings	
4	18 Mar	Austrians in Kenya: 'Post-Colonial' Tourism, Neo-Liberal Gender Relations on the Beach	Watch set films and complete set readings	
5	25 Mar	Farewell to African Cinema's 'Father': A Compassionate Gaze Meets Unflinching Critique	Watch set films and complete set readings	
6	1 Apr	World Cinema, Under Occupation: Diminishing Space and Choices in Palestine	Watch set films and complete set readings	
7	8 Apr	Living in Hong Kong Quicksand: The Triumphs and Travails of Commercial Cinema	Watch set films and complete set readings	Friday: Journal instalment #1 (Weeks 1-6) due
Mid-Term Break (April 15-26)				
8	29 Apr	Peak Growth, Violent Modernity, Human Disenchantment: Chinese Stories, Global Resonances	Watch set films and complete set readings	Friday: Research Exercise due

9	6 May	The 'Post-National' Metropolis: High-Rise Life and Vertiginous Family Adventures in Taipei	Watch set films and complete set readings	
10	13 May	Repressed History Meets Reflexive Authorship: Palimpsestic Shards From Thailand	Watch set films and complete set readings	
11	20 May	Sublime Time and Apocalyptica from Hungary: The Local-Global Resistance of 'Slow Cinema'	Watch set films and complete set readings	
12	27 May	Questions of Authorship, Genre, Representation, Nation, and History: Australian World Cinema?	Watch set films and complete set readings	Friday: Major Research Essay due
13	3 Jun	NA	NA	Friday: Journal instalment #2 (Weeks 7- 12) due
Examination Period				

ASSESSMENTS

This course has 3 assessments. Each assessment is described in more detail in the sections below.

	Assessment Name	Due Date	Involvement	Weighting	Learning Outcomes
1	Journal x 2	Instalment #1 (entries for Weeks 1–6), Friday Week 7 (11:59 pm). Instalment #2 (entries for Weeks 7- 12), Friday Week 13 (11:59 pm)	Individual	40%	1, 2, 3
2	Research exercise	Friday Week 8 (11:59 pm)	Individual	20%	3, 4
3	Major Essay	Friday, Week 12 (11:59 pm)	Individual	40%	1, 2, 3, 4

Late Submissions

The mark for an assessment item submitted after the designated time on the due date, without an approved extension of time, will be reduced by 10% of the possible maximum mark for that assessment item for each day or part day that the assessment item is late. Note: this applies equally to week and weekend days.

Preferred Referencing Style

The Screen and Cultural Studies discipline at UON discipline suggests the Harvard referencing style. See the UoN Harvard style guide here: <http://libguides.newcastle.edu.au/referencing/harvard> However, if you are more comfortable with another referencing system it is fine to keep using it. Whichever system you use, it is very important to be consistent by providing all required information for both quoted and paraphrased material as well as a bibliographically complete reference list.

Assessment 1 – Journal x 2 (40%)

Assessment Type

Journal

Purpose

The Journal consists of brief responses to the films viewed within the weekly film schedule, selectively informed where appropriate by references to course reading material (you don't

Description	<p>have to cover all the given week's readings but engage with some of it where appropriate). 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, but also to see the ways you are actively thinking through core course concepts via your own focus each week. You will submit entries for Weeks 1–6 together at the end of Week 7, then entries for weeks 7–12 in a second instalment, due at the end of Week 13.</p> <p>You can make this Journal process work for you via a draft form, by taking notes in preparation for – but also during and after – seminars, in response to the film, readings, and seminar. Then, when the time comes, use these notes to type up your Journal in 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 over time, and often for the better. The submitted Journal demonstrates your level of weekly participation in the course and responsible knowledge building, while the other two assessment tasks involve much more specific, research- and depth-oriented scholarship. Finally, you don't need to submit an entry for the film and week on which you're planning to base your Major Essay, but it is fine if you do.</p>
Weighting	40%
Length	3000 words (approx. 250 words per week)
Due Date	Instalment #1 (entries for Weeks 1–6), Friday Week 7, 11:59 pm. Instalment #2 (entries for Weeks 7-12), Friday Week 13, 11:59 pm.
Submission Method	Online
Assessment Criteria	See Canvas for marking rubric.
Return Method	Not Returned
Feedback Provided	Online: Your work will be returned, graded and with detailed comments within three weeks of Submission through Turnitin Grademark, barring unforeseen circumstances.

Assessment 2 – Research exercise (20%)

Assessment Type	Written Assignment
Purpose	The Research Exercise is 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.
Description	<p>By mid-way through semester, you should be developing a general sense of which week and topic interests you most in terms 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 at least 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 covering four quality sources. This will be comprised of the listing of your reading material (with complete bibliographical details), each followed by approximately 250 words in which you summarise the main argument of the book or article. The final product should include at least one of each of the following sources: a published book, and a refereed/peer reviewed journal article. Please note: Summarising material from the Course Reader will not be counted towards this assignment.</p> <p>You can also list any websites, magazines, informational videos, non-refereed journal articles, ejournals, and film encyclopedias you consult in your bibliography – 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 detail how to differentiate between different kinds of research materials, but the main thing is that the</p>

source is a refereed article of book of serious scholarly nature. When it comes to good scholarly articles available online, you must be very careful. In most cases, articles gleaned through a Google search will not be academic peer-reviewed scholarly work. However, you can 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 select a database by title or subject area. Hit the link to the database you want to use (for example, 'Project Muse' or 'JSTOR', both handy search mechanisms for humanities and Film Studies subjects, the latter of which always includes the complete text), and then hit 'connect'. You'll be asked to submit your library access details, then find the article you want.

Weighting	20%
Length	1,000 words
Due Date	Friday Week 8, 11:59 pm.
Submission Method	Online
Assessment Criteria	See Canvas for marking rubric.
Return Method	Not Returned
Feedback Provided	Online: Your work will returned, graded and with detailed comments within three weeks of Submission through Turnitin Grademark, barring unforeseen circumstances.

Assessment 3 – Major Essay (40%)

Assessment Type	Essay
Purpose	The Major Research Essay is a piece of writing with a clear argument (as opposed to bald, unsubstantiated assertion of opinion) communicated and developed via sustained, rigorous analysis and research. Although we will have discussed this in much more detail by the time you get to work on it, please note for now that substantial research involves more than a quick Google search, and there will be a ban on using Wikipedia as a quoted source. This is your major project for the course and the only assessment item that requires research beyond the Course Reader.

Description

To guarantee a passing grade or better for this assignment, it is essential to do substantial research beyond the Course's set readings. Certainly, utilise relevant material in the Course Reader (to ignore them is silly, and shows lack of engagement with course content) – but do not rely on it as the only source for your essay. Your research should include but also extend beyond that which you did for the Research Exercise. (In other words, it is expected that your Essay will utilise relevant Course Reader materials, the quality sources you covered in the Research Exercise, and more.) In addition to reading, remember that you should watch other films relevant to your topic. I have listed some helpful pointers in this area at the end of each week's films and readings in the below weekly course content run-down.

There will be one essay question for each week/film/topic, as well as some more generally framed questions. These questions will be posted on Canvas in the course documents section by Week 6. Marking the essays, I will consider the standard of writing, sophistication of argument, correct citing of sources, overall substantive content, and – again – the level of overall engagement you demonstrate. You should re-read and proofread your work many times over to ensure you are not marked down for a clunky argument, confusing discussion, or careless mistakes.

Weighting	40%
Length	2,500–3,000 words.
Due Date	Friday, Week 12, 11:59 pm.
Submission Method	Online
Assessment Criteria	See Canvas for marking rubric.
Return Method	Not Returned
Feedback Provided	Online: Your work will be returned, graded and with detailed comments within three weeks of Submission through Turnitin Grademark, barring unforeseen circumstances.

ADDITIONAL INFORMATION

Grading Scheme

This course is graded as follows:

Range of Marks	Grade	Description
85-100	High Distinction (HD)	Outstanding standard indicating comprehensive knowledge and understanding of the relevant materials; demonstration of an outstanding level of academic achievement; mastery of skills*; and achievement of all assessment objectives.
75-84	Distinction (D)	Excellent standard indicating a very high level of knowledge and understanding of the relevant materials; demonstration of a very high level of academic ability; sound development of skills*; and achievement of all assessment objectives.
65-74	Credit (C)	Good standard indicating a high level of knowledge and understanding of the relevant materials; demonstration of a high level of academic achievement; reasonable development of skills*; and achievement of all learning outcomes.
50-64	Pass (P)	Satisfactory standard indicating an adequate knowledge and understanding of the relevant materials; demonstration of an adequate level of academic achievement; satisfactory development of skills*; and achievement of all learning outcomes.
0-49	Fail (FF)	Failure to satisfactorily achieve learning outcomes. If all compulsory course components are not completed the mark will be zero. A Fail grade may also be awarded following disciplinary action.

*Skills are those identified for the purposes of assessment task(s).

Communication Methods

Communication methods used in this course include:

- Canvas Course Site: Students will receive communications via the posting of content or announcements on the Canvas course site.
- Email: Students will receive communications via their student email account.
- Face to Face: Communication will be provided via face-to-face meetings or supervision.

This course uses Canvas and studentmail to contact students, so you are advised to keep your email accounts within the quota to ensure you receive essential messages.

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 Canvas site on a by-weekly basis.

You will also use Canvas to submit all the course's assessment items through Turnitin.

Course Evaluation

Each year feedback is sought from students and other stakeholders about the courses offered in the University for the purposes of identifying areas of excellence and potential improvement.

Feedback is regularly sought from students and other stakeholders about courses offered in the University for the purposes of identifying areas of excellence and potential improvement. You will have the opportunity to provide your anonymous feedback. Please do, as both the School and the course coordinator take the results seriously, assisting in the design and delivery of future offerings.

Contemporary World Cinema is taught every three years. Previous feedback has informed the 2022 version, so constructive survey responses are valuable. Taking a few minutes to fill in the survey for the course when the time comes (you will receive a University email explaining how it works), keep in mind things such as: overall course design and delivery (both mode and quality), assessment items, films and readings, and your own role as an active participant.

Oral Interviews

As part of the evaluation process of any assessment item in this course an oral examination may be conducted. The purpose of the oral examination is to verify the authorship of the material submitted in response to the assessment task. The oral examination will be conducted in accordance with the principles set out in the [Oral Examination Guidelines](#). In

cases where the oral examination reveals the assessment item may not be the student's own work the case will be dealt with under the [Student Conduct Rule](#).

Academic Misconduct All students are required to meet the academic integrity standards of the University. These standards reinforce the importance of integrity and honesty in an academic environment. Academic Integrity policies apply to all students of the University in all modes of study and in all locations. For the Student Academic Integrity Policy, refer to <https://policies.newcastle.edu.au/document/view-current.php?id=35>.

Adverse Circumstances The University acknowledges the right of students to seek consideration for the impact of allowable adverse circumstances that may affect their performance in assessment item(s). Applications for special consideration due to adverse circumstances will be made using the online Adverse Circumstances system where:

1. the assessment item is a major assessment item; or
2. the assessment item is a minor assessment item and the Course Co-ordinator has specified in the Course Outline that students may apply the online Adverse Circumstances system;
3. you are requesting a change of placement; or
4. the course has a compulsory attendance requirement.

Before applying you must refer to the Adverse Circumstance Affecting Assessment Items Procedure available at:
<https://policies.newcastle.edu.au/document/view-current.php?id=236>

Important Policy Information The 'HELP for Students' tab in UoNline contains important information that all students should be familiar with, including various systems, policies and procedures.

This course outline was approved by the Head of School. No alteration of this course outline is permitted without Head of School approval. If a change is approved, students will be notified and an amended course outline will be provided in the same manner as the original.

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