



**Faculty of Arts and Social  
Sciences**

**School of the Arts and Media**

ARTS2062

Australian Cinema

Session 2, 2015

## UNSW Course Outline

### Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Course Authority	A/Professor Jane Mills	<a href="mailto:jane.mills@unsw.edu.au">jane.mills@unsw.edu.au</a>	Tuesday 1:15 - 3:15 Wednesday 2:00 - 3:00	Webster 231V	

### School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

Phone: 9385 4856

Email: [sam@unsw.edu.au](mailto:sam@unsw.edu.au)

Website: <https://sam.arts.unsw.edu.au>

### Attendance Requirements

- A student is expected to attend all class contact hours for a F2F or blended course and complete all activities for a blended or fully online course.
- A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.
- A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without fail is made by Student Administration and Records.
- For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

### Essential Information For SAM Students

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines

webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

## **Course details**

**Credit Points:** 6

### **Summary of the Course:**

This course traces the emergence and significance of Australian cinema culture. You will study the development of the Australian film industry, including analysis of the economic, social and political factors and the myths which have shaped the industry. You will also study the role of the Australian screen in shaping the experience of modern Australia and its place in the world. The course also explores a range of mainstream and non-mainstream forms of audio-visual production in Australia.

### **Aims of the Course:**

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

To develop skills in film and cultural analysis communicating arguments in a written form, in oral presentations and group debate

To develop skills in researching, planning and presenting conceptual projects

### **Student learning outcomes:**

At the conclusion of this course the student 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

### **Rationale for the inclusion of content and teaching approach**

- demonstrate verbally and in writing an enhanced understanding of the methods of analysis and thinking specific to the discipline of screen studies;
- identify and interpret a range of national and transnational contexts for filmmaking;
- express verbally and in their written work an understanding of the aesthetic, technical, and cultural dimensions of the moving image.

### **Teaching strategies:**

You should plan your time so that you devote about 9 hours per week to studying this course. 4.5 hours are 'contact time': this approximates to an hour lecture, a 2-hour screening, and a 90-minute tutorial. *You are required to attend all of these.* This leaves about 4.5 hours during which you will be studying on your own or in small groups in the following ways: reading and taking notes on the readings and additional texts; watching additional films;

preparing for the weekly tutorials and in particular your in-class group presentation; watching and making notes on films; completing assessment tasks. There are **four parts** to your study in this course:

1. Regular and ongoing **independent study, reading, watching, note-taking** and **conceptualising** are essential components of this course. You are expected to read the relevant readings each week prior to the lectures and also to read additional texts, some of which you will find for yourself or your group. You should use this course to broaden your knowledge of the history and art of the Australian screen by watching as many films and programs as you can – not only the 'classics'.

2. A weekly **lecture**. The purpose of lectures is not to provide you with information. Rather, lectures serve to define the structure of the course, set the agenda for discussion, and provide signposts to guide you through the experience of study. The lecture will usually include screenings of short clips to provide a context for the concepts under discussion. Lectures may 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. However, the lecture notes and PowerPoint slides will be posted on Moodle after each lecture/screening class.

3. Weekly film **screenings**: The lecture will be followed or preceded by a screening of a feature film. These viewings are essential for your audio-visual development and your knowledge of Australian screen 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 are required to stay and watch the film even if you have already seen it: each time we see a film there is a sense in which we see a different film (or see it differently). The context in which you see it, the mood you are in and the physical environment in which it is screened all contribute to making every screening experience unique.

4. The weekly **tutorial** is 90 minutes long. It is important to come prepared for it. You should have completed the recommended readings 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. You will be required to demonstrate your knowledge and understanding of the readings. Tutorials only work if everyone takes an active part in them – and that includes active listening and contributing to the discussion and debate.

## Assessment

There are 3 assessment tasks. In order to pass this course, you must make a serious attempt at ALL assessment tasks.

### **1. In-class presentation - in pairs or threes. Value 25%. Submission: You will be assigned a topic and the week in which to deliver.**

Each pair (or 3) will choose a film from a specified period or genre to make an argument for or against it being considered an Australian classic and part of the national canon. A list of topics/themes/periods from which students will choose a film is listed below. The 20 minute (for a pair) or 30 minute (for group of three) presentation will be followed by a 10 minute discussion led by the presenters. Each presentation MUST be accompanied by: i) an assessment task cover note giving details of student names and ID; ii) a copy of the PowerPoint slides (if one is used); iii) a single paragraph outlining the main reasons for selecting the film. By 5:00 pm on the Friday after your presentation, each student will submit via Turnitin on Moodle a 300-word critique of the overall group presentation plus a complete reference list of all written and film texts used in the class presentation in either the Oxford (footnote) or Harvard (in-text) style system. The critique should discuss: i) what you set out to achieve and if you achieved it; ii) what you consider was done well; iii) what could have been done better or differently.

By the Week 3 tutorial, all presentation groups must have done the following:

1. appointed a group leader who will be the main contact for contact with me – tho all students may, of course, also contact me directly for any private matter;
2. agreed on some basic ground rules or 'terms of agreement'. These could be expected to include:
  - when, where and how often you should all meet;
  - who does what, when and how much time each spends;
  - what to do if a member doesn't turn up or doesn't pull their weight;
  - when to do the final run-through or rehearsal;
  - the responsibility of the Group Leader to contact me if the group runs into difficulties, etc.

All students have a right to opt out and thereby fail this or any other Assessment Task. But if a student fails to contribute an equal amount of work as other members or fails to deliver what they agreed, this should not mean their decision to opt out or contribute less than agreed impacts negatively upon other members of the group. If a student is unable to contribute what they initially hoped due to a disability, they must contact me before the presentation. I appreciate that actual delivery of a presentation in class can cause an unacceptable level of stress for some students. If this cannot be worked out amicably among the group (perhaps by agreeing that the student writes their contribution and another member of the group delivers it) then it is the responsibility of the student to contact me.

*Themes/topics/periods from which to choose a film to discuss in your presentation:*

1. The silent era
2. Documentary
3. Indigenous
4. Films of the revival/renaissance(1970s)
5. Sojourner (visiting) directors
6. Genre
7. Diasporic films
8. Multicultural Australian cinema
9. The bush/outback or city film
10. Gender (mateship/masculinity/femininity)
11. Art/experimental

12. Animation
13. The ocker film

**Task 2. Major Essay or Dossier. Value: 50%. Submission: week 11 (9.00 am on Monday 12 October via Turnitin on Moodle.)**

This **major research essay or research dossier** should demonstrate your wide reading, good research skills and rigorous critical analysis.

**Either:**

**Essay** (2250-2500 words plus bibliography & filmography). Choose either the question below or on your own research. If the latter, this must be discussed and agreed upon with the Course Convener. Your essay needs to address the 'messiness' or 'outward-looking' nature of Australian cinema. You will include a complete bibliography and filmography of all written and audio-visual texts referenced, using either the Oxford (footnote) or Harvard (in-text) style system. You must choose a theme/topic/genre/film/filmmaker *other* than the one you discussed in your presentation. All titles and topics are to be agreed in advance with the Course Convenor.

**or:**

**Dossier:** This form of the major assessment task asks you to assemble a series of 6–8 scholarly articles or chapters (all previously published) from academic journals and books and 3-5 films on a topic relating to one or both of the course's main themes, ie Australia's "messy" or outward-looking cinema, and the Australian classic film and canon. The total number of articles and films you discuss in detail will not exceed 8 and not be less than 6.

When compiling your dossier (6–8 articles/chapters interwoven with 3-6 films), you will write approx 1000 word introduction that sets up the particular theme(s) of your dossier. Linking each article and film that you use (give citation and url if available online for all articles) you will write approx 250 words to introduce the article or film you have chosen, and to explain how it relates to the article or film immediately before. The total number of words must not exceed 2500 words (excluding the bibliography and filmography). You are expected to research and discuss films and written texts other than those on the prescribed reading list or that have been shown at the main screenings. Your final dossier will read like an issue of an edited journal on a specific theme that you, as the editor, introduces and also explains the relevance of each article and film to the main theme. It will end with a complete bibliography and filmography of all texts and films referred to in your introduction and linking passages.

**Or:** your dossier can take the form of a program that you curate for a weekend film festival of Australian cinema. You will choose the theme of the festival that relates to one or both of the main themes of the course, i.e. Australia's outward-looking national cinema and ideas about the classic and the canon. The program will include an introduction to the program and program notes on each film. The total number of words will not exceed 2500 words.

**Essay topic:**

Does Australia have an identifiable national cinema and if so what are some its most notable characteristics? Referring to at least 2 written scholarly texts in addition to the prescribed readings, explore the above question by analysing one of the aspects of Australian cinema listed below. Students must choose a theme/topic/genre/film/filmmaker *other* than the one they discussed in their in-class presentation.

1. Australian screen **genre**, eg action/adventure, bushranger, comedy, romance, comedy, musical, crime, horror, war, sci-fi, gothic, etc.,
2. Australian screen **stars** and **personalities**;
3. **auteur** film director

4. **diasporic films and filmmakers**
5. Australian screen **stereotypes** and **myths**
6. **Indigenous** cinema
7. **multiculturalism**
8. the Australian **documentary**
9. the relationship with **Hollywood**
10. the relationship with **British** cinema
11. the relationship with **European** cinema
12. the relationship with an **Asian** cinema or television
13. **experimental/avant garde** moving image
14. the relationship between **cinema and television**
15. Australian **children's** film

*Some examples of themes you might choose for your dossier or film festival program:*

- Classic Australian cinema and the canon
- Australian genre films
- Australian auteurs
- Sojourner filmmakers in Australia
- Multicultural Australian cinema
- Australia-Hollywood/UK connection
- Australian Indigenous cinema
- Australian actors
- Australian distribution and/or exhibition
- Gender: masculinity/femininity in Australian national cinema.
- Outback/urban/suburban/coastal Australia.

### **3. Film Review. 30 minutes. Value: 25% Submission: This will be done in your final tutorial in Week 13.**

Throughout the course you will be given reviews of the films and programs that we watch and you will also be encouraged to read and watch/listen to reviews yourself. For this assignment you will choose a film, program or TV series that has not been shown as one of the main screenings during the course and write a short review for an existing publication or audio-visual outlet. You may choose either an academic journal or a popular/more general paper, magazine or other media outlet and you will use their format and style. You will confirm your choice of publication with the course convenor in advance. At the top of your written review you must state for which paper, magazine or other media outlet you're writing for. Your review will be framed by the main themes of the course, i.e. the Australian screen as a "messy affair" with transnational and transcultural links to other local, national and global cinemas and television programs.

***More details of this assignment will be given and discussed in your tutorial.***

Assessment task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due Date
Major essay (50%)	Essay: 2250-2500 words plus bibliography & filmography. Dossier: 1000 word introduction and approx. 200-word linking paragraphs	50%	1,2,3		Major Essay or Dossier. Submission: week 11 (9.00 am on Monday 12 October via Turnitin on Moodle.)

	between articles and films in your dossier or film festival program.				
Review (25%)	Students will have 30 minutes in which to write their review.	25%	1,2,3		In-class written during the final tutorial on Thursday 29 October 2015
In-class presentation (25%)	20 Minutes + 10 minute discussion for pairs; 30 mins + 10 minute discussion for groups of 3.	25%	1,2,3		Students will be assigned a week in which to deliver their presentation. Each student must submit their personal critique via Turnitin on Moodle by 5:00 pm on the Friday after they delivered their prevention.

### Submission of Assessment Tasks

Students are expected to put their **names** and **student numbers** on **every page** of their assignments. If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on [externalteltsupport@unsw.edu.au](mailto:externalteltsupport@unsw.edu.au). Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally in SAM there will no longer be any hard-copy submission; assessments must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible it will be stated on your course's moodle site with alternative submission details.

- 1. In-class group presentation:** students will be assigned a week to submit in a tutorial. Personal critiques must be submitted by 5:00 pm the following day (Friday) via Turnitin on Moodle.
- 2. Major essay/dossier:** 9:00 am Monday 12 October (week 11) via Turnitin on Moodle.
- 3. In-class written film review:** final tutorial, Thursday 29 October 2015.

### Late Submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For



more information on submission of late work, consult the SAM assessment protocols at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

### Extension Procedure

- A student seeking an extension should submit a SAM extension application form (found in Forms on SAM website) to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days of the request.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- For more information, see the SAM extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

### Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL: <https://student.unsw.edu.au/special-consideration>

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

### Academic honesty and plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

- **Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.
- **Inappropriate paraphrasing:** changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.
- **Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.
- **Inappropriate citation:** Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.
- **Duplication ("self-plagiarism"):** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (<http://www.lc.unsw.edu.au/academic-integrity-plagiarism>), in the myUNSW student A-Z: Guide <https://student.unsw.edu.au/plagiarism> and in Appendix A of the Student Misconduct Procedure (pdf-

<https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

The Learning Centre also provides substantial education written materials, workshops, and tutorials to aid students, for example:

- Correct referencing practices;
- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre. Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

## Course schedule

Week	Topic	Lecture Content	Tutorial/Lab Content	Screening Content
<b>Week 1: 27-31 July</b>	What and Where is Australian National Cinema?	<p>Lecturer: Jane Mills</p> <p>Before Jane introduces the course, students will be invited to participate in an anonymous questionnaire. This is part of a research project to explore Australian classic films.</p> <p>There will be a brief introduction to the course followed by a screening.</p>	<p>There are no tutorials this week.</p> <p>Please read the two essential readings carefully as they provide the foundations for one of the two main themes of the whole course: Outward-looking Australian cinema - a "messy affair."</p>	<p>Extract: <i>Finding Nemo</i> (Andrew Stanton, Lee Unkrich, 2003).</p> <p><i>Samson &amp; Delilah</i> (Warwick Thornton, 2009)</p>
<p>Essential Readings:</p> <p>These two prescribed readings focus on Australia's national cinema as "outward looking" (Goldsmith, 2010) or, as Tom O'Regan puts it, "a messy affair" (1996). This is one of the two main themes of the course.</p> <p>Elizabeth Avram, (2004), 'Finding Australian National Cinema in <i>Nemo</i>', <i>Metro</i>, 22; 22-28.</p> <p>Ben Goldsmith, (2010), 'Outward-looking Australian cinema', <i>Studies in Australasian Cinema</i>, 4(3): 199-214</p> <p>NB In preparation for the final assessment task (an in-class written film review in week 13), each week students will be asked to read at least one film review of the film that will be screened.</p> <p>Review: Luke Buckmaster, (2015) '<i>Samson and Delilah</i>: rewatching classic Australian films', <i>The Guardian</i> at <a href="http://www.theguardian.com/film/australia-culture-blog/2014/apr/11/samson-and-delilah-rewatching-classic-australian-films">http://www.theguardian.com/film/australia-culture-blog/2014/apr/11/samson-and-delilah-rewatching-classic-australian-films</a> (accessed 8 June 2015).</p>				
<b>Week 2: 3-7 August</b>	In the Beginning: Nation, Classic, Canon.	<p>Lecturer: Jane Mills</p> <p>This lecture will explore the other main theme of the course, classic Australian films and the canon.</p>	<p><b>Tutorial discussion topic(s) in addition to the readings:</b></p> <p>Organising Assessment Task 1 (in-class group presentation).</p> <p>Research skills and resources: accessing films and written texts, and plagiarism.</p>	<p>Screening will include extracts from several films that are considered classics such as:</p> <p><i>The Story of the Kelly Gang</i> (1906)</p> <p><i>The Sentimental Bloke</i> (Raymond Longford, 1919)</p> <p><i>Picnic at Hanging Rock</i> (Peter Weir, 1976)</p>

				<p><i>Mad Max</i> (George Miller, 1979)</p> <p><i>Ten Canoes</i> (Rolf de Heer &amp; Peter Djigirr, 2006)</p>
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Essential Readings:

These two readings focus on the second main theme of this course.

Paul Schrader (2006). 'Canon Fodder', *Film Comment*, Sept-Oct at <http://www.filmcomment.com/article/canon-fodder-paul-schraders-criteria> (accessed 14 July 2015)

Jane Mills (2014) 'Sydney Film Festival and the Australian Canon', *Sydney Film Festival 1954 – Now*. <http://online.sffarchive.org.au/default.aspx?iid=74426&startpage=page0000075#folio=75> (accessed 8 June 2015)

Review/Curator's notes: Paul Byrnes, 'The Sentimental Bloke' at <http://aso.gov.au/titles/features/sentimental-bloke/notes/> (accessed 14 July 2015)

<p><b>Week 3: 10-14 August</b></p>	<p>Intermedial flows between Australian cinema and television</p>	<p>Guest Lecturer: Jess Ford</p> <p>This week, as an aspect of Australia's 'outward-looking' nature, guest lecturer Jess Ford explores the overlaps between Australian cinema and television, arguing that both are indebted to one another with many directors, writers &amp; producers moving across both mediums.</p>	<p><b>Discussion of Assessment Task 1: In-class presentation.</b></p> <p>In addition to confirming the topic and film that has been selected, the student presentation pairs/groups must bring to the class the written ground rules or 'terms of agreement'.</p> <p><b>Tutorial discussion topics in addition to the readings:</b></p> <p>Research skills and resources: textual analysis - mise-en-scene.</p>	<p><i>Puberty Blues</i> (Bruce Beresford, 1982)</p>
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Essential Readings:

Tom O'Regan, (1995), 'Film and its nearest neighbour: the Australian film and television interface', *Culture & Common Reading Room* at <http://www.mcc.murdoch.edu.au/readingroom/film/AFTV.html> (accessed 14 July 2015)

Review: Graeme Blundell (11 Aug 2012), '*Puberty Blues* takes us back to the 70s', *The Australian*. <http://www.theaustralian.com.au/arts/review/puberty-blues-takes-us-back-to-the-70s/story-fn9n8gph-1226446162736>

<p><b>Week 4: 17-21 August</b></p>	<p>Jedda: Undeniably a classic</p>	<p>Lecturer: Jane Mills.</p> <p>Why is Charles Chauvel's</p>	<p>Presentation#1 Presentation#2</p> <p><b>Tutorial discussion</b></p>	<p><i>Jedda</i> (Charles Chauvel, 1955)</p> <p><i>Night Cries: A Rural</i></p>
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		film <i>Jedda</i> considered by so many to be a - perhaps <i>the</i> - seminal classic Australian film? What has been the response from critics including filmmaker and artist Tracey Moffatt?	<b>topic(s) in addition to the readings:</b> Research skills & resources: textual analysis - cinematography & sound.	<i>Tragedy</i> (Tracey Moffatt, 1989)
<p>Essential Readings:</p> <p>Jane Mills, (2012), <i>Jedda</i>, Sydney: Currency Press &amp; NFSA, pp 13-26; 69-87.</p> <p>Deane Williams (2015), 'Night Cries; A Rural Tragedy', <i>Metro</i> 183:100-109.</p> <p>Review: Paul Kalina (2004) 'Chauvel's <i>Jedda</i> led the way' <i>The Age</i> at <a href="http://www.theage.com.au/news/Film/Chauvels-Jedda-led-the-way/2004/12/14/1102787061956.html#">http://www.theage.com.au/news/Film/Chauvels-Jedda-led-the-way/2004/12/14/1102787061956.html#</a> (accessed 8 June 2015)</p>				
	Rethinking distribution in Australia.	<p>Guest Lecturer: Lauren Carroll Harris</p> <p>The author of <i>Not at a Cinema Near You: Australia's film distribution problem</i> (Currency House, 2013) will share her ideas for re-thinking how Australian films and audiences could meet.</p>	<p>Presentation#3 Presentation#4</p> <p><b>Tutorial discussion topic(s) in addition to the readings:</b> Research skills &amp; resources. Reception: 'seeing' sound and 'feeling' the image.</p>	<i>Bliss</i> (Ray Lawrence, 1985)
<p>Essential Readings:</p> <p>Carroll Harris, Lauren. "Window of opportunity: The future of film distribution in Australia." <i>Metro Magazine: Media &amp; Education Magazine</i>, No. 182, Dec 2014: 98-103. <a href="http://search.informit.com.au/documentSummary;dn=906708830535474;res=IELLCC">http://search.informit.com.au/documentSummary;dn=906708830535474;res=IELLCC</a> Accessed 14 July 2015</p> <p>Review: Luke Buckmaster, (2015) 'Bliss rewatched: a dark, controversial but amusing vision of purgatory', <i>The Guardian</i> at <a href="http://www.theguardian.com/film/2015/jun/28/bliss-rewatched-a-dark-controversial-but-amusing-vision-of-purgatory">http://www.theguardian.com/film/2015/jun/28/bliss-rewatched-a-dark-controversial-but-amusing-vision-of-purgatory</a> (accessed 8 June 2015)</p>				
<b>Week 6: 31 August - 4 September</b>	Outsiders looking in: Australian Sojourner Cinema.	<p>Lecturer: Jane Mills</p> <p>Jane will explore her concept of 'sojourner cinema' and how this relates to many directors from overseas who made films in Australia before the</p>	<p>Presentation#5 Presentation#6</p> <p>3-minute mid-semester course evaluation in tutorial.</p> <p><b>Tutorial discussion topic(s) in addition to the readings:</b></p>	<i>Walkabout</i> (Nic Roeg, 1971)

		'revival' or 'renaissance' of the Australian film industry in the 1970s.	Research skills & resources: space and time	
<p>Essential Readings:</p> <p>Jane Mills (2014) 'Sojourner Cinema: Searching &amp; Seeking a New Cinematic Category' <i>Framework: The Journal of Cinema &amp; Media</i>. 55(1): 140-164.</p> <p>Review: Roger Ebert (1971) 'Walkabout', <i>Chicago Sun-Times</i> at <a href="http://www.rogerebert.com/reviews/walkabout-1971">http://www.rogerebert.com/reviews/walkabout-1971</a> (accessed</p>				
	A Bloody Shambles: Screening Australian Colonialism	<p>Guest Lecturer: Mark Steven</p> <p>Mark Steven discusses a film of which the critic in the British Film Institute's journal <i>Sight &amp; Sound</i> wrote that it "cleverly [entwines] Australia's colonial history with the Western's mythic structure of betrayal and revenge" and has a harsh beauty" (<i>Sight &amp; Sound</i>, 16(3) 2006)</p>	<p>Presentation#7 Presentation#8</p> <p>3-minute mid-semester course evaluation in tutorial.</p> <p><b>Tutorial discussion topic(s) in addition to the readings:</b> Research skills &amp; resources: realism and non-realism</p>	<i>The Proposition</i> (John Hillcoat, 2005)
<p>Essential Readings:</p> <p>Carol Hart (Feb 2006) 'Portraits of Settler History in <i>The Proposition</i>', <i>Senses of Cinema</i> at <a href="http://sensesofcinema.com/2006/australian-cinema-38/proposition/">http://sensesofcinema.com/2006/australian-cinema-38/proposition/</a> (accessed 15 July 2015).</p> <p>Review: students are asked to search for and bring to class a review of this film.</p>				
	Ozploitation	<p>Lecturer: Jane Mills</p> <p>Mark Ryan writes that "the terms 'popular movie genres' and 'entertainment' rarely figure in discussion of Australian cinema" (Ryan, (2010), 'Towards an understanding of Australian genre cinema and entertainment: Beyond the limitations of 'Ozploitation' discourse', <i>Continuum: Journal</i></p>	<p>Presentation#9 Presentation#10</p> <p><b>Tutorial discussion topic in addition to the readings:</b> research skills &amp; resources: genre; your forthcoming major essay or dossier (Assessment Task 2)</p>	<i>Not Quite Hollywood</i> (Mark Hartley, 2008).

		of Media & Cultural Studies. 24(6): 842-854). This week's lecture and documentary film aims to rectify this!		
<p>Essential Readings:</p> <p>Adrian Martin (2010), 'Ozploitation compared to what? A challenge to contemporary Australian Film Studies', <i>Studies in Australasian Cinema</i>, 4(1): 9-21.</p> <p>Review: Andrew L. Urban; Louise Keller (2008) '<i>Not Quite Hollywood</i>' at <a href="http://www.urbancinefile.com.au/home/view.asp?a=14679&amp;s=Reviews">http://www.urbancinefile.com.au/home/view.asp?a=14679&amp;s=Reviews</a> (accessed 8 June 2015).</p>				
<b>Week 9: 21-25 September</b>	Australian National Cinema: Marriages of convenience?	<p>Guest lecturer Russell Edwards.</p> <p>Russell is President of the Film Critics Circle of Australia (FCCA). He argues that Peter Weir's film <i>Green Card</i>, although filmed overseas and starring non-Australians is an Australian classic that deserve a place in the nation's canon.</p>	<p>Presentation#11</p> <p><b>Tutorial discussion topic in addition to the readings:</b> Research skills &amp; resources: screen vocabulary.</p>	<i>Green Card</i> (Peter Weir 1990)
<p>Essential Readings:</p> <p>Tom O'Regan (1995) 'Beyond "Australian Film"? Australian cinema in the 1990s', Perth: Centre for Research in Culture &amp; Communication, Murdoch University. <a href="http://www.mcc.murdoch.edu.au/ReadingRoom/film/1990s.html">http://www.mcc.murdoch.edu.au/ReadingRoom/film/1990s.html</a> (accessed 15 July 2015)</p> <p>Review: Janet Maslin (Dec 25 1990) 'Depardieu in English', In Weir's '<i>Green Card</i>'. <i>The New York Times</i></p>				
<b>Week 10: 6-9 October</b>	Discussing Assessment Task 2: Major essay or dossier	<p>Lecturer: Jane Mills</p> <p>In both the lecture and tutorials this week, students are required to talk for 5 minutes on the topic they have selected for their major essay (to be submitted next week). You will explain 1) why you chose it; 2) what your main scholarly texts are; 3) what is proving helpful; and 4) anything that's proving difficult.</p>	<p>Lecturer: Jane Mills</p> <p>Continuing from the main lecture, students will talk for 5 minutes on the topic they have selected for their major essay (to be submitted next week). You will explain 1) why you chose it; 2) what your main scholarly texts are; 3) what is proving helpful; and 4) anything that's proving difficult.</p>	No main screening this week: students will need to see at least one of the films they have chosen to write about for their second Assessment Task.

Essential Readings:

No essential readings this week. Students will need to find, read and analyse the scholarly articles they will be using for their major essay or dossier.

<p><b>Week 11: 12-16 October</b></p>	<p>Australian Diasporic Cinema</p>	<p>Lecturer: Jane Mills.</p> <p>Before the lecture, students may nominate the film they'd like to see next week. Students should come prepared to argue for and show the trailer or other clips from a film that in their view is an Australian classic and deserves to be part of the national cinematic canon. There'll be a vote and, depending upon availability, the top film will be shown in week 13. There's a prize for the student who makes the most convincing argument for the film they nominate.</p> <p>Jane will then introduce the film by placing it the context of Australia's international, transnational and diasporic films.</p>	<p><b>NB Assessment Task 2 (essay or dossier) must be submitted this week. Deadline: 9:00 am Monday 12 October.</b></p> <p><b>Tutorial discussion topic(s) in addition to the readings:</b> research skills &amp; resources: making local, national and global connections.</p>	<p><i>My Tehran for Sale</i> (Granaz Moussavi, 2009)</p>
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Essential Readings:

Readings for this week are not in the Course Reader but will be given to students in advance of this class.

For a review of *Diasporas of Australian Cinema* edited by Catherine Simpson, Renata Murawska and Anthony Lambert (Bristol: Intellect Books, 2009) see Sukhmani Khorana at <http://www.acrawsa.org.au/files/ejournalfiles/181CRWS201281KhoranaReview.pdf> (accessed 22 July 2015).

For a review of *Transnational Australian Cinema: Ethics in the Asian Diasporas* by Olivia Khoo, Belinda Smail, and Audrey Yue, (Maryland: Lexington Books, 2013) see Rochelle Siemienowicz in *Sense of Cinema* (Issue 70, March 2014) at <http://sensesofcinema.com/2014/book-reviews/transnational-australian-cinema-ethics-in-the-asian-diasporas-by-olivia-khoo-belinda-smail-and-audrey-yue/>

Granaz Moussavi (2013) '*My Tehran for Sale: a co-production with Poetry at Stake*' in Sukhmani Khorana (201) *Crossover Cinema: Cross-Cultural Film from Production to Reception*, London: Routledge.

Students will be asked to find their own review of this film and bring it to class. Please be prepared to discuss



why you particularly like or dislike the review you selected.

<b>Week 12: 19-23 October</b>	Reflections on Australian national cinema: its messiness, classic films and canon.	Lecturer: Jane Mills  In this final lecture, Jane will summarise ideas that have arisen during the course and introduce the film that students have chosen to see. A prize will be awarded to the student who in Jane's view gave the best argument for the film they nominated as an Australian screen classic (whether or not it received the most votes).	<b>Tutorial discussion topic(s) in addition to the readings:</b> Preparing for Assessment Task 3: film reviewing and criticism.	The film this week will be whichever Australian film received the most votes at last week's nominations (subject to availability, of course).
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Essential Readings:  
 Students will search for and bring to class a scholarly article and review of the film that is chosen.

<b>Week 13: 26-30 October</b>	Film reviewing	There is no lecture this week: tutorials only.	Tutorial only this week.  Classic Australian cinema survey: exit questionnaire.  Assessment Task 3: In-class film review.	No screening this week.  Students will need to see (at least once all the way through) the film that they have chosen to review for their Assessment Task 3 (in-class written film review in the tutorial).
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Essential Readings:  
 Students will need to familiarise themselves with the publication outlet they want to write a review for and read several reviews to get to know the house style, tone and approach to reviewing.

**Course evaluation and development**

Students will be asked to evaluate the course on CATTAI.

And finally:

***I hope you enjoy the course!***