



**UNSW**  
THE UNIVERSITY OF NEW SOUTH WALES

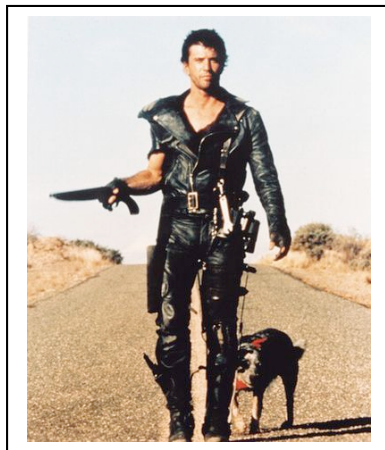
**ARTS 2062 / GENT 0803**

**Australian Cinema & Television**

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FACULTY OF ARTS AND SOCIAL SCIENCES

SCHOOL OF ENGLISH, MEDIA AND PERFORMING ARTS



# **COURSE GUIDE**

**Session 1**

**2010**

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## **Course Info, Administrative and Contact Details**

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**Lectures** Monday 9am – 12pm, Central Lecture Block 6 (CLB6)

**Screenings**

**Tutorials** **Start in Week 2**

**Course Reader** You need to buy the *Course Reader* from the UNSW Bookshop.

**Course Website** <http://ozcinema.weebly.com/> <http://ozcinema.multiply.com/>  
<http://empa.arts.unsw.edu.au/courses/arts2062-australian-cinema-and-television-111.html>

**Course**

**Convener** **Dr Greg Dolgoplov**

**Phone** 9385 4866 (don't leave a message – send an email)

**Location** Webster Building, Room 207

**Email** Consultation Hour Monday 1 – 2pm  
gregd@unsw.edu.au  
This is the best way of contacting me. Please put course code in the subject line.

**School Office** Webster Building Level 3, East Wing  
Office: (02) 9385 4856 Fax: (02) 9385-6812

**Course information**

- Units of credit: 6
- Hours per week: 4.5
- Length of course: 12 wks

***Relation to other courses in Film and Media Studies:***

This course complements and extends current Undergraduate courses dealing with the following topic areas:

- a) Contemporary approaches to cinema, media, TV and film theory
- b) National cinemas and cultures
- c) Textual analysis
- d) Film genres & styles

## **Course description**

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This subject provides a broad overview of the themes, contexts and myths that structure contemporary Australian Cinema and Television by examining the production, techniques and funding of Australian Film and Television. The course asks: what constitutes a 'national cinema'? It introduces the history of Australian cinema and television from internationally renowned 'classics' to B-grade cult films and standout TV programs. The course analyses the economic, political and cultural factors that have shaped the industries and the prevailing concerns and themes that have become central to Australian narratives. This course provides an introduction to the key concepts and themes of Australian screen studies including:

- The history and development of Australian film and television
- Contemporary Australian film and TV production in a social and cultural context
- Dominant themes and mythologies in Australian film and television
- Contexts and approaches to the study of Australian cinema and TV
- Genre in Australian cinema and the idea of a 'national cinema'

## **Course aims and objectives**

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- to examine the social, economic and political contexts of Australian cinema and television
- to situate contemporary Australian cinema in its national, regional and international contexts
- to introduce students to some of the major themes that have emerged in contemporary Australian cinema and television, particularly in relation to the groups within Australian society and culture that these represent
- develop skills in film and cultural analysis communicating your arguments in a written form, oral presentations and group debate
- to develop skills in researching, planning and presenting conceptual projects

## **Student learning outcomes**

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University study does not only aim to provide you with knowledge and skills in a particular academic discipline, but also to develop your skills in research, preparation, creativity and expression that will help you in later employment. These are known as generic skills. This course emphasises the generic skills of research, essay writing, presentation and critical analysis.

On completion of the course you will be able to:

1. Identify some of the historical, economic, social and cultural contexts of Australian cinema
2. Evaluate the place of Australian cinema in relation to Hollywood, regional, and other national cinemas.
3. Appreciate the diversity of Australian national cinema and television

## **Graduate Attributes**

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At the completion of the course in Australian Cinema and television, students will have developed both breadth and depth of cinematic and Australian film knowledge as well as professional skills; capacity for critical thinking and independent learning; general and arts and social sciences-specific graduate attributes; conceptual frameworks and problems; the capacity for analytical and critical thinking and for creative problem-solving, the ability to engage in independent and reflective learning, cinematic and cultural literacy - the skills to appropriately locate, evaluate and use relevant information and the capacity for enterprise, initiative and creativity.

Students will be supported in developing the above attributes through:

- \* the course design, the selection of screenings, exercises and assessments
- \* the course planning, feedback and documentation
- \* assessment strategies and feedback
- \* area-specific learning and teaching strategies

Students will be encouraged to develop the following Graduate Attributes by undertaking the selected activities and knowledge content. These attributes will be assessed within the prescribed assessment tasks.

1. An understanding of the methods of analysis and thinking specific to the discipline of film studies
2. A knowledge of the historical development of film as both a specific medium and as part of a constantly evolving media landscape
3. An ability to identify and interpret a range of national and international contexts for filmmaking
4. An understanding of the aesthetic, technical, and cultural dimensions of film
5. The ability to recognise the different interpretive frameworks and value systems that inform understandings of film in various social and cultural discourses

## **Teaching Strategy and Rationale**

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You should plan your time so that you can devote 12 hours per week to studying this course. Four hours are what we call 'contact time': that is a 90-minute lecture and 90-minute screening, and a one-hour tutorial. *You are required to attend all of these.* This leaves eight hours when you will be studying on your own or in small groups: working through the set readings, watching supplementary films; preparing for the weekly workshops, watching and making notes on films and completing assessment tasks.

Lectures will **not** be recorded, as this course demands the viewing of a variety of different audio-visual materials during the lectures along with an engagement in associated argument and debate.

There are four parts to your study in this course:

1. Regular and ongoing **independent study, reading, watching, scribbling** and **conceptualising** are essential components of this course. You are expected to complete the relevant readings in the **Course Reader** each week prior to the lectures.
2. The weekly **tutorial** is 90 minutes long. It is essential that you come fully prepared for it. You should have completed the recommended reading for the week and arrive ready to ask questions, engage with the relevant ideas, raise issues, listen carefully to others, and contribute to the group discussion. Tutorials only work if everyone takes an active part in them – and that includes active listening and contributing to the discussion and debate.
3. There will be a weekly 90-minute **lecture**. The purpose of lectures is not to provide you with information. Rather, lectures serve to define the structure of the course, to set the agenda for discussion and to provide signposts to guide you through the experience of study. To get the most out of lectures, you need to take an active role in them. This involves juggling four tasks while you listen:
  - You need to *follow* and *make sense of* the lecturer's line of argument and follow up any ideas or sources that have sparked your interest

- You should *take notes* but not necessarily transcribe what the lecturer says or shows
- You should think creatively about what is being said and translate this into generating your own ideas

Lectures will include screenings of relevant short film clips to provide a context for the concepts under discussion. The lecture will be followed by a screening of a full feature film. Viewing these films is essential for your audio-visual development and your knowledge of Australian film, TV motifs and characters. It is recommended that you take some notes about the films, the narrative structure, the filmic art and the themes that stand out. You should use this course to broaden your knowledge of the history and art of Australian cinema by watching as many films as you can – not only the ‘classics’. The Library has a good selection but you should also peruse your local video store, actively watch TV, attend film festivals, underground screenings and video art installations. There is a list at the end of this study guide that suggests a number of Australian films that you should see in order to develop your discursive abilities and application to your assessment tasks.

### **Email Policy**

E-Mails to course convenors and tutors will be attended to only during business hours (Monday to Friday 9.00am-5.00pm). Please ensure that you are contacting the appropriate person - consult the course guide for your unit before you send the e-mail. Whilst staff will attempt to deal with genuine enquiries as soon as practicable during those hours, do not expect an immediate response. Requests for information which can be found easily elsewhere will be ignored. It is often useful to pose your question on the course website (ozcinema.multiply.com) often other students will provide the best answers. Work collaboratively. Make sure that the answer to your question is not already available in the course guide or on the School or course web site. Complex enquiries – particularly those concerned with essay requirements – are best answered face-to-face during consultation hours with the appropriate person.

If the Course Convenor or tutors need to contact you they will use your student email account (the one with the format z[student number]@student.unsw.edu.au). If you do not use this account then make sure that you set it to redirect mail to the account that you do use. You can do this at <http://www.disconnect.unsw.edu.au/>

All correspondence re this course should be sent with the subject line **ARTS2062**. Email correspondence should be used only for administrative matters and personal issues. The course website will be used to deliver courses information.

### **Backing-up Work**

It is your responsibility to back your work up regularly. The presentation of all your work on your own portfolio website is designed to archive your work, present an efficient submission approach as well as act as a portfolio of your outcomes and achievements.

Losing all of your files and being required to start your project from scratch is regarded as evidence of unsatisfactory file management skills and is not grounds for any special consideration when projects are being assessed. If you are the kind of person who thinks it won't happen to you then you are a prime candidate for it happening. Lost work close to deadlines is no fun for anyone! So spend some time in the first weeks of session developing a personal back-up regime and stick to it. Be particularly vigilant when assessment deadlines are looming. Tired and stressed students are quite capable of deleting their own or others work by mistake.

For all other information please download  
**“Essential Information for all EMPA students”**

<http://empa.arts.unsw.edu.au/resources/>

[http://empa.arts.unsw.edu.au/media/File/ESSENTIAL\\_INFORMATION\\_FOR\\_ALL\\_STUDENTS.pdf](http://empa.arts.unsw.edu.au/media/File/ESSENTIAL_INFORMATION_FOR_ALL_STUDENTS.pdf)

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## Assessment

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### For ARTS 2062 Students

	LENGTH	WEIGHT	LEARNING OUTCOMES ASSESSED	GRADUATE ATTRIBUTES ASSESSED	DUE DATE
<b>Weekly Research Blog / Portfolio</b>	300 words each	40%	1, 2, 3	1, 2, 3, 4, 5	ongoing
	Complete Part 1				By 26 March
	Complete Part 2				By 31 May
<b>Participation and Presentation</b>		20%	3	1, 2, 4	Ongoing
<b>Course Essay or Research Report</b>	2000 words	40%	1, 2, 3	1, 3, 4, 5	24 May

### For Gen Ed Students only: Gen Ed 0803 Assessment (only)

	LENGTH	WEIGHT	LEARNING OUTCOMES ASSESSED	GRADUATE ATTRIBUTES ASSESSED	DUE DATE
<b>Weekly Research Blog / Portfolio</b>	300 words each	40%	1, 2, 3	1, 2, 3, 4, 5	ongoing
	Complete Part 1				By 19 March
	Complete Part 2				By 16 April
<b>Participation and Presentation</b>		20%	3	1, 2, 4, 5	Ongoing
<b>Course Essay or Research Report</b>	1500 words	40%	1, 2, 3	1, 3, 4, 5	22 April

## **Attendance, Participation; Tutorial Presentations & Discussion**

Please note that attendance at Tutorials, Lectures and Screenings is compulsory and you can fail the course if your attendance is not satisfactory. Attendance at less than 80% of tutorials and lectures/screenings without documentary evidence of illness or misadventure may result in failure in the course. Please also note that attendance will be taken to include having prepared for the class appropriately: completed the readings, notes on the film and your log for that week.

All students are expected to take an active role in tutorial discussions, as this is an important skill of oral presentation and argument. Students will be assigned a tutorial that they take full responsibility for the quality of the discussion.

Tutorials are an opportunity to ask questions, clarify points of understanding and develop arguments and ideas. Effective and responsible group work is an integral element of effective tutorial participation. It is our common responsibility to generate an open, accepting, rigorous and inquisitive atmosphere in tutorials as everyone is taking part in the collaborative learning process.

There is no participation mark but it might still be useful to define participation here, as it is still key to the course. Obviously a large part of this involves your collaborative work with your colleagues. Participation includes reading and viewing material, doing some of your own research for classes, and discussing material and ideas in classes with an open, questioning mind, strong opinions and preferably both. It does not necessarily include understanding all the readings or films immediately. For your participation you will not be assessed upon your brilliance, such as it may be, but upon the basis of *your involvement*. This includes saying things like 'I didn't understand the bit where that obscure writer wrote....'. Such engagement is the lifeblood of conversation. So don't be shy, and don't feel you have to understand everything in the world before you comment. If you've done the reading and you can at least articulate what it is that you don't understand.

Do not miss more than one tutorial without producing medical or appropriate documentation. Always keep your tutor informed if there is anything that will interfere with your capacity to complete the course requirements. If you wish your request for an extension to be considered, please apply with appropriate explanation in advance.

### **Assessment**

#### **a) Lead the Discussion. 10% of grade**

You will be required to lead a designated week of the readings and tutorial discussion using the material covered in Weeks 2-12 inclusive. You can make use of either/both the set readings and the recommended readings. The aim of this exercise is to think critically about the material you have read and films you have watched and provoke discussion within the tutorial group. You may like to select one or two film extracts for close analysis in the tutorial (this should demonstrate familiarity with the required readings), but keep the extracts short. Your presentation may also involve preparation of written extracts or questions for discussion by all students. You will work collaboratively in pairs.

*Please note that presentations should not be a recap of the week's readings but rather an interactive engagement with texts in light of those readings – to keep your fellow students interested and involved in your ideas. **You should aim to focus on one key issue or concept.** The presentations which will gain the best grades are those which show creativity and interactivity as well as a keen understanding of the issues at hand.*

**b) Attendance and participation. 10% of grade**

Students must attend, be punctual for and participate in at least 80 per cent of all lectures and tutorials to pass the course. As well as leading the discussion for one week, you will also be expected to participate in class discussions as much as possible.

## **CRITICAL BLOG / PORTFOLIO (40%)**

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You will need to create an online web presence through either your own site on Multiply or on the following free website creators: Wordpress, Weebly, Yola (or any other that you can suggest). This website will be your primary source of submitting assignments so that there will be no more lost essays. Your website will serve as the basis of your portfolio. The critical blog/portfolio needs to be updated regularly and along with the weekly critical responses to the course material should include the following:

- a) A comparative analysis of two films within the same genre (20%)
- b) Sequence analysis – select a short film or TV sequence for critical analysis (20%)
- c) Concept analysis (20%)
- d) Film review (10%)
- e) Effective online presentation: original and appropriate design & functionality (10%)
- g) Regular blog contributions (20%)

The majority of the writing you will do for this class is in the form of weekly short, critical, analytical response entries on your website or Multiply site. These 300-500 word writings serve as reactions to, close readings of, and analyses of the texts, films and the connections you see, read, and talk about in class. These “journal entries” are more than just summaries or personal reactions and will be graded on clarity, coherence, critique, and how well you concisely formulate arguments. Response entries are due weekly. You will receive feedback on the best of your first four entries and you will be graded on your final submission.

A key outcome for this course is that you should develop your ability to critically analyse a diverse range of films, in a cultural, technical, cinematic and social context. This assignment, as well as helping you prepare for class discussion, will allow you to develop this ability and assist you to stay on top of the issues discussed in the course. It also feeds into the other two assignments.

You should write a regular log entry of about 300 words, critically analysing examples of your own that is relevant to the topics, readings and important concepts for that week. You should clearly demonstrate your familiarity with the required readings for that week, and whether key concepts and themes in those readings are found to work (or not) with regard to the audio-visual examples you have chosen for that week. The concept notes must (!) refer to relevant screenings (whole films or excerpts) from the course lectures and your ongoing viewing practices. Think of these as mini-essays or short, punchy articles or position statements.

The concept analyses should define a concept. (A concept is a term that allows you to think about the material in the course, like ‘national cinema’, ‘Vernacular’ culture, ‘The Bush Legend’, ‘Americanisation’, ‘AFC genre’, ‘Orientalism’, ‘Dual TV / broadcasting system’ etc... Concepts relevant for analysis will be highlighted in the lectures and will be covered in the relevant readings for each topic.

Having defined the concept, which will involve engaging with the readings in the Reader and any further research, you then need to demonstrate that you understand it by drawing on examples from the screenings in the course. You need to show how the concept helps you to contextualise, analyse, or criticise some element of Australian cinema/TV culture.

The assignment's objective requires succinct and rigorous engagement with the concepts and ideas contained in the relevant films and readings for each week. The rationale for the Weekly Concept Log is to promote a practice of regular conceptual engagement with the cultural, social, policy, industry issues and philosophical debates through the films, readings, discussions and your synthesis of these ideas. The learning aim is to aid you in regular study and to bolster your contributions in tutorials. It will provide you with a solid record of ideas that will assist you in completing the other two assignments and approaching with confidence the study of national cinemas in other film subjects.

You may wish to use these notes as a record of your ideas that you feel pertinent to the course such as a film seen outside of class, an article read in a newspaper, a song overheard or an article unearthed in your research.

The following are some practical tips on how to present the Research Blog:

- Write 300-500 well edited words using proper sentences and potent expression to outline the key concepts and relevant arguments. Make sure you identify when you are quoting by using quotation marks, an accurate bibliography and consistent referencing technique.
- You may include diagrams or images that can usefully aid in your explication of the concepts
- Argue a point and have a clear conclusion.

There are two main criteria for the assessment of the Concept Notes

1. you should demonstrate suitable preparation for the tutorial (that you have read the readings, looked at examples, considered the key concepts and relevant questions)

2. you should demonstrate a critical engagement with the readings, concepts and the examples you have chosen. In short, this is not just a matter of applying the readings to the example, but of evaluating how effective the ideas in the readings really are (or are not) in relation to the example. Perhaps the readings simply don't work in the case of your example, and you might suggest how the key ideas need to be questioned or changed. Or perhaps, although the reading is useful in your case, you might think the ideas need some development.

## **SUBMISSION STRATEGY**

In order to introduce greater collaboration and discussion, save paper, reduce clutter and create a more immediate communicative environment, all submissions need to be online. Create your own Multiply or Wordpress or Weebly site (this is very easy and should take less than an hour) and write your clearly marked entries in the Blog section indicating the subject and week number in the header.

Your site should be clearly identifiable as yours. You are encouraged to check out your colleagues sites. Please send your tutor an email once you have completed your entry so that they have list of all students' websites. You are expected to complete Notes prior to the commencement of your class or at the very least provide a solid draft. You may alter it afterwards to take into account the tutorial discussions.

Tutors will provide formative feedback and a provisional mark (based on how you are going so far) by Week 6 based on your first four submissions. You may amend and change your Notes to take account of the feedback. Tutors will give a final mark and feedback in week 13. Tutors will not, however, comment on individual log entries nor will they provide feedback outside of these two weeks.

**Submission**                      **Part 1 by the end of Week 4 (26 March)**  
   **Part 2 by the end of Week 12 (31 May)**

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#### **ASSESSMENT CRITERIA:**

- Demonstration of careful viewing and reading.
- Analysis of film form. Focus on issues of significance.
- Research competence and presentation skills.
- Clarity of argument and expression in engaging with the key concepts of the readings and the films.
- Rigorous research and engagement with relevant course materials.
- Evidence of independent research and thinking

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#### **Course Essay or Research Report (40%)**

This major essay/research paper should demonstrate your wide reading, excellent research skills and rigorous critical analysis. Based either on the essay questions below, or on your own research during the course, you should write a 1500-2500 word paper. Although the difference between an essay and a research report is not always absolute, it is a question of emphasis. The essay focuses more on an engagement with ideas from the course, supported by relevant examples (which might also be drawn from readings and the accounts of other researchers) and, in this case, responds to specific questions (see below). A research report would be the result of some more detailed investigation of a particular example (which of course might be framed by ideas from the course).

#### **Course Essay Topics**

Choose one of the following questions:

- Write an analysis of at least two films discussed in the course in relation to one of the following:
  - representations of the land (outback, coast, small town, urban centre or suburbia) in Australian film
  - cultural identity and/or Australian values
  - idea of nationhood
  - film form or specific cinematic techniques
  - How are familiar crimes genres utilised on film or TV?
- How useful is the label 'National Cinema in describing Australian film. Critically evaluate the usefulness of the term using at least two films.
- Australian films have historically offered competing visions of Australian masculinity – from the bronzed hero to the ocker. How do Australian films negotiate these competing traditions. Do these films offer any new visions of Australian masculinity?

- Australian films often explore the notion of coming-of-age. How does this relate to teen films such as *Looking for Alibrandi*, *2:37*, *Hating Alison Ashley*, *Blurred*, *Thunderstruck* and is this an appropriate thematic approach?
- What is the most appropriate methodological approach to examining Australian films and television and why?

## Research Report

If you choose to do the Research Report, you should discuss your choice of topic and approach with your tutor as soon as possible. The research report will be assessed both as:

1. a piece of original research (the amount of research that appears to have been done, how well this appears to have been organised, what links or other material are provided, and so on) and as
2. a piece of writing (its expression and organisation).
3. clear and persuasive argument and original thinking

This is a research essay. Please make sure that you provide reference details for all sources consulted and include a bibliography a filmography at the end of your essay.

***Due Monday, May 24, 2010 before 4pm (normal penalties for late submission will apply).***

### ASSESSMENT CRITERIA:

- Originality of concept, argument, approach – demonstration of capacity to think independently
- Research competence and presentation skills. Demonstration of careful viewing and reading. Analysis of film form
- Clarity of argument and expression. Engagement with the terms of the question or topic. Structure and development and capacity to grasp and negotiate contradictory viewpoints
- Rigorous research and engagement with relevant course materials. Appropriate sources and evidence of independent research and thinking

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## Feedback

If you would like to receive detailed feedback on your paper, please nominate the format of the feedback on your essay and attach a stamped self-addressed envelope. Essays not collected within a fortnight of the commencement of the next semester will be destroyed.

	<b>ASSESSMENT</b>	<b>LECTURE TOPIC</b>	<b>SCREENING</b>	<b>READING</b>
<b>W1</b> (1/3)		<b>Introduction</b>	<i>History of Australian Cinema, Finding Nemo, Ten Canoes (2006)</i>	Rattigan, Davis
<b>W2</b> (8/3)		<b>Constructing 'Nation'</b>	<i>Gallipoli (1981)</i> <i>The Sentimental Bloke (1919)</i>	Jacka, Freebury
<b>W3</b> (15/3)		<b>Americanization</b>	<i>Newsfront (1978)</i> <i>The Dish (2000)</i>	Bell, Reid
<b>W4</b> (22/3)	Submit Online Research Part 1	<b>Imagined Continent</b>	<i>Mad Max (1979)</i> <i>The Proposition (2005)</i>	Gibson, Morris
<b>W5</b> (29/3)		<b>Bush Legend &amp; Masculinities</b>	<i>Wake in Fright (1971), The Adventures of Barry McKenzie (1972)</i>	McFarlane, O'Regan
<b>No Classes 2 -11 April -- Easter – Mid Semester Break</b>				
<b>W6</b> (12/4)	Feedback	<b>Suburbia / Gothic</b>	<i>Muriel's Wedding (1994)</i> <i>Lantana (2001)</i>	Simpson, Goldsmith
<b>W7</b> (19/4)		<b>Indigenous Australia</b>	<i>Night Cries, One Night the Moon, Beneath Clouds</i>	Palmer & Gillard, Langton, Morris
<b>W8</b> (26/4)		<b>ANZAC DAY</b> <b>No Lecture</b>	<i>Special Screening</i>	Portfolio & Research Blog Feedback.
<b>W9</b> (3/5)		<b>Doco Ethics</b>	<i>The Good Woman of Bangkok</i> <i>Mabo Life of an Island Man</i>	Williams, Martin, Thomas
<b>W10</b> (10/5)		<b>Ozploitation</b> Crime Drama	<i>Not Quite Hollywood (2008)</i> <i>Two Hands (1999)</i>	Laseur, O'Regan, Heller-Nicholas
<b>W11</b> (17/5)	Research Essay Due (24 May)	<b>SBS, Austral/asia, Multiculturalism</b>	<i>East/West 101, Fat Pizza Japanese Story (2003), Cedar Boys (2008)</i>	Hawkins, Khoo, Aquilia, Dolgoplov
<b>W12</b> (24/5)		<b>ABC TV &amp; Global Mockumentary</b>	<i>Frontline, Hollowmen, Summer Heights High, Kath &amp; Kim</i>	Craig, Turnbull
(31/5)	Complete Online Portfolio & Research Blog	<b>End of session screening</b>	<i>Moulin Rouge (2001), Happy Feet</i>	

# Lecture, Screening and Tutorial Program

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## W1 (1 March) Introduction: A National Cinema?

READING: Rattigan – Glossary and Australian Media: a chronology  
Davis - 'Working Together: Two Cultures, One Film, Many Canoes'

SCREENING: *A History of Australian Cinema / Ten Canoes* (Rolf de Heer, 2006)

RECOMMENDED <http://www.tencanoes.com.au/tencanoes/>

Elizabeth Avram (2004) 'Finding Australian National Cinema in Nemo'  
*Metro Magazine*, No. 142, 22-28

### Tutorials begin this week

## W2 (8 March) Constructing the 'Nation' and imagined identities

READING: Jacka - 'Australian Cinema: An anachronism in the 1980s?'  
Freebury - 'Gallipoli – a study of nationalism on film'.  
Rattigan - 'Gallipoli'

SCREENING: *Gallipoli* (Weir 1981)

RELEVANT MEDIA: *The Sentimental Bloke* (Longford, 1919), *Crocodile Dundee* (Faiman, 1986), *Backyard Blitz*, *The Footy Show*, *Kath and Kim*, *The Paul Hogan Show*, *The Castle*, *Picnic at Hanging Rock*, *Lantana*

FURTHER READING: Chapter 2 and 3 in Tom O'Regan *Australian National Cinema* (1996)  
Elizabeth Jacka (1988) Chapter 2 'The Aesthetic Force Field I: The AFC-Genre and the Socialist Realists Film in the 1980s' in *The Imaginary Industry: Australian Film in the late '80s*, S. Dermody & E. Jacka (eds.) AFTRS

KEY CONCEPTS Cinema as Nation-building. Is *Finding Nemo* an Australian film? How does a cultural form 'construct' a sense of the "nation"? What does this assume (about nations and cinemas?) What are the problems of 'national cinema'?

"AFC Genre" – how should the film industry be funded & supported? What is an Australian film? History, memory and coming-of-age films. Is Australia currently at a crisis point in determining its national identity, its "Australian values"? What sorts of films are being produced to assert an Australian identity?

*Gallipoli* - What myths, agendas or perspectives are conveyed in its structure, visual presence and style? What 'stereotypes' and values does the film celebrate? Are they uniquely Australian and is this important?

What kind of humour is deployed? Define the technical-cinematic and story-telling qualities.

**W3 (15 Mar)**

**Australia Culture Americanized?**

READING:

Philip Bell and Roger Bell, 'Introduction: The Dilemmas of Americanisation'  
Mary Anne Reid, 'Outside Hollywood'

FURTHER READING:

Neil Rattigan (1998) 'Film' in *Americanization and Australia*, (eds Phillip and Roger Bell, UNSW Press (1998), 210-227

SCREENING:

*Newsfront* (Phil Noyce 1978), *The Dish* (Sitch 2000)

RELEVANT FILMS:

*Lets Get Skase*, *Crocodile Dundee I & II*, *Moulin Rouge*, *Australia*, *Welcome to Woop Woop* (Stephen Elliot 1998), *Daybreakers* (2010)

KEY CONCEPTS

Americanisation, Australian TV Content, Creolisation & Vernacular  
Is Australian film culture under threat from American TV content and Hollywood? Is this wiping out all vestiges of the uniquely Australian character?

In the context of cinema and television how much of the expansion and dominance of American culture can be seen as a deliberate process of exerting influence versus being a natural result of massive output and established chains of distribution?

To what extent can Creoleisation, as Bell describes it, be seen as a worthy national culture? What examples are there both in Australian Cinema and TV as well as other cultural forms (music, art, writing) of creolisation?

A larger number of the internationally successful Australian films in the 90's were praised for, and deemed successful because of, their identifiable Australianness (egs. *Muriel's Wedding*, *Strictly Ballroom*, *Pricilla Queen of the Desert*). These are also films made with government subsidy that biases local content, themes, issues and stories; subsequently Australian films might be seen as often restricted in what stories or settings they can depict. How does this compare with the Hollywood mode of filmmaking?

Mary Anne Reid points out the imbalance between production costs and domestic box office of cinema takings in the US. How does this fact alter the perception of Who American/Hollywood films are made for?

**W4 (22 Mar)**

**The problem of landscape and the imagined continent**

READING:

Ross Gibson, 'Camera Natura: Landscape in Australian Feature Films'  
Meaghan Morris, 'White Panic or *Mad Max* and the Sublime'

SCREENING:

*Mad Max* (George Miller, 1979) / *The Proposition* (2005) John Hillcoat

RELEVANT FILMS:

*Wolf Creek*, *Walkabout*, *The 2000 Olympic Opening Ceremony*, Ross Gibson's *Camera Natura*, *Rabbit Proof Fence* (Phil Noyce 2002), *The Overlanders*, *Dingo*, *Incident at Raven's Gate* (Rolf De Heer), *Shame*.

KEY CONCEPTS

What is the romance of the land? Does the land remain 'romantic' today or do the news reports of natural disasters and horrors remove that lustre?

What is the bush legend? What is the representation of the bush today in film, TV and commercials? How is the landscape represented by different cinema cultures? What do we mean by the term 'sublime'? How can it be applied to describing the Australian landscape cinema? What are the cinematic techniques for capturing the Australian landscape?

Are other Australian films you've seen also episodic, laconic, leisurely-paced?

**W5 (29 March)                    Masculinities, Blokes, Ockers & Sheilas**

READING:                    Brian McFarlane, 'Ch.4: Mates and Others in a Wide Brown Land: Images of Australia'  
Tom O'Regan, 'Cinema Oz: The Ocker Films'

SCREENING:                *Wake in Fright* (Ted Kotcheff, 1971) / *The Adventures of Barry McKenzie* (Beresford, 1972)

RELEVANT FILMS:        *Back of Beyond*, *Sons of Matthew*, *On Our Selection*, *Sunday Too Far Away*, *One Night, the Moon*, *ABC reality TV: The Colony 2004*, *Ned Kelly*, *Vietnam: the mini-series*, *Road to Nhill* (Sue Brooks), *Idiot Box* (David Caesar, 1996), *Gallipoli* (Peter Weir, 1981), *The Man from Snowy River* (George T. Miller, 1982), *Head On* (Ana Kokkinos, 1998), *Kath and Kim* ('the boys'), *The Boys* (Rowan Woods)

KEY CONCEPTS        Is *Wake in Fright* a realist representation? *Wake in Fright* does not illustrate the 'Bush legend' so much as critique it and other stereotypes of Australian Masculinity. Do you agree?  
How are women figured in the film? Characterise the representation of women in the bush legend and more contemporary representations of the bush? Is mateship an acceptable re-branding of homosocial relations?  
What do the Ocker, films of the 1970's indicate about Australian Society / Australian cultural identity?  
How much influence has censorship had over what is made and screened in Australia. What influence did censorship and ratings have in the 1970's, has this changed?  
What is the 'value' of the 'Ocker' in Australian culture? Is it a democratising force in cinema, presenting representations of mainstream society in a uniquely Australian way distinct from American or English influence? Or is it base celebratory depiction of the worst elements of Australian culture?  
Discuss the portrayal of women in *Barry MacKenzie*. What narrative role do they serve? What might this say about the social construct of 'Ocker' cinema and its values? To what extent can *Barry MacKenzie* been seen as parody or social satire? Does it endorse and reinforce 'Ocker' values?

<b>EASTER</b>	<b>No classes 2 – 11 April</b>
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**W6 (12 April) Suburban Mayhem**

READING: David Thomas & Garry Gillard, 'Threads of Resemblance in New Australian Gothic Cinema', Catherine Simpson (1999) 'Suburban Subversions: Women's Negotiation of Space in Contemporary Australian Cinema' Ben Goldsmith (2001) 'All quiet on the Western Front: Suburban Reverberations in Recent Australian Cinema'

SCREENING: *Muriel's Wedding* (PJ Hogan, 1994) *Bliss* (Ray Lawrence, 1985),

RELEVANT FILMS: *Alexandra's Project* (Rolf de Heer, 2003) *The FJ Holden* (Michael Thornhill, 1977), *Only the Brave* (Ana Kokkinos, 1994), *Head On* (Ana Kokkinos, 1998), *Sweetie* (Jane Campion, 1989), *Idiot Box* (David Caesar, 1996), *Floating Life* (Clara Law, 1997) *Picnic at Hanging Rock* (Peter Weir, 1975), *Vacant Possession* (Margot Nash 1995)

KEY CONCEPTS Why is the depiction of 'home' so important in Australian cinema? Are Australian suburbs represented differently to suburbs in other parts of the world? What are the dominant themes in films and television shows set in the suburbs? How have women defined the space of the suburbs? Are the suburbs vestiges of malevolent and dark forces? *Muriel's Wedding* is a realist representation. How does the form and structure of the film support your position? Have films set in the suburbs changed over the past thirty years? Violence appears to be a common theme in the cinema of suburbia. Discuss.

**W7 (19 April) Indigenous Australia: object/subject**

READING: Dave Palmer & Garry Gillard, 'Aborigines, Ambivalence and Australian Film' Marcia Langton, 'The Politics of Aboriginal Representation' Meaghan Morris 'Beyond Assimilation: Aboriginality, Media History and Public Memory'

SCREENING: *Beneath Clouds* (Ivan Sen), *Jedda – Charles Chauvel (1955)*, *Night Cries – Tracey Moffat (1989)*, *One Night, The Moon* (Rachel Perkins 2001)

RELEVANT FILMS: *Dead Heart*, *Bush Mechanics*, *RAN*, *Tracker*, *BeDevil*, *Black & White*, *Australian Rules*, *Rabbit Proof Fence*, *Samson & Delilah* (2009)

KEY CONCEPTS Critics find it difficult to talk about Aboriginal film. What are some of the ways that we can approach Indigenous cinema and the representation of Aborigines? The easiest and most natural form of racism in representation is to make the Other invisible. Discuss in relation to the figures that there have been more than 6000 films made about Aborigines but less than 100 made by Aborigines. Why does mainstream TV avoid presenting Aboriginal characters and drama? What are the different modes of representing Aboriginal culture? Can only indigenous people represent themselves? What are the ways forward?

<b>ANZAC DAY</b>	<b>No Lecture</b>	<b>26 April</b>	<b>Screening Party</b>
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**W9 (3 May)**

**Documentary Ethics**

READING: Linda Williams, 'The Ethics of Documentary Intervention: Dennis O'Rourke's *The Good Woman of Bangkok*'  
Jeannie Martin, 'Missionary Positions'  
Steve Thomas 'Whatever Happened to the Social Documentary'

SCREENING: *The Good Woman of Bangkok*

RELEVANT FILMS: *Four Corners, Rats in the Rank, Chequerboard, Big Country, Australian Story, Cunnumulla, Mabo: Life of an Island Man, Soundtrack to War, John Safran and the Meaning of God, Bra Boys*

KEY CONCEPTS What are the limits of documentary? (attempt to define what is a doco)  
Identify different modes or gazes (Nichols, Williams) employed by documentary. Is there a difference in watching a doco at the cinema or on TV? What are the dominant forms of documentary that we see on TV?  
Do entertainment-based documentaries lose their social critical function?  
Why is ethics at the heart of documentary? Is the *Good Woman of Bangkok* a morally reprehensible fiction film? Does it make any difference that it is called a "Documentary fiction" by O'Rourke? In a doco should the subject be compensated? Why and why not? Is there deceptive practice going on? Can we tell? Is it important? What would we think of the *Good Woman of Bangkok* if we knew that certain scenes were scripted and staged for the camera as re-enactments (after the initial research was completed)?  
How does the film represent Aoi and the filmmaker? Is it exploitative? By highlighting its exploitation does it change its effect? Is the film a metaphor for capitalism? What can we say about our ethics as audience?  
What do we do with a film that we are moved by? What does it mean to be moved? Moved to do what?

**W10 (10 May)**

**Ozploitation, Crime & Bad Taste**

READING: Carol Laseur – 'Australian exploitation film: the politics of bad taste'  
Tom O'Regan – 'Formations of Value'  
Heller-Nicholas 'Ozploitation Revisited: *Not Quite Hollywood*'

SCREENING: *Not Quite Hollywood* (2008), *Fat Pizza* (2003) / *Turkey Shoot* (1992)

RELEVANT FILMS: *Razorback, Howling III, The Man from Hong Kong, Patrick* (Franklin 1978), *Undead* (Spierig 2002), *Don's Party* (Beresford 1976),

KEY CONCEPTS Exploitation Cinema, BadTaste and Cultural Value. Horror. Australian films seem to reject generic classification – filmmakers are told to avoid making genre films by funding bodies and there seems to be a critical judgment that Australia cannot make quality genre films and that we should stick to what we know. So how can Australia develop a commercial film industry? What is the relationship between Australia films and audiences? What are the aesthetics of *Fat Pizza*? How does it structure its offensiveness and does it leave anyone out of the line of fire? Is it a genre piece?

**W11 (17 May) SBS, Multiculturalism, Racism...**

READING: Gay Hawkins 'SBS: Minority television'  
Olivia Khoo (2006) 'Telling Stories: the Sacrificial Asian in Australian Cinema'  
Greg Dolgoplov (2009) 'Excess in Oz: The Crazy Russian and the Quiet Australian'  
'East/West Side Story: *The Combination*',  
Sandra Hall, 'Cedar Boys'  
Pieter Aquilia 'Wog Drama and 'White Multiculturalists'

SCREENING *East/West 101, Japanese Story, Petrov Affair, Cedar Boys* (2009)

RELEVANT FILMS *Floating Life, Romper Stomper, The Man from Hong Kong, The Year of Living Dangerously, Traps, Far East, Mad Dog Morgan, Turtle Beach, A Song of Ceylon, Sadness*

KEY CONCEPTS Orientalism, 'Othering', Representational Racism, Japan v Asia  
**Orientalism:** definition - *A set of historical-literary discourses constructing a non-European 'other', seeing 'Asian' cultures as a group, as exotic, threatening and alluring, as backward, and frequently infantile and backward.*  
Maybe *Japanese Story* presents a tragic view of what European Australia lacks culturally, hence 'spiritually' in its self-assured pragmatism and masculinity. Maybe it deals with 'orientalism' critically rather than perpetuating and endorsing it? Perhaps it conveys the complexity of the relationships between 'us' and 'them'? Why are Asian characters so often sacrificed in the denouement of Australian films?  
The discursive construction of national identity is achieved by many and complex means: contrast, exclusion, disavowal of objectified 'others', as well as, positively, by idealisation and self-stereotyping.  
Discuss

**W12 (24 May) ABC TV & Global Mockumentary**

READING: Geoffrey Craig, 'Perpetual Crisis: The Politics of Saving the ABC'  
Sue Turnbull 'Look at Moiye, Kimmie'

FURTHER READING Julie Posetti (2001) 'The politics of bias at the ABC' in *Australian Studies in Journalism*, Number 10/11, (2001-02) 3-32  
Alan McKee (2002) 'I don't want to be a citizen (if it means I have to watch the ABC)' in *Media International Australia* incorporating *Culture and Policy*, Volume 2002, Number 103, May 2002, pp. 14-23(10)

SCREENING: *Frontline*, (ABC video and Frontline Television Productions, 1994).  
*The Hollowmen* (ABC, 2008), *Kath and Kim*, *Summer Heights High*

KEY CONCEPTS What role does the ABC play in contemporary Australia? Should the ABC be under stricter government editorial control? Why are commercials a problem for a public broadcaster? What sort of responsibilities does the ABC have in creating local drama? Should ratings be a factor in ABC programming? How can we explain the enormous popularity of Mockumentaries on the ABC? Consider Mockumentaries in a global context.

**31 May**

**Exclusive Screening Event: Beyond the Nation**

READING:

Philip Bell, '*Moulin Rouge!* 24 Frames: Australian and New Zealand Cinema'  
Paul Willemen 'The National Revisited'

'In Conversation' Kath Shelper and Robert Connolly and 'Embracing innovation: A New Methodology for Feature Film Production in Australia' Robert Connolly

SCREENING:

*Moulin Rouge, Happy Feet*

KEY CONCEPTS

The Nation, National Cinema, Runaway productions  
Is *Moulin Rouge* an Australian film? What makes it part of the global community of filmmaking? How does it represent or comment on Australian issues? Can a sense of national identity be distilled from this film? What are similar recent productions? Is *Happy Feet* a film in a similar mode?  
What is the future of Australian cinema and television?  
How can Connolly's New Methodology be applied?

## **RECOMMENDED READINGS** (available from the library):

- Caputo, Raffaele & Geoff Burton (1999) *Second Take: Australian Filmmakers Talk*, AFC
- Collins, Felicity & Therese Davis (2004) *Australian Cinema After Mabo*, CUP
- Craven, Ian, ed. (2001) *Australian Cinema in the 1990s*, Frank Cass
- Crimmings & Graham (eds) *Short Site: Recent Australian Short Film*, ACMI, 2004
- Cunningham, S. *Contemporary Australian Television*
- Cunningham, S. and Jacka, E. *Australian Television and International Mediascapes*
- Dermody, S., and Jacka, E. *The Screening of Australia Vols. 1 and 2.*
- Dermody, S. and Jacka, E. *The Imaginary Industry.*
- Gelder, Ken & Jane Jacobs (1998) *Uncanny Australia: Sacredness & Identity in a Postcolonial Nation*, MUP
- Gibson, Ross (1992) *South of the West: Postcolonialism and the Narrative Construction of Australia*, IUP
- Haynes, Roslynn D. (1998) *Seeking the Centre*, Cambridge Uni Press
- McFarlane, B. et.al., eds. *Oxford Companion to Australian Film.*
- McFarlane, B. and Mayer, G. *New Australian Cinema.*
- McKee, Alan. *Australian Television: A Genealogy of Great Moments*
- Moran, Albert and Tom O'Regan, eds. (1989) *The Australian Screen*. Penguin
- Moran, Albert and Tom O'Regan, eds. (1985) *The Australian Film Reader*, Currency Press
- Moran, Albert. *Projecting Australia.*
- Murray, Scott, ed. (1994) *Australian Cinema*, Allen & Unwin
- O'Regan, Tom (1996) *Australian National Cinema*, Routledge
- O'Regan, Tom. *Australian Television Culture*
- Rayner, Jonathan (2000) *Contemporary Australian Cinema: An Introduction*. Manchester Uni Press
- Pike, A. and Cooper, R. *Oxford Australian Cinema 1900-1977.*
- Reid, M.A. *Long Shots to Favourites.*
- Reid, M.A. *More Long Shots: Australian Cinema Successes in the 90s.*
- Stratton, D. *Last New Wave*
- Stratton D. *The Avocado Plantation*
- Turner, Graeme (1994) *Making It National: Nationalism & Australian Popular Culture*, Allen & Unwin
- Tulloch, John. *Australian Television: Programs, Pleasures & Politics*
- Verhoeven, Deb, ed. (1999) *Twin Peeks: Australian and New Zealand Feature Films*, Damned Publishing

## JOURNALS & ONLINE RESOURCES

*RealTime, Inside Film, Filmink, Encore, Metro...*

*Metro Magazine* – short film review section as well as good articles on recent Australian films and film making issues ([www.metromagazine.com.au](http://www.metromagazine.com.au))

### Australian Film in the Reading Room

<http://www.mcc.murdoch.edu.au/ReadingRoom/film/OzFilm1.html>

The “Oz Film” website is also a great resource for students of Australian cinema, containing articles, links, and a substantial bibliography on the subject.

### Senses of Cinema <http://www.sensesofcinema.com.au>

Serious & eclectic journal devoted to the study of cinema with some excellent contributions on Australian films and issues

### Screen Australia <http://www.screenaustralia.gov.au>

Information about Australian film funding, policy directions and screen culture

### NSW Film & Television Office <http://www.fto.nsw.gov.au>

Information about film funding, policy directions and screen culture

### International Movie Data Base <http://www.imdb.com>

The most comprehensive database of films, cast and crew with at times excellent commentary by fans and critics.

## SCREENINGS & EVENTS

### Popcorn Taxi When & Where What

Throughout the year. Greater Union, Bondi Junction  
One-off special screenings of films, docos, TV programs, shorts & new works. Forums & fireside chats with great filmmakers talking with the audience [www.popcorn-taxi.com.au](http://www.popcorn-taxi.com.au)

### OZDOX When & Where What

2<sup>nd</sup> Thursday of the Month, 7pm @AFC Theatrette, [www.ozdox.org](http://www.ozdox.org)  
Fosters, promotes & provides regular forum for documentary culture

### ART GALLERY

The Art Gallery presents a regular free programme of films in conjunction with major exhibitions. Curated by Robert Herbert, they encompass rarely screened cinema classics, important documentaries, shorts and experimental films. **FREE – Wednesdays & Sundays**  
<http://www.artgallery.nsw.gov.au/events/films>

## Must See Films

In addition to the excerpts shown during the lecture and the screenings afterwards there will be a supplementary film presentation on Tuesdays at 5pm. Attendance while not compulsory is highly recommended to further your knowledge of Australian films. You are also encouraged to pick up as many different types of Australian films from your local video store.

Dr What in Bondi Junction, Video Ezy in Coogee and Paddington have excellent collections of Australian films on VHS & DVD. Most video stores do have Australian films but they are frequently not catalogued separately.

<i>Australia</i> (2008)	<i>Happy Feet</i>
<i>Crocodile Dundee</i> I (1986), II (1988), III (2001)	<i>Sirens</i>
<i>Babe</i> (1995) & <i>Babe Pig in the City</i> (1998)	<i>The Cars That Ate Paris</i>
<i>Mad Max</i> I (1979), II (1981), III (1985)	<i>Proof</i>
<i>Strictly Ballroom</i>	<i>Georgia</i>
<i>The Man from Snowy River</i>	<i>Kiss or Kill</i>
<i>Muriel's Wedding</i>	<i>Camera Natura</i>
<i>The Adventures of Priscilla, Queen of the Desert</i>	<i>Last Days of Chez Nous</i>
<i>Young Einstein</i>	<i>Love And Other Catastrophes</i>
<i>Gallipoli</i>	<i>Devil's Playground</i>
<i>The Castle</i>	<i>Life</i>
<i>Shine</i>	<i>The Chant of Jimmy Blacksmith</i>
<i>The Wog Boy</i>	<i>Romper Stomper</i>
<i>Head On</i>	<i>Vacant Possession</i>
<i>The Piano</i> (1993)	<i>Yolngu Boy</i>
<i>Ned Kelly</i>	<i>Backroads</i>
<i>Looking for Alibrandi</i>	<i>Three Dollars</i>
<i>My Brilliant Career</i>	<i>Tom White</i>
<i>Crackerjack</i>	<i>Dirty Deeds</i>
<i>Moulin Rouge</i>	<i>Chopper</i>
<i>Lantana</i>	<i>Two Hands</i>
<i>The Dish</i>	<i>FJ Holden</i>
<i>Rabbit Proof Fence</i>	<i>The Year My Voice Broke</i>
<i>Breaker Morant</i>	<i>Dead Calm</i>
<i>Alvin Purple</i>	<i>Heat Wave</i>
<i>Children of the Revolution</i>	<i>Stan and George's New Life</i>
<i>Stork</i>	<i>The Boys</i>
<i>Tracker</i>	<i>In the Winter Dark</i>
<i>Bad Boy Bubby</i>	<i>The Well</i>
<i>Epsilon</i>	<i>Love Serenade</i>
<i>Cunnumulla</i>	<i>Eternity</i>
<i>Undead</i>	<i>The Year of Living Dangerously</i>
<i>Puberty Blues</i>	<i>Somersault</i>
<i>Wolf Creek</i>	<i>Look Both Ways</i>
<i>They're a Weird Mob</i>	<i>Angel Baby</i>
<i>Picnic at Hanging Rock</i>	<i>The Interview</i>
<i>Sunday Too Far Away</i>	<i>Wildside</i> (ABC TV)
<i>The Last of the Knucklemen</i>	<i>Dogs in Space</i>
<i>Ghosts of the Civil Dead</i>	<i>The Proposition</i>
<i>Underbelly I &amp; II</i>	<i>Cedar Boys</i>
<i>The Combination</i>	<i>Mao's Last Dancer</i>
<i>Daybreakers</i>	<i>Bran Nue Day</i>