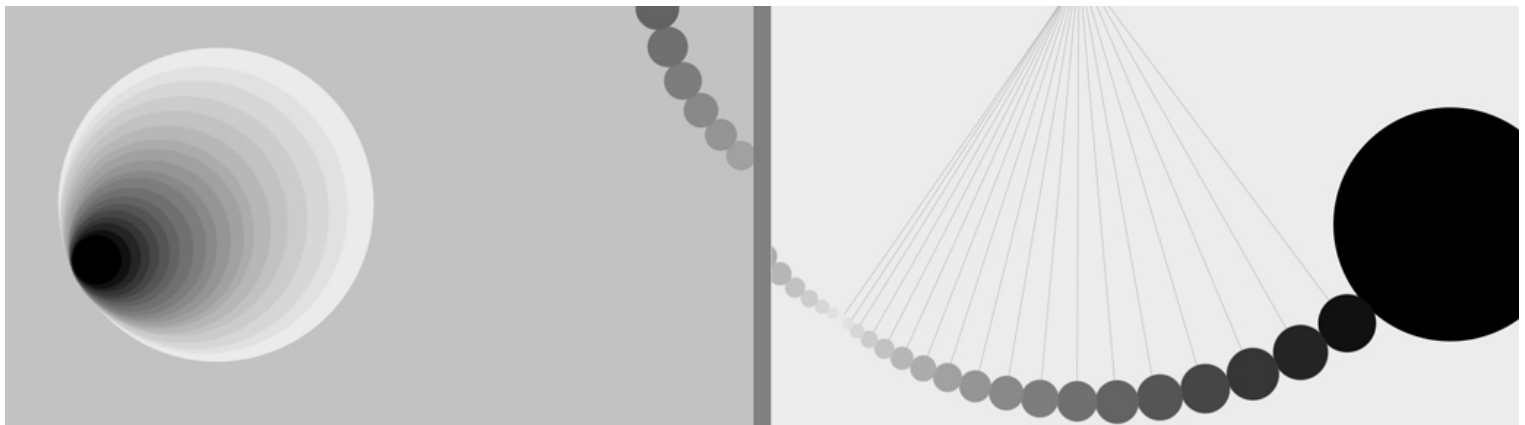




UNSW
SYDNEY

School of the Arts and Media

Faculty of Arts and Social Sciences



ARTS3063

Cinemas and Cultures

Session 1, 2017

Course Outline

Staff Contact Details

Conveners

Name	Email	Availability	Location	Phone
Jane Mills	jane.mills@unsw.edu.au	By appointment - please email	Room 231V, Robert Webster Building	9385 8529 - contact by email i

School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: 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 valid 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 can also be studied in the following specialisations: *Media, Culture and Technology*

This course introduces you to the study of cinema in intercultural and cross-cultural context. It includes approaches to subcultural cinemas in the West, minority cultures in non-Western societies, the development of narrative and aesthetic conventions beyond "classic" Western styles and genres, the significance of cinema as an art-form, and as a creative element in local, national and transnational history and politics.

At the conclusion of this course the student will be able to

1. Identify issues in the analysis and criticism of non-Western and non-mainstream film traditions
2. Analyse the role of cinema in different historical and cultural contexts
3. Describe and analyse the ways in which cinema reflects and responds to cultural differences
4. Understand issues around production, reception and distribution of minority cinemas including indigenous cinema
5. Understand issues around globalisation of the film industry and the emergence of transnational cinema
6. Demonstrate an ability to work in groups to present original discussion and expressive material including use of visual resources and personal perspectives

Teaching Strategies

This course will be taught using a lecture plus viewing/discussion format supplemented by groups giving presentations on specific topics. On-line communication through a course site set up on Moodle will enable supplementary information to be readily available and support informal discussion and other inputs into the developing understanding of the course materials. The site will be monitored by the convenor.

Assessment

Throughout this Course you need to apply the Footnote / Bibliography or 'Oxford' Referencing System to all your written assessment tasks. For advice and information on this particular referencing style see <https://student.unsw.edu.au/footnote-bibliography-or-oxford-referencing-system>

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Research essay	50%	From 2500 - 3000 words (including in-text citations but excluding references at end)	Week 10; 10:00 am, Monday 8 May.	null
Group presentation and individual critique	35%	Groups of 3 will have 30 minutes + 5-10 mins discussion; groups of 2 will have 2 mins + 5 -10 mins discussion.	null	Please submit your presentation note/powerpoint my email to Jane on the day your present. Your individual critique must be submitted by Turnitin on Moodle.
Critical review/class preparation	15%	null	Unspecified	In the tutorial on 3 occasions when asked

Assessment Details

Assessment 1: Research essay

Details: 2500-3000 words. This is the final assessment task. Students will receive written feedback and a numerical grade.

Additional details:

In no more than 3000 words and no less than 2500 words (excluding references), choose one of the weekly themes relating to a cinema at the intersections of two or more cultural regimes of knowledge and, focusing on a director, explain how their film(s) illustrate the concept. You may not write about a film or filmmaker whose film is shown during the course, nor on the same topic as your Group Presentation. You must apply the Footnote / Bibliography or 'Oxford' Referencing System to all your written assessment tasks. For advice and information on this particular referencing style see <https://student.unsw.edu.au/footnote-bibliography-or-oxford-referencing-system>. This essay must be submitted online via Turnitin. Your essay will be assessed on the following criteria: 1. engagement with ideas and issues covered in the course; 2. evidence and quality of research; 3. originality and rigour of argument; 4. clarity of expression, written expression and attention to spelling, grammar, etc.; 5. correct and consistent use of Harvard style.

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

reports

Learning outcomes:

- Identify issues in the analysis and criticism of non-Western and non-mainstream film traditions
- Analyse the role of cinema in different historical and cultural contexts
- Describe and analyse the ways in which cinema reflects and responds to cultural differences
- Understand issues around production, reception and distribution of minority cinemas including indigenous cinema
- Understand issues around globalisation of the film industry and the emergence of transnational cinema

Assessment 2: Group presentation and individual critique

Details: This task has two components: 1) Group presentation (25%) In groups of 2-3 students will present for 20-30 minutes followed by 5-10 minutes of class discussion led by the presenters. All students in the group receive the same mark for this component. 2) Written individual critique (10%) In 200-350 words students must summarise the strengths and weaknesses of their own Group Project as it was presented. Students will receive written feedback and an individual total mark for this assessment task.

Additional details:

Presentation: 25%. In groups of 2 or 3, you will pitch an idea for a film (fiction or documentary) that illustrates the topic of that week and is framed by the main idea underpinning this course, i.e. a film at the intersections of 2 or more cultural regimes of knowledge. Drawing upon the prescribed texts and other relevant readings and films that you will research, presentations must relate to the weekly topic.

Your presentation must be followed by an Individual Critique submitted on Moodle via Turnitin. The assignment is not complete (or marked) until you have submitted the Individual Critiques of all group members have been submitted. One member of the group must submit the slides/PowerPoint to Jane via email: Jane.mills@unsw.edu.au

Individual Critique: 10%. You must submit this by 5:00 pm on the day after your presentation, i.e. the Thursday. It is no less than 250 words and no more than 350 words (including any in-text citations but excluding the reference list at the end), summarise the strengths and weaknesses of your own Group Project as presented. Indicate what you think worked well and what might have been done better, omitted, reconsidered or refined. Give your Group Presentation a mark out of 10, explaining why and give your own contribution a mark out of 10, explaining why. This critique must include a full list of references of all films and written texts consulted for the presentation in the Footnote / Bibliography or 'Oxford' Referencing System. For advice and information on this particular referencing style see <https://student.unsw.edu.au/footnote-bibliography-or-oxford-referencing-system>. Students must not copy each other's reference lists for this task as this tends to result in the same mistakes being duplicated. Feedback and your total mark for this Assessment Task will be given on Turnitin on your Individual Critique.

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

Learning outcomes:

- Identify issues in the analysis and criticism of non-Western and non-mainstream film traditions
- Analyse the role of cinema in different historical and cultural contexts
- Describe and analyse the ways in which cinema reflects and responds to cultural differences
- Demonstrate an ability to work in groups to present original discussion and expressive material including use of visual resources and personal perspectives

Assessment 3: Critical review/class preparation

Details: Students need to write 175-200 word annotation each week on tutorial readings and bring a hard of this to their tutorial each week. Notes will be collected and graded 3 times during semester at unspecified weeks. No late work will be accepted, and if you miss the class without a documented, acceptable reason, you will receive 0% for the notes for that week. Students will receive written feedback and a grade for their first submission and a rubric and grade for other two submitted notes. All three submissions are of equal weight.

Additional details:

You will write a 175-200 word critical review of the readings each week and bring a hard copy of this to the tutorial. These will be collected and graded 3 times during semester in unspecified weeks. No late work will be accepted, and if you miss the class without a documented, acceptable reason, you will receive 0% for your critical review for that week. Students will receive written feedback and a grade for their first submission and a rubric and grade for other two submitted notes. All three submissions are of equal weight. For information about how to write a critical review you must read "Writing a Critical Review" on the UNSW Academic Skills site at: <https://student.unsw.edu.au/writing-critical-review>

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- Identify issues in the analysis and criticism of non-Western and non-mainstream film traditions
- Analyse the role of cinema in different historical and cultural contexts
- Describe and analyse the ways in which cinema reflects and responds to cultural differences

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. 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: 27 February - 5 March	Lecture	<p>Introduction to Cinemas and Cultures: "Cinemas at the intersections of two or more cultural regimes of knowledge." Jane Mills</p> <p>Both classes start this week: the Lecture + Screening on Wednesday 1 March from 9:00-12:30 and the tutorial the same afternoon from 4:00-5:30. There is no reading for this week but there is an invaluable glossary that has definitions for the most of the terms you'll encounter on this course at: http://www.migrantcinema.net. In future weeks, you will need to read the written texts in advance of the lecture + screening and write a short critical review of them, as they prepare you for both this class and the tutorial class.</p> <p>In most weeks, the screening will follow immediately after the lecture which will start at 9:00. You are required to attend both the lecture and the film as well as the afternoon tutorial. A register will be taken at all classes. Whenever possible, there will be a short discussion immediately after the screening. Some weeks, however, we may start with the main film or perhaps see a short film before or after the main film. As the morning class (ie lecture + screening) is 3.5 hrs (ie from 9:00-12:30) there will be a short break at some point. But always best if you bring your coffee/tea/breakfast with you at the start or you may miss the start</p>

Date	Type	Content
		of the film and disturb your fellow students if you come in late.
	Screening	<p><i>The Act of Killing (2012) 2' 46"</i> This astonishing film, directed by Joshua Oppenheimer and co-directed by Christine Cynn and an Indonesian who must remain anonymous for her/his own safety, is about some individuals who participated in the Indonesia Killings of 1965-66. It's a Danish-British-Norwegian co-production. The executive producers are some of the most celebrated documentary filmmakers around today: Werner Herzog (<i>Grizzly Man</i>) and Errol Morris (<i>Thin Blue Line</i>), Joram ten Brink from Denmark, and Andre Singer (<i>Night Will Fall</i>). It won the 2013 European Film Award for Best Documentary, the Asia Pacific Screen Award, and was nominated for an Oscar. You may like to do some background preparation in advance of seeing this extraordinary film by looking at one of the interviews with director Joshua Oppenheimer on YouTube. This is a film that crosses a range of cultural, national and political borders - a perfect way to start exploring films that intersect 2 or more cultural regimes of knowledge.</p>
	Tutorial	<p>In our first tutorial we'll take an overview of the teaching plan for the course, the films that we'll be seeing throughout the semester, the assessment tasks, and assign the in-class presentations. The only preparation I'm asking you to do for this week is to please read the Course Outline and start to get to know the Course Moodle site as I will be posting learning tips, ideas and feedback throughout the semester. Please</p>

Date	Type	Content
		bring your laptop to every tutorial.
Week 2: 6 - 12 March	Lecture	<p>Impure cinema: Jane Mills. In this lecture we'll be exploring the idea that cinema is a combination of different arts, media, styles, sources and genres and this presents a challenge to those who like to think of films in terms of strictly defined categories.</p> <p>This week's readings: Most weeks there will be only one reading but this week there are 2 as they provide the foundations for the rest of the course and you don't have any preparation to do this week apart from reading the page on the UNSW Academic Skills site about writing a Critical Review. 1. Lucia Nagib & Anne Jerslef, 2014, 'Introduction' in Nagib & Jerslef (eds) <i>Impure Cinema: Intermedial and Intercultural Approaches to Film</i>, London: I.B. Tauris. 2. Austin Fisher & Iain Robert Smith, 2016, 'Transnational Cinemas: A Critical Roundtable,' <i>Frames Cinema Journal</i>. Please download from http://framescinemajournal.com/article/transnational-cinemas-a-critical-roundtable/ You will write a critical review of these readings in the tutorial this afternoon - to prepare for this, please read: https://student.unsw.edu.au/writing-critical-review</p>
	Screening	<p>Dogville (Lars von Trier 2003) 2' 59" : As you can see, this is a long film but it's a really fascinating film that is very far from being "pure". Phillip French in the <i>Guardian</i> wrote that it is "boldly conceived, risky, disturbing - and a real experience" and the <i>Rolling Stone</i> reviewer</p>

Date	Type	Content
		wrote: "this is strong, stinging filmmaking. Von Trier, light years from the formula doggerel at the multiplex, delivers something rare these days: a film of ideas."
	Tutorial	For one of your Assessment Tasks you are required to write a short critical review of the reading(s) each week. These will be collected randomly on 3 occasions. Today, you will each write a short critical review of this week's reading in the tutorial itself. This way I can give you feedback in class before you do it as part of your Assessment Task in the weeks ahead. You can find a sample of the sort of critical review you'll need to write each week on the UNSW Academic Skills site at https://student.unsw.edu.au/writing-critical-review . It would be a good idea to read this in advance of the tutorial so you know what is expected of you.
Week 3: 13 - 19 March	Lecture	<p>National Cinema: An international or transnational concept? Jane Mills</p> <p>In this lecture I'll explore how in recent years, the idea of national cinema has been put to an intense, critical scrutiny, as film scholar Mitsuhiro Yoshimoto writes: "Writing about national cinemas used to be an easy task: film critics believed all they had to do was to construct a linear historical narrative describing a development of a cinema within a particular national boundary whose unity and coherence seemed to be beyond all doubt. Yet, this apparent obviousness of national cinema scholarship is now in great danger, since... we</p>

Date	Type	Content
		<p>are no longer so sure about the coherence of the nation-state..." (Mitsuhiro Yoshimoto, 'The Difficulty of being Radical: The Discipline of Film Studies and the Postcolonial World Order' <i>boundary 2</i> Vol. 18, No. 3, Japan in the World (Autumn, 1991), pp. 242-257). In this lecture I'll be drawing upon ideas in the chapter I wrote on 'National Cinema' in my book, <i>Loving & Hating Hollywood: Reframing Global and Local Cinemas</i>, Crows Nest: Allen & Unwin, 2009, pp. 93-116.</p> <p>Reading: Andrew Higson (2000) 'The limiting imagination of National Cinema' in Mette Hjort & Scott Mackenzie (eds), <i>Cinema & Nation</i>, 2000, London: Routledge, pp. 63-74. To write your critical review of this reading in preparation for both the classes this week, please consult the UNSW Academic Skills site at https://student.unsw.edu.au/writing-critical-review</p>
	Screening	<p>Yojimbo (Akira Kurosawa 1961) 1' 50" In 2012, Francis Ford Coppola (<i>The Godfather; Apocalypse Now</i>) voted this one of his top 10 greatest films of all time. It's a great example of how cinematic ideas, genres, images and sounds flow around the globe to create something both familiar and entirely original and unique.</p>
	Tutorial	<p>No presentation this week. Please bring to class the critical review that you have written of this week's reading (Andrew Higson 2000) 'The limiting imagination of National Cinema' in Mette Hjort & Scott Mackenzie (eds), <i>Cinema & Nation</i>, 2000,</p>

Date	Type	Content
		<p>London: Routledge, pp. 63-74). We will discuss how you are addressing this task and any queries you may have about how to do this well. After this week you must bring to each tutorial your written critical review and on 3 unspecified occasions you will be asked to hand it in for assessment. We will also discuss your in-class presentation Assessment Task in more detail.</p>
Week 4: 20 - 26 March	Lecture	<p>Dual Occupancy: Where is home? Jane Mills. Thomas Elsaesser discusses how some films demonstrate the filmmakers' sense of identity and of belonging to more than one nation. This meshes with the ideas proposed by Hamid Naficy for "accented cinema" and by Laura U. Marks for "intercultural cinema". For references to these and other books useful for your studies, please see the list of books later in this Course Outline.</p> <p>Reading: Thomas Elsaesser, <i>Double Occupancy Space, Place and Identity in European Cinema of the 1990s</i>, <i>Third Text</i>, Vol. 20, Issue 6, November, 2006, 647–658. This chapter is also in <i>European Cinema: Face to Face with Hollywood</i>, Amsterdam: Amsterdam University Press, 2005, pp. 82-130.</p>
	Screening	<p>Head On (Fatih Akin 2004) 2'03". Turkish-German filmmaker Akin says this film is his most personal work to date — in fact, he got the idea when a Turkish-German wanted to marry him about 10 years ago (he said no, but realized back then it would make a fantastic idea for a film). It premiered at the 2004 Berlinale and won that</p>

Date	Type	Content
		festival's prestigious Golden Bear, followed by other festival prizes and five German Lolas. Even more impressively, it beat such films as <i>Bad Education</i> (Pedro Almodóvar) and <i>Vera Drake</i> (Ken Loach) to win the Best European Film of 2004.
	Tutorial	Presentation: Double Occupancy. Presenters this week will pitch a film they propose to make that illustrates this week's topic and the main theme of the course, ie "cinema at the intersections of 2 or more cultural regimes of knowledge" (Marks, 2001) As for all future weeks, you must bring your critical review of this week's reading as you may be asked to submit it for assessment. Failure to hand it in without documented evidence of sickness or other relevant cause, will mean a loss of 5% of your mark for this task.
Week 5: 27 March - 2 April	Lecture	World cinema: Jane Mills. What do we mean by 'world' cinema? Does it just mean "not Hollywood"? In which case, how do cinemas such as "Bollywood' and 'Nollywood" that produce more films and get larger audiences than Hollywood fit in the global cinematic picture? The film we're seeing today, Jia Zhangke's <i>The World</i> , set in an actual Beijing theme park "transcends the boundaries of the visual frame and allegorically embodies the struggles of competing global and local identities" (Clifford Hilo, 2007, 'Negotiating Global/Local Identities: Jia Zhang-ke's <i>The World</i> ', <i>Mediascape - UCLA's Journal of Cinema and Media Studies</i>)

Date	Type	Content
		<p>Reading: Lucia Nagib (2006), 'Towards a positive definition of World Cinema' in Stephanie Dennison & Song Hwee-Lim (eds), <i>Remapping World Cinema: Identity, culture and politics in film</i>. London: Wallflower</p>
	Screening	<p>The World (Jia Zhangke, 2004) 2' 15". For renowned US critic Jonathan Rosenbaum this is a cinematic masterpiece, a "tragic, visionary film" (<i>Chicago Reader</i>). For the <i>LA Weekly</i> critic: "Jia's most extraordinary mapping isn't of an external landscape, but an emotional one. Without ever leaving Beijing, he shows us an entire universe of human joy, frailty and sorrow."</p>
	Tutorial	<p>Presentation: World cinema or Global cinema. Presenters this week will pitch a film they propose to make that illustrates this week's topic - they can address the idea of world cinema or global cinema or explore the connections and hybridisations between the two concepts and the main theme of the course, ie "cinema at the intersections of 2 or more cultural regimes of knowledge" (Marks, 2001) In this tutorial you will be asked to think ahead to your Major Research essay (to be delivered in week 10) and to start planning your research for this Assessment Task. Again, you must bring your critical review of this week's reading to the tutorial as you may be asked to submit it for assessment. Failure to hand it in without documented evidence of sickness or other relevant cause, will mean a loss of 5% of your mark for this task.</p>
Week 6: 3 - 9 April	Lecture	<p>Sojourner Cinema Jane Mills. In this lecture I'll discuss my ideas</p>

Date	Type	Content
		<p>about films by filmmakers who cross national and cultural border to stay as a guest to make a film in and about their host nation.</p> <p>Reading: Jane Mills, 2014, 'Sojourner Cinema: Seeking and Researching a New Cinematic Category.' <i>Framework: The Journal of Cinema & Media</i>. 55:1</p>
	Screening	<p>Battle of Algiers (Gillo Pontecorvo) 2' 03". I could have chosen this as an example of post colonial cinema that we'll be studying next week. But made by Italian Pontecorvo in Algiers about the Algerian struggle for independence from the occupying French in the 1950s, it is also an example of sojourner cinema, this week's theme. The highly esteemed late US film critic, Roger Ebert, wrote: [the film] is "a training film for urban guerrillas.... Pulitzer prize-winning journalist Jimmy Breslin declared.... it was shown by the Black Panthers and the IRA to their members, and in September 2003 the <i>New York Times</i> reported that the movie was being shown in the Pentagon to military and civilian experts. ...Reporter Michael Kaufman wrote that Pentagon audiences were "urged to consider and discuss the implicit issues at the core of the film -- the problematic but alluring efficacy of brutal and repressive means in fighting clandestine terrorists in places like Algeria and Iraq." In short, the possibilities of torture."</p>
	Tutorial	<p>Presentation: Sojourner Cinema. Presenters this week will pitch a film they propose to make that illustrates this week's topic and the main theme of the course,</p>

Date	Type	Content
		<p>ie "cinema at the intersections of 2 or more cultural regimes of knowledge" (Marks, 2001)</p> <p>You must bring your critical review of this week's reading to the tutorial as you may be asked to submit it for assessment. Failure to hand it in without documented evidence of sickness or other relevant cause, will mean a loss of 5% of your mark for this task.</p>
Week 7: 10 - 16 April	Lecture	<p>Postcolonial Cinema: Jane Mills. Like many - perhaps all - the categories and terms we come across on this course, Postcolonial cinema can't easily be defined as a single genre or a category. Postcolonialism itself is not a fixed condition nor is it specific to any time or place. Other related terms and cinemas include "Third cinema" (see http://www.tasteofcinema.com/2016/10-essential-films-for-an-introduction-to-third-cinema/), "Third World Cinema" and "Fourth Cinema." Important concepts of postcolonial cinema are: difference, place, migration, hybridity, nation, representation, orientalism, language and history. In this lecture I aim to untangle some of these terms and concepts and introduce a remarkable film by a filmmaker whose films deal with the history and the cultural memory of this own continent and culture.</p> <p>Reading: David Murphy (2000 'Africans Filming Africa: Questioning theories of an Authentic African Cinema', <i>Journal of African Cultural Studies</i>, 13:2, 239-249</p>

Date	Type	Content
		<p>The following online article offers a useful way to think about how language responds to colonialism" '7 words brought to you by British Colonialism': http://mentalfloss.com/article/50269/7-words-brought-you-british-colonialism (This isn't an article that you must write a critical review.)</p>
	Screening	<p>Moolaadé (Ousmane Sembène, 2004) 2' 00". Made by the Senegalese writer and director Ousmane Sembène, it addresses the subject of female genital mutilation. The film was a co-production between companies from several Francophone nations: Senegal, France, Burkina Faso, Cameroon, Morocco, and Tunisia. It might sound gruelling but it's often very funny. Of all the films I've shown on this course over the years, this is one that students always insist I must show to students in the next year.</p>
	Tutorial	<p>Presentation: Post-colonial cinema. Presenters this week will pitch a film they propose to make that illustrates this topic and the main theme of the course, ie "cinema at the intersections of 2 or more cultural regimes of knowledge" (Marks, 2001). Presenters (and others) should find it useful to follow up some of the film listed on the streaming site MUBI: https://mubi.com/lists/postcolonial-cinema</p> <p>Please bring your critical review of this week's reading as you may be asked to submit it for assessment. Failure to hand it in without documented evidence of</p>

Date	Type	Content
		sickness or other relevant cause, will mean a loss of 5% of your mark for this task.
Week 8: 24 - 30 April	Lecture	<p>National myth or Hollywood superhero? The image of Sun Waking in <i>Monkey King: Hero is back</i>. Associate Professor Xiaoyin Yue. I'm pleased to introduce the School's Visiting Scholar from Southeast University, Nanjing as a guest lecturer this week. Xiaoyin's current research project, "Cross-cultural Communication in Chinese Films," comprises three main research areas relating to East-West, cross-cultural cinema: 1. The national character of Chinese film in a cross-cultural context; 2. The internationalisation of Chinese films in a cross-cultural context; 3. Conflict and integration of culture: a study of successful cases of cross-cultural communication in recent Chinese films.</p> <p>Reading: Yingjin Zhang, 2010, 'Chinese cinema & transnational film studies', in <i>World Cinema, transnational perspectives</i>, edited by N. Durovicova & K. Newman, New York: Routledge, pp.123-136.</p>
	Screening	<p><i>Monkey King: Hero is Back</i> (Tian Xiaopeng, 2015) 1' 30". This crowdfunded film has been critically well-received by Chinese scholars and audiences that Dr Yue argues draws upon Eastern and Western regimes of cultural knowledge.</p>
	Tutorial	<p>Presentation: Transnational cinema. Presenters this week will pitch a film they propose to make on this week's topic and the main theme of the course, ie "cinema at</p>

Date	Type	Content
		<p>the intersections of 2 or more cultural regimes of knowledge" (Marks, 2001). Presenters will find the following article on the topic of transnational cinema a valuable resource: http://framescinemajournal.com/article/transnational-cinemas-a-critical-roundtable/</p> <p>Please bring your critical review of this week's reading as you may be asked to submit it for assessment. Failure to hand it in without documented evidence of sickness or other relevant cause, will mean a loss of 5% of your mark for this task.</p>
Week 9: 1 - 7 May	Lecture	<p>Border-crossings: North and south, west and east - all points of the compass. Russell Edwards. Our other guest lecturer is a former President of the Film Critics' Circle of Australia and a leading expert on Korean Cinema. You can find his reviews for SBS at http://www.sbs.com.au/movies/movie-reviews/by-reviewer/russell-edwards.</p> <p>Readings: Suk-Young Kim, 2007, 'Crossing the Border to the "Other" Side: Dynamics of Interaction between North and South Koreans in <i>Spy Li Cheol-jin</i> and <i>Joint Security Area</i>', in Francis K. Gatewood (ed), (2007) <i>Seoul Searching : Culture and Identity in Contemporary Korean Cinema</i>. Albany, NY: State University of New York Press.</p>
	Screening	<p><i>Joint Security Area (JAS) (Park Chan-wook 2000) 1' 50"</i>. The first advance of the current Korean New Wave was led by films like Park Chan-wook's <i>Joint</i></p>

Date	Type	Content
		<p><i>Security Area</i> (a.k.a. <i>J.S.A.</i>) which started wowing the film-festival and Asian-bootleg-video circuit shortly after the embargo on Korean cinema was lifted at the turn of the millennium. This film explores the value of rethinking borders - not as geopolitical boundaries that exclude 'us' from the 'other' but as a meeting place, or third space, where differences intersect and inform each other.</p>
	Tutorial	<p>As your Major Research Essay is due next week, there will be NO presentation this week. You must bring to class your essay title and list of articles and films that you are discussing in your essay. Please bring to this class, either a critical review of the week's reading or of one of the written texts that you have read for your essay, as you may be asked to submit it. Failure to hand it in without documented evidence of sickness or other relevant cause, will mean a loss of 5% of your mark for this task.</p>
Week 10: 8 - 14 May	Lecture	<p>Cosmopolitan Cinema, Jane Mills. Can we be both a citizen of our town and nation and a citizen of the world at the same time - or is it a contradiction? In this lecture I discuss how cinema explores this notion.</p> <p>Reading: Maria Rovisco, (2013) 'Towards a Cosmopolitan Cinema: Understanding the Connection Between Borders, Mobility and Cosmopolitanism in the Faction Film', <i>Mobilities</i>, 8:1, 148-165.</p>
	Screening	<p><i>Kandahar</i> (Mohsen Makhmalbaf, 2001) 1” 25”. Critics across the world judged <i>Kandahar</i> the best movie</p>

Date	Type	Content
		<p>of 2001. Set - but not filmed - in Afghanistan, <i>Kandahar</i> had already been awarded the Ecumenical Jury prize at Cannes when the World Trade Centre attacks made Afghanistan the country everybody suddenly wanted to know about. <i>Kandahar</i> has since been sold to over 40 countries, and in 2001 held the top screen average at the Italian box office - ahead of <i>AI</i> and <i>Moulin Rouge</i>. Six days after the attack, US President George Bush made an urgent request for a screening.</p>
	Tutorial	<p>Presentation: Cosmopolitan cinema. Presenters will pitch a film they propose to make that illustrates this topic and the main theme of the course, ie "cinema at the intersections of 2 or more cultural regimes of knowledge" (Marks, 2001).</p> <p>Please bring your critical review of this week's reading as you may be asked to submit it for assessment. Failure to hand it in without documented evidence of sickness or other relevant cause, will mean a loss of 5% of your mark for this task.</p>
Week 11: 15 - 21 May	Lecture	<p>Zombies without Borders. Jane Mills. My lecture this week will examine how zombies have crossed national and cultural borders, mutating and transcending media forms as they do.</p> <p>Readings: half the class will be assigned to read and write a critical review of: Michael Richardson 'Ch. 7. 'The Myth of the Zombie' in <i>Otherness in Hollywood Cinema</i>, NY: Continuum, 121-136; the other</p>

Date	Type	Content
		<p>half of the class will be assigned to write a critical review of: Roger Luckhurst, 2015, 'Going Global', in <i>Zombies: A Cultural History</i>. London: Reaktion Books. Plea</p> <p>Pitching a film to see next week. Before today's lecture, you are invited to pitch a film that you would like me to screen next week. You need to make a strong argument for why and how this film illustrates the main theme of the course. You may show a clip from the film or make a short PowerPoint presentation. After the pitches, you will all vote for the film you'd most like to see and I'll do my best to get it for next week. (I haven't failed yet!) I'll award a prize to the student who I think makes the best argument for a film that demonstrates the intersections of two or more cultural regimes of knowledge whether or not it wins the vote.</p>
	Screening	<p>Either <i>I Walked with A Zombie</i> (Jacques Tourneur 1943) 1" 09" or <i>White Zombie</i> (Victor Halperin 1932) 1" 07". These films are both classics of the genre. They're both amazing examples of the genre. I'll bring DVDs of both to the lecture and as you'll have read both the readings in advance, you can vote for which one you'd like to see.</p>
	Tutorial	<p>Presentation: Transnational genre border crossings. Presenters will pitch a film they propose to make that illustrates this topic and the main theme of the course, ie "cinema at the intersections of 2 or more cultural regimes of knowledge" (Marks, 2001). Please bring your critical review of one of this</p>

Date	Type	Content
		<p>week's readings as you may be asked to submit it for assessment. Failure to hand it in without documented evidence of sickness or other relevant cause, will mean a loss of 5% of your mark for this task.</p>
<p>Week 12: 22 - 28 May</p>	<p>Lecture</p>	<p>Summing up: Jane Mills. In this lecture I'll draw together the various ideas and themes that we've encountered during the course and I'll introduce the film you voted for last week.</p> <p>Reading: because I obviously have no idea what film you'll choose, I'll give you a reading as soon as I can after you've made your choice (and I have made sure I can get a copy of the film).</p>
	<p>Screening</p>	<p>The film you voted for last week.</p>
	<p>Tutorial</p>	<p>This will be the last tutorial of the course. If there are any students who have not yet done their presentation due to sickness or other documented reason, they can do it this week. Please bring your critical review of this week's reading as you may be asked to submit it for assessment. Failure to hand it in without documented evidence of sickness or other relevant cause, will mean a loss of 5% of your mark for this task. We will also discuss any particular problems you have encountered on this or any other course, and ways to overcome such problems in future courses.</p>

Resources

Prescribed Resources

Please bring your laptop to every tutorial. Readings that are available online from the UNSW library are marked with (LIB OL).

Week 1: no readings

Week 2: Lucia Nagib & Anne Jerslef, 2013, 'Introduction' in Nagib & Jerslef (eds) *Impure Cinema: Intermedial and Intercultural Approaches to Film*, London: I.B. Tauris (LIB OL). Austin Fisher & Iain Robert Smith, 2016, 'Transnational Cinemas: A Critical Roundtable,' *Frames Cinema Journal*. Please download from <http://framescinemajournal.com/article/transnational-cinemas-a-critical-roundtable/>

Week 3: Andrew Higson (2000) 'The limiting imagination of National Cinema' in Mette Hjort & Scott Mackenzie (eds), *Cinema & Nation*, London: Routledge, pp. 63-74;

Week 4: Thomas Elsaesser (2005) 'Double Occupancy Space, Place and Identity in European Cinema of the 1990s', in *European Cinema: Face to Face with Hollywood*, Amsterdam: Amsterdam University Press (LIB OL)

Week 5: Lucia Nagib, 2006, 'Towards a positive definition of World Cinema' in Stephanie Dennison & Song Hwee-Lim (eds), *Remapping World Cinema: Identity, culture and politics in film*. London: Wallflower

Week 6: Jane Mills, 2014, 'Sojourner Cinema: Seeking and Researching a New Cinematic Category.' *Framework: The Journal of Cinema & Media*. 55:1: (LIB OL or download from <https://muse.jhu.edu/article/556151/pdf?>)

Week 7: David Murphy (2000 'Africans Filming Africa: Questioning theories of an Authentic African Cinema', *Journal of African Cultural Studies*, 13:2, 239-249. (LIB OL or download from: https://www.jstor.org/stable/1771833?seq=1#page_scan_tab_contents)

Week 8: Yingjin Zhang, 2010, 'Chinese cinema & transnational film studies', in *World Cinema, Transnational Perspectives*, edited by N. Durovicova & K. Newman, NY: Routledge, pp. 123-136 (LIB OL)

Week 9: Suk-Young Kim, 2007, 'Crossing the Border to the "Other" Side: Dynamics of Interaction between North and South Koreans in *Spy Li Cheol-jin* and *Joint Security Area*', in Francis K. Gatewood (ed), *Seoul Searching: Culture and Identity in Contemporary Korean Cinema*. Albany, NY: State University of New York Press (LIB OL)

Week 10: Michael Richardson 'Ch. 7. 'The Myth of the Zombie' in *Otherness in Hollywood Cinema*, NY: Continuum, 121-136 (LIB OL); Roger Luckhurst, 2015, 'Going Global', in *Zombies: A Cultural History*, London: Reaktion Books.

Week 11: Maria Rovisco, 2013, 'Towards a Cosmopolitan Cinema: Understanding the Connection Between Borders, Mobility and Cosmopolitanism in the Faction Film', *Mobilities*, 8:1, 148-165 (LIB OL)

Recommended Resources

The following resources are just some of the texts that will assist you in your research for your assessment tasks; you are expected to use your research skills to find more texts for your in-class presentation and major research essay. Many of these are available in the library either hard copy or online. If not, I may have a copy, so please ask if you may borrow. And if all else fails, it can be very useful to read the reviews in various academic journals.

Dudley Andrew (2010), "Time Zones and Jetlag: The flows and phases of World Cinema" in N. Durovicova & K. Newman, *World Cinemas, Transnational Perspectives*. New York NY: Routledge, pp.

60-89.

- Arjun Appadurai (1990) 'Disjuncture and Difference in the Global Cultural Economy', *Theory Culture Society* 7 http://www.arjunappadurai.org/articles/Appadurai_Disjuncture_and_Difference_in_the_Global_Cultural_Economy.pdf
- Berghahn, Daniela and Claudia Sternberg (eds.) (2013) *European Cinema in Motion: Migrant and Diasporic Cinema in Contemporary Europe*, London: Wallflower Press
- Kyle Bishop (2009) 'Dead Man Still Walking', *Journal of Popular Film and Television*, 37:1, 16-25,
- Kyle Bishop (2006) Raising the Dead, *Journal of Popular Film and Television*, 33:4, 196-205
- William V. Costanzo (2014) *World Cinema Through Global Genres*. Chichester, W.Sussex: Wiley Blackwell
- Stephanie Dennison & Song Hwee Lim (2006) *Remapping World Cinema: Identity, culture and politics in film*. London: Wallflower Press.
- Elizabeth Ezra & T. Rowden (2006) *Transnational Cinema: The Film Reader*. Abingdon, Oxon: Routledge.
- Anthony Guneratne & W. Dissanayake (eds), (2003) *Rethinking Third Cinema*, NY, NY: Routledge.
- Stuart Hall (1994) 'Cultural Identity and Diaspora' in Patrick Williams and L. Chrisman (eds), *Colonial Discourse and Post-colonial Theory: a Reader*. London: Harvester Wheatsheaf 392-401. And at http://www.unipa.it/~michele.cometa/hall_cultural_identity.pdf
- Fred Halliday, (1993) "'Orientalism' and Its Critics", *British Journal of Middle Eastern Studies*, Vol. 20, No. 2. 145–163.
- Mette Hjort & Scott MacKenzie (2000) *Cinema & Nation*, London, Routledge
- Laura U. Marks (2002) Introduction in *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*. Durham, NC: Duke University Press.
- David Martin-Jones (2011) *Deleuze and World Cinemas*. London, New York: Continuum.
- Jane Mills (2009) *Loving and Hating Hollywood: Reframing Global and Local Cinemas*, Crows Nest, NSW: Allen & Unwin
- Jane Mills, 2009, 'National Cinema' in *Loving & Hating Hollywood: Reframing global & local Cinemas*. Crows Nest, Allen & Unwin, pp. 93-116
- Hamid Naficy (2001) *An Accented Cinema*. Princeton, NJ: Princeton University Press.
- Lucia Nagib & Anne Jerslev (2014) *Impure Cinema: Intermedial & Intercultural Approaches to Film*, NY: I.B. Taurus
- Lucia Nagib, C.P. Perriam & R. Dudrah (eds) (2012) *Theorizing World Cinema*, London: I.B. Taurus
- John Durham Peters (1999), 'Exile, nomadism and diaspora', in *Home, Exile, Homeland: Film, Media, and the Politics of Place*, ed. Hamid Naficy, New York and London: Routledge, pp. 17-41.
- Sandra Ponzanese & M. Waller (eds) *Postcolonial Cinema Studies*. Abingdon, Oxon: Routledge.
- Ella Shohat & Robert Stam (1994) *Unthinking Eurocentrism: Multiculturalism and the Media*, London: Routledge
- Valentina Vitali & Paul Willemsen (2006) *Theorising National Cinema*, London: BFI

Online Film Studies journals:

- <http://filmstudiesforfree.blogspot.com.au/>
- <http://framescinemajournal.com/>
- <http://sensesofcinema.com/>
- <http://tlweb.latrobe.edu.au/humanities/screeningthepast/>
- <http://www.frameworknow.com/>
- Film-Philosophy: <http://www.eupublishing.com/loi/film>
- <https://www.ejumpcut.org/currentissue/index.html>
- <http://www.davidbordwell.net/>

There is an invaluable glossary of many of the words and terms that you'll encounter on this course at:

<http://www.migrantcinema.net>

And don't forget the **UNSW Library** website: <https://www.library.unsw.edu.au/study/services-for-students>
The Library provides access to a wide range of *video* content online. *Streaming* is when this content is available for you to watch immediately, with an active internet connection. To find *streamed video* content in our collection search via Library **SEARCH** by title of film or keywords (eg Director, topic). This will bring results in all formats: books, articles, video, dissertations, newspapers and so on. You can then restrict the search results to video (both physical CD and streaming) and audio, by limiting to Audio Visual in the Resource Type facet list on the left hand side of the screen.

Key **streaming** resources currently available include:

- **Kanopy** – Documentaries, news, interviews, Australian films and educational content.
- **Informit EduTV** – Documentaries, news, Australian films, some mainstream movies and educational content
- **Alexander Street Press** - Documentaries, news, interviews, educational and instructional content.

Course Evaluation and Development

The course materials and course structure (including the ordering of material, readings, screenings, and nature of assessment) are regularly revised on the basis of student feedback (formal and informal) as well as new directions and new publications in the field. For this reason, your thoughts on the course are particularly useful and valuable and I will be asking you to reflect on your learning in the course during the semester. I'll also be seeking your views on the course and course materials and encourage you to provide feedback.

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