



**UNSW**  
A U S T R A L I A

**School of the Arts and Media**

**Faculty of Arts and Social Sciences**

ARTS2062

Australian Cinema

Session 2, 2016

## Course Outline

### Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Convener	Jane Mills	jane.mills@unsw.edu.au	Please email to make an appointment	Robert Webster	9385 8529

### Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 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 face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

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, their request 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.

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

All SAM students must make a serious attempt at all assessments in order to pass the course.

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**

*Subject Area: Film Studies*

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. The topics, films and critical texts have all been selected to encourage the study of a wide range of Australia's national cinema.

### **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

### **Teaching Strategies**

The course will be taught using a combination of lectures, screenings, class discussion, group research and presentation, individual research and writing. The teaching approach allows students to expand their skills through a combination of personal study, peer interaction and group-work, exploration of visual cultural styles, and development of appropriate research, analytic and presentation skills. The topics, films and critical texts have all been selected to encourage the study of a wide range of Australia's national cinema.

## Assessment

For complete details of Assessment Tasks, please see Moodle.

### Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Major essay	50%	2250-2500 words (including in-text citations but excluding end references).	Week 10. Monday 3 Oct, 11:59 pm	Refer to Moodle
Review	25%	You will have 45 minutes in which to write a review.	Refer to Moodle	Refer to Moodle
In-class presentation	25%	20 minutes + 10 minutes for class discussion	Refer to Moodle	You must submit your Individual Critique by 5:00 pm on the Monday following your presentation. The Group Leader will send me the slides by email on the day of the presentation.

### Assessment Details

#### Assessment 1: Major essay

**Details:** 2250-2500 words. Written feedback provided.

**Turnitin setting:** This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

#### Learning outcomes:

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

#### Assessment 2: Review

**Details:** Students will have 30 minutes in which to write their review. This assessment task will take place in each final tutorial. This is the final assessment task. Written feedback provided.

**Turnitin setting:** This is not a Turnitin assignment

#### Learning outcomes:

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

#### Assessment 3: In-class presentation

**Details:** In-class presentation in groups of 2-3 for 20-30 minutes plus 10 minutes of discussion. Feedback will be given in the week after each presentation. Oral feedback provided in-class and written feedback.

**Turnitin setting:** This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

#### Learning outcomes:

- Identify some of the historical, economic, social and cultural contexts of Australian cinema

- Appreciate the diversity of Australian national cinema and television
- Evaluate the place of Australian cinema in relation to Hollywood, regional, and other national cinemas

## Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

## Turnitin Submission

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.

## Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

## Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- \* Prevent you from completing a course requirement,
- \* Keep you from attending an assessable activity,
- \* Stop you submitting assessable work for a course,
- \* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including 'When to Apply', 'How to Apply' and 'Supporting Documentation' please refer to the Special Consideration website: <https://student.unsw.edu.au/special-consideration>

## **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.

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

## Timetable

Date	Type	Content
Week 1: 25 - 29 July	Lecture & film (Ten Canoes)	Introduction to Australia's National Cinema.
	No tutorial this week	
Week 2: 1 - 5 August	Lecture & film (Australia)	What and where is Australian National Cinema?
	Tutorial	Organise presentation groups; Academic skills: annotating written texts; Mise-en-scène: 'Reading' the screen.
Week 3: 8 - 12 August	Lecture & Film (The Sentimental Bloke)	In the Beginning: Nation, Canon, Classic.
	Tutorial	Academic skills: Plagiarism; Harvard citations & referencing
Week 4: 15 - 19 August	Lecture & film (The Overlanders)	The land: Outback Australia
	Tutorial	Presentation. Academic skills: Accessing movies and written texts;
Week 5: 22 - 26 August	Lecture & film (Jedda + Night Cries: A Rural Tragedy)	Undeniably a classic
	Tutorial	Presentation. Academic skills: tba
Week 6: 29 August - 2 September	Lecture & film (Toomelah)	First Nation Cinema
	Tutorial	Presentation. Academic skills: tba
Week 7: 5 - 9 September	Lecture & film (Wake in Fright/Walkabout/They're a Weird Mob)	Outsiders looking in - Sojourner filmmakers in Australia
	Tutorial	Presentation. Academic skills: tba
Week 8: 12 - 16 September	Lecture & film (Not Quite Hollywood)	Ozploitation cinema
	Tutorial	Presentation. academic skills: tba
Week 9: 19 - 23 September	Lecture & film (The Proposition)	A Bloody Shambles - Screening Australian Colonialism
	Tutorial	Presentation. Academic skills: tba
Week 10: 4 - 7 October	Lecture & film (film tba)	Film reviewing & criticism in Australia
	Tutorial	Presentation. Academic skills: tba.
Week 11: 10 - 14 October	Lecture & film (tba)	Australian transnational cinema. At this lecture you may nominate (and vote for) an Australian film you would like to see next week.
	Tutorial	Presentation. Academic skills: critical analysis
Week 12: 17 - 21 October	Lecture & film (student choice)	summarising the ideas we encountered on the course & introduction to the film for which you voted.
	Tutorial	Presentation
Week 13: 24 - 28 October	There is no lecture this week	
	Tutorial	Assessment Task 3: In-class film review



## Resources

### Prescribed Resources

Please see Moodle for complete list of prescribed texts and other resources

### Recommended Resources

#### Also see Moodle for additions and updates

Aveyard, Karina, 2009 'Coming to a cinema near you?': Digitized exhibition and independent cinemas in Australia', *Studies in Australasian Cinema*, Volume 3, Issue 2

Collins Felicity, 2009 'Wogboy Comedies and the Australian National Type', *Diasporas of Australian Cinema*, (eds) Catherine Simpson, Renata Murawska and Anthony Lambert, Bristol: Intellect, 73-82.

Collins, Felicity, 2009 'Kenny: The Return of the Decent Aussie Bloke in Australian Film Comedy', *Metro Magazine*, 154,: 84-90.

Danks, Adrian & Constantine Verevis, 2010 *Australian International Pictures*, *Studies in Australasian Cinema*, 4:3, 195-198 To link to this article: [http://dx.doi.org/10.1386/sac.4.3.195\\_2](http://dx.doi.org/10.1386/sac.4.3.195_2) .

Davis, Therese, 'Beyond good/should/bad: Teaching Australian Indigenous ?lm and television', *Continuum: Journal of Media & Cultural Studies*, 24.5, October 2010: 799–804.

FitzSimons, Trish, Pat Laughren, Dugald Williamson, 2011 *Australian Documentary: History, Practices and Genres*. Melbourne: CUP.

Gaunson, Stephen, 2013 'Re-reading Indigenous cinema: criticism, white liberal guilt and otherness' *Continuum: Journal of Media & Cultural Studies* Vol 27 (6).

Gibson, Chris. (2013) "Welcome to Bogan-ville: Reframing class & place through humour". See <http://ro.uow.edu.au/cgi/viewcontent.cgi?article=1172&context=smhpapers> .

Ginsberg, Faye, 2010 'Peripheral Visions: Black Screens and Cultural Citizenship', *Cinema at the Periphery*, Detroit: Wayne State University Press. 84-103.

Goldsmith, Ben and Brian Yecies, 'Sejong Park's Birthday Boy and Korean-Australian Encounters', 2009 in (eds) Catherine Simpson, Renata Murawska and Anthony Lambert, *Diasporas of Australian Cinema*, Bristol: Intellect. 159-168.

Goldsmith, Ben, 'Australian International Cinema', *Creative Economy Online*, February 2007 see at <http://www.sisr.net/apo/Goldsmith.pdf> .

Heller-Nicholas, Alexandra, 2008 'Ozploitation Revisited: Not Quite Hollywood' *Ozploitation Revisited: Not Quite Hollywood*, *Metro Magazine*: 158.

Higson, Andrew, 2000 'The limiting imagination of national cinema' in Hjort Mette & Scott McKenzie (eds), *Cinema & Nation* London: Routledge.

Hoorn, Jeanette 2003 'Michael Powell's They're a Weird Mob', *Continuum: Journal of Media & Cultural*, 17.2: 159-176.

Hjort Mette & Scott McKenzie (eds), 2000, *Cinema & Nation* London: Routledge. In particular, the chapter by Andrew Higson, 'The limiting imagination of national cinema'.

Kidd, Briony, 2014 'Umbilical fears: Jennifer Kent's *The Babadook*', *Metro Magazine*, 180: 6-12.

Laseur, Carol, 1990 'Australian exploitation film: the politics of bad taste' in Adrian Martin (ed), *Continuum: The Australian Journal of Media & Culture*, vol. 5 no 2. See <http://www.mcc.murdoch.edu.au/ReadingRoom/5.2/Laseur.html> .

Martin, Adrian, 2010 'Ozploitation compared to what? A challenge to contemporary Australian Film Studies', *Studies in Australasian Cinema*, 4.1: pp. 9-21.

McKee, Alan, (2001) '*Australian Television: A genealogy of great moments*' South Melbourne, Vic.: Oxford University Press. History of

Australian film and television: <http://aso.gov.au/education/media/history-australian-film-and-te/>

McKenzie, Jori and David W. Walls, 'Australian Films at the Australian Box Office: Performance, Distribution, and Subsidies', *Journal of Cultural Economics*, 37.2, 2013: 247-69.

Miller, Peter. 2008 Aussie Goes to Hollywood: The Lure of Overseas Filmmaking [online]. *Metro Magazine: Media & Education Magazine*, No. 159: 120-122. <http://search.informit.com.au/documentSummary:dn=874755822216085:res=IELAPA>.

Mills, Brett. 2004 New Jokes: Kath and Kim and Recent Global Sitcom [online]. *Metro Magazine: Media & Education Magazine*, No. 140, 100-103. <http://search.informit.com.au/documentSummary:dn=911772275515139:res=IELAPA>.

Mills, Jane 2015 '[Bordering Activity in Ivan Sen's Film Toomelah \(2011\)](#)', *Senses of Cinema*. 39

Mills, Jane 2014 'Sojourner Cinema: Seeking and Researching a New Cinematic Category.' *Framework: The Journal of Cinema & Media*. 55:1

Mills Jane 2013 'The Sydney Film Festival and the Canon', *Sydney Film Festival 1954 to Now: A Living Archive*. Sydney: SFF. <http://online.sffarchive.org.au/#folio=1>

Mills, Jane, 2012. *Jedda, Strawberry Hills*: Currency Press & NFSA.

Mills, Jane 2009 'First Nation Cinema: Hollywood's Indigenous Other', *Screening the Past*. Vol 24: 2

Mills, Jane 2010. 'Mapping *Australia*: Cinematic Cartographies of (Dis)Location', *Senses of Cinema*, Vol. 55

Milner, Lisa, 2009 'Kenny: the evolution of the battler figure in Howard's Australia', *Journal of Australian Studies*, 33.2: 153-164.

Morris, Meaghan, 2013 'Transnational Glamour, National Allure: Community, Change and Cliche in Baz Luhrmann's Australia' In J. Shaw, Kelly & Semler (eds) *Storytelling*, Palgrave Macmillan

Simpson, Catherine 2007 Taking the 'Nation' Out of Gallipoli: Tolga Ornek's 'Gallipoli: The Frontline' [online]. *Metro Magazine: Media & Education Magazine*, No. 153: 86-90.

Ryan, Mark David, 2012 'A silver bullet for Australian cinema? Genre movies and the audience debate', *Studies in Australasian Cinema*, 6.2, 2012: 141-157.

Thomas, Deborah 2009 'Tarantino's two-thumbs up', *Metro Magazine*, 161 June: 90-95.

Turnbull, Sue, 2004. 'Look at Moiye, Kimmie, Look at Moiye!': Kath and Kim and the Australian Comedy of Taste [online]. *Media International Australia, Incorporating Culture & Policy*, No. 113: 98-109.  
<http://search.informit.com.au/documentSummary:dn=008540568640410:res=IELLCC>.

Turnbull, Sue, 2008: 'It's Like They Threw a Panther in the Air and Caught It in Embroidery': Television Comedy in Translation [online]. *Metro Magazine: Media & Education Magazine*, No. 159, 110-115.  
<http://search.informit.com.au/documentSummary:dn=873693742854368:res=IELAPA>.

Verhoeven, Deb, 2010 'Film, Video, DVD and Online Delivery', (eds) Stuart Cunningham and Graeme Turner, *The Media and Communications in Australia*, 3rd Edition, Crows Nest: Allen & Unwin.

Verhoeven, Deb, 2010 'Coming Soon (to a theatre near you)', *Media International Australia*, 136 August 2 146-161.

Online resources

<http://www.productionbook.com.au/FilmEdu/>

<http://www.ozmovies.com.au/content/about>

<http://artsonline.monash.edu.au/indigenous-film-bibliography/>

<http://nfsa.gov.au/learning/digital-learning/>

<http://www.australia.gov.au/about-australia/australian-story/digital-media-and-film-resources>

<http://www.creativespirits.info/resources/movies/>

<http://australiancinema.info/231/index.html>

<http://filmstudiesforfree.blogspot.com.au/2011/12/fsffs-favourite-online-film-studies.html>

<http://artsonline.monash.edu.au/indigenous-film-bibliography/>

<http://www.wheelerwinstondixon.com>

<http://www.filmattersmagazine.com>

<http://www2.warwick.ac.uk/fac/arts/film/resources/internet/>

<http://sensesofcinema.com>

<http://tlweb.latrobe.edu.au/humanities/screeningthepast/>

<http://www2.warwick.ac.uk/fac/arts/film/movie/aboutus/>

<http://journal.media-culture.org.au/index.php/mcjournal>

<http://brightlightsfilm.com>

<http://www.metromagazine.com.au/index.html>

[http://www.metromagazine.com.au/screen\\_ed/index.html](http://www.metromagazine.com.au/screen_ed/index.html)

<http://aso.gov.au>

<https://www.youtube.com/channel/UCBEwcP6rsOSGJ3G869i8-IQ>

<http://www.nfsa.gov.au>

<http://filmstudiesforfree.blogspot.com.au/2010/06/australian-national-cinema-studies.html>

Indigenous Cinema:

<http://artsonline.monash.edu.au/indigenous-film-bibliography/>

<http://www.creativespirits.info/resources/movies/australian-rules#axzz3qllRIDJi>

<http://aso.gov.au/titles/indigenous/written-directed/>

## **Course Evaluation and Development**

Students will be asked to evaluate the course on CATEI.

I would very much appreciate your feedback on what you thought worked well and any aspects of the course you suggest could be changed. Your feedback not only helps me, it also helps future students.

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