



UNSW
AUSTRALIA

**Faculty of Arts and Social
Sciences**

School of the Arts and Media
ARTS3063
Cinemas and Cultures

Films and cinemas “operating at the intersections of
two or more cultural regimes of knowledge” (Marks, 2000:24).



Session 1, 2016
Convenor: Associate Professor Jane Mills, PhD.
UNSW Course Outline

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Course Authority	Associate Professor Jane Mills	jane.mills@unsw.edu.au	Wed mornings: 9:00 – 12:00 or by appointment (please email)	Robert Webster, Level 2, Room 231V	9485 8529 Contact by email is best

School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

Phone: 9385 4856

Email: sam@unsw.edu.au

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

ARTS3063: Lectures, films, tutorials: days, times, venues

Lecture and film Lecturer: Jane Mills	Thursday mornings 9:00 – 12:30 Robert Webster Building 327
Tutorial A Tutor: Jane Mills	Thursday afternoons 1:30 – 3:00 Robert Webster Building 252
Tutorial B Tutor: Jane Mills	Thursday afternoons 3:00 – 4:30 Square House 109

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.
- Timetable clash - If a student is unable to attend all classes for a course due to timetable clashes, the student must complete the UNSW Arts & Social Sciences Permissible Timetable Clash Application form: <https://www.arts.unsw.edu.au/ttclash/index.php>
- Where practical, a student's attendance will be recorded. The procedure for recording attendance will be set out on the course Learning Management System (Moodle).
- 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 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 The final decision as to whether a student can be withdrawn without failure is made by Student Administration and Records.
- 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 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:

Subject Area: Film Studies. This course can also be studied in the following specialisations: Media, Culture and Technology

This course introduces students to the study of cinema in intercultural and cross-cultural contexts. It includes approaches to subcultural cinemas in the West, minority cinema 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.

Student learning outcomes:

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 & Rationale

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. Independent learning will play an invaluable role in your study. As well as the essential reading for the course, you should also undertake your own, independent, research around topics and film practices covered in the course. Each topic comes with suggested extra readings and if there are particular areas or topics that you would like to pursue further, please see me for suggested resources.

Assessment

Task 1: Group Presentation and Critique. 20-30 mins & 5–10 mins discussion + written Individual Critique. Weeks 3–13.

In pairs or groups of 3, you will pitch an idea for a film (feature or documentary) that illustrates the one of the main ideas underpinning this course, i.e. a film at the intersections of 2 or more regimes of cultural knowledge. Drawing upon the prescribed texts and other relevant readings & films, presentations must relate to the weekly topic or a topic agreed upon with the tutor. The in-class presentation must be followed by an Individual Critique submitted online via Turnitin. The assignment is not complete until the Individual Critique is submitted online.

Group Presentation: 20%. All students in the group receive the same mark for this aspect.

Individual Critique: 5%. By 9:00 am on the Monday **after** you have delivered your group presentation, in no less than 200 words and no more than 350 words (excluding Harvard references), summarise the strengths and weaknesses of your own Group Project as it was 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 Harvard style. Students must not copy each other's reference lists for this task. Your individual total mark for this assessment task will be given on Turnitin on your Individual Critique.

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

Task 2: Research Essay: approx 2000 words. Submission: 9:00 am, Monday 25 April (week 8)

Choose one of the key concepts of a cinema at the intersections of two or more regimes of cultural knowledge and, focusing on one 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 use the Harvard (in-text) style system for your references. This essay must be submitted online via Turnitin.

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

Task 3: In-class Short Essay. 45 mins : 450 - 600 words. Submission: Tutorial, week 13.

This essay will take the form of a discussion of a film of your choice (this can be one you saw on the course), explaining how it operates 'at the intersections of two or more cultural regimes of knowledge'.

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

Assessment & Weighting	Length	Due date	Feedback
Group presentation & Individual Critique (25%)	Between 20-30 mins followed by 5-10 minutes of class discussion led by the presenters, i.e. maximum of 40 mins. The Individual Critique: 200-350 words (excluding references in Harvard style)	In pairs or threes, you will co-deliver a presentation in a tutorial on an agreed date. You must also submit an individual critique online via Turnitin by 9:00 am on the Monday immediately after your presentation.	Feedback and your individual total mark for this assessment task will be given on Turnitin on your Individual Critique.
Research essay (55%)	Maximum: 3000 words (excluding references) Minimum: 2500 words (excluding references in Harvard style)	Week 8 9:00 am Monday 25 April	Feedback will be given on the essay you submit on Moodle via Turnitin.
In-class short essay (review) (20%)	Students write for 45 mins between 450 - 600 words. You may take notes in to class with you but you cannot copy a pre-written review.	Week 13 Tutorial Thursday 2 June.	Feedback will be written on the assignment and you.

In order to pass this course, you must make a serious attempt at ALL assessment tasks and all parts of each assessment task. This is a SAM requirement.

Submission of Assessment Tasks

You are expected to put your **name** and **student number** on **every page** of your 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. Support hours are 8:00 am – 10:00 pm on weekdays and 9:00 am – 5:00 pm 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.

Referencing: you *must* use Harvard (in-text) style system for your assessment tasks. See <https://student.unsw.edu.au/referencing> Not to use correct referencing runs the risk of plagiarizing which constitutes a serious academic misdemeanour in a level 3 Course.

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 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 misses 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 & 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, and to piecing together quotes & 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>).

It is not permissible to buy essay/writing services from third parties as the use of such services constitutes plagiarism because it involves using the words or ideas of others and passing them off as your own. Further, it is not permissible to sell copies of lecture or tutorial notes as you do not own the rights to this intellectual property. If you breach the *Student Code* with respect to academic integrity the University may take disciplinary action under the *Student Misconduct Procedure* (see above).

The Learning Centre also provides substantial educational 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

All lectures and screenings are in Webster Building Lecture Theatre 327

Thursday mornings 9:00 – 12:30

Week Starting	Topic & Lecture	Film	Tutorial presentation topics & readings A: Thursdays 1:30 – 3:00 Webster 252 B: Thursdays 3:00 – 4:30 Square House 109
1 Mon 29 Mar	Introducing “cinemas at the intersections of two or more regimes of cultural knowledge.” Jane Mills	<i>The Act of Killing</i> (Joshua Oppenheimer, 2012) 2 hrs 46 mins.	No tutorial this week. Please look at at least one of several interviews with filmmaker Joshua Oppenheimer on YouTube and prepare to discuss Oppenheimer’s film and the ideas at the tutorial next week.
2 Mon 7 Mar	Challenging the Centre: Global Cultural Flows. Jane Mills	<i>A bout de souffle / Breathless</i> (Jean-Luc Godard 1959) 1 hr 30 mins	No presentation this week. Jane Mills (2009) ‘The French New Wave’ in <i>Loving & Hating Hollywood: Reframing global and local cinemas</i> . Crows Nest, NSW: Allen & Unwin + A.R.Duckworth (28 Aug 2008) ‘The Debt to, and Divergences from, Hollywood Cinema in Jean-Luc Godard’s <i>A bout de souffle</i> and Juzo Itami’s <i>Tampopo</i> , <i>The Motley View, The Journal of Film, Art and Aesthetics</i> .
3 Mon 14 Mar	National Cinema: An international concept? Jane Mills	<i>Yojimbo</i> (Akira Kurosawa 1961) 1 hr 50 mins	Presentation: National/International cinema. Andrew Higson (2000) ‘The limiting imagination of National Cinema’ in Mette Hjort & Scott Mackenzie (eds), <i>Cinema & Nation</i> , 2000, London: Routledge, 63-74 + Rachael Hutchinson (2007), ‘A Fistful of Yojimbo: Appropriation and Dialogue in Japanese Cinema’ in Paul Cooke, (ed) <i>World Cinema’s ‘Dialogues’ with Hollywood</i> , Basingstoke, Hants: Palgrave Macmillan
4 Mon 21 Mar	World/Global cinema Jane Mills	<i>The World</i> (Jia Zhangke, 2004) 2 hrs 15 mins	Presentation: World/Global Cinema 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 + Jonathon Rosenbaum, (2005-07-05), Review: ‘The World in a Beijing Theme Park’, <i>The Chicago Reader</i> .
28 Mar		Mid-semester break	
5 Mon 4 Apr	Local: First Nation cinema Jane Mills	<i>Atanarjuat: The Fast Runner</i> (Zacharias Kunuk, 2001) 2 hrs 54 mins	Presentation: Local or First Nation (indigenous) cinema Jane Mills (2009) ‘First Nation Cinema: Hollywood’s Indigenous Other’, <i>Screening the Past</i> , 24:2 + Michelle Raheja (2007), ‘Reading Nanook’s Smile: Visual Sovereignty, Indigenous Revisions of Ethnography, and Atanarjuat (The Fast Runner)’, <i>American Quarterly</i> 59:4, 1159-1185 + Roger Ebert (22 June 2002) Review: ‘The Fast

			Runner', <i>Chicago Sun-Times</i>
6 Mon 11 Apr	Transnational cinema Jane Mills	<i>Babel</i> (Alejandro González Iñárritu, 2006) 2 hrs 23 mins	Presentation: Transnational border-crossing cinema Will Higbee and Sing Hwee Lim (2010), 'Concepts of transnational cinema: towards a critical transnationalism in film studies', <i>Transnational Cinemas</i> 1: 1, 7–21 + A.O. Scott (27 Oct 2006) 'Emotion Needs No Translation', <i>The New York Times</i> .
7 Mon 18 April	Zombies without borders Jane Mills	<i>I Walked With a Zombie</i> (Jacques Tourneur 1943) 1 hr 9 mins	Presentations: Genre (zombie/monster) cinema at the intersections of 2 or more regimes of knowledge Michael Richardson 'Ch 7. 'The Myth of the Zombie' in <i>Otherness in Hollywood Cinema</i> , NY NY: Continuum, 121-136 + Kyle Bishop 'Dead Man Still Walking' <i>Journal of Popular Film and Television</i> , 37:1, 16-25
8 Mon 25 Apr <i>Major Essay due 9:00 am Monday</i>	Border-crossings: East Meets West Guest Lecturer: Russell Edwards	<i>Joint Security Area (JAS)</i> (Park Chan-wook 2000) 1 hr 50 mins	Presentation: Transcultural border-crossing cinema. Suk-Young Kim, '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. + A.O. Scott (15 June 2005) Review: 'Dear Enemy: Exchanging Photos and Gunfire', <i>The New York Times</i> .
9 Mon 2 May	Cosmopolitan Cinema Jane Mills	<i>Kandahar</i> (Mohsen Makhmalbaf, 2001). 1 hr 25 mins	Cosmopolitan Cinema 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.
10 Mon 9 May	Postcolonial Cinema Jane Mills	<i>Moolaadé</i> (Ousmane Sembène, 2004) 2 hrs 0 mins	Presentation: Postcolonial cinema Sandra Ponzanesi & Margaret Waller (eds) (2012) 'Introduction' in <i>Postcolonial Cinema Studies</i> , London: Routledge, 1-19 + David Murphy (2000) 'Africans Filming Africa: Questioning theories of an Authentic African Cinema', <i>Journal of African Cultural Studies</i> , 13:2, 239-249
11 Mon 16 May	Accented and Intercultural cinema: Jane Mills	<i>Daughters of the Dust</i> (Julie Dash 1991) 1 hr 52 mins	Presentation: Accented (exilic, refugee, migrant, diasporic) Cinema Hamid Naficy (2001) 'Situating accented Cinema' in <i>An Accented Cinema</i> . Princeton, NJ: Princeton University Press, 10–39 + Toni Cade Bambara (1993) 'Reading the Signs, Empowering the Eye: <i>Daughters of the Dust</i> and the Black Independent Cinema Movement' in Manthia Diawara (ed) <i>Black American Cinema</i> , NY NY: Routledge

12 Mon 23 May	Summing up Jane Mills	Student film choice	Presentation: tba
13 Mon 30 May		There is no lecture or screening this week	Presentation: tba <i>Assessment Task: In-class short essay (review)</i>

Prescribed Resources

You are expected to read ALL of the set readings prior to your tutorials; classroom discussion will focus on the critical content, the theories and methodologies, of these readings. The Moodle site for this course comes with all sorts of additional information and help, so please use it regularly to keep up.

This Course and does not have a Course Reader (Study Kit) attached to it. You are expected to access the Course readings via Moodle. Some of the books, articles and chapters are also available to read online via the UNSW library. The material will be uploaded onto the Moodle site as PDFs. You may print this material or have it downloaded onto your laptops, but you MUST bring the Course readings to your tutorials, where they will be discussed in detail. Failure to reading these texts and bring them to class constitutes non-attendance, and will be treated accordingly.

Recommended Additional Resources

These additional readings will give students the necessary knowledge, ideas and support for presentations and other assessment tasks.

- 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, 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
- Cooke, Paul (ed) (2007) *World Cinema's 'Dialogues' with Hollywood*. Basingstoke, Hants: Palgrave Macmillan
- 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.
- Manthia Diawara (ed) (1993), *Black American Cinema*. London: Routledge
- Elsaesser, Thomas (2005), 'Double occupancy and small adjustments: Space, place and policy in the New European Cinema since the 1990s', in: *European Cinema: Face to Face with Hollywood*, Amsterdam: Amsterdam University Press, pp. 108-130.
- Elizabeth Ezra & T. Rowden (2006) *Transnational Cinema: The Film Reader*. Abingdon, Oxon: Routledge.
- Teshome H. Gabriel (2014) 'Towards a Critical Theory of Third World Films', *Critical Interventions: Journal of African Art History and Visual Culture* 5:1, 187-203
- Anthony Guneratne & Wimal 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
- Dina Iordanova, D. Martin-Jones & B. Vidal, (2010) *Cinema at the Periphery*. Detroit, M: Wayne State

University Press.

- Marcia Langton (1993) *Well I heard it on the radio and saw it on the television...* Woolloomooloo, NSW: AFC. At <http://afcarchive.screenaustralia.gov.au/downloads/pubs/WellIHeard.pdf>
- 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
- 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
- Peters, John Durham (1999), 'Exile, nomadism and diaspora', *Home, Exile, Homeland: Film, Media, and the Politics of Place*, ed. Hamid Naficy, New York and London: Routledge, pp. 17-41.
- Sandra Ponzanesi, & M. Waller (eds) *Postcolonial Cinema Studies*. Abingdon, Oxon: Routledge.
- Michelle Raheja (2007) 'Reading Nanook's Smile: Visual Sovereignty, Indigenous Revisions of Ethnography, and *Atanarjuat (The Fast Runner)*, *American Quarterly*, 59:4.1159-1185
- Fatimah Tobing Rony (1996) "Ch 6. 'King Kong and the Monster in Ethnographic Cinema' in *The Third Eye: Race, Cinema and Ethnographic Spectacle*, Durham NC: Duke University Press, 157-191
- Edward Said (1977) *Orientalism*. London: Penguin. See also: http://www.youtube.com/watch?v=fVC8EYd_Z_g
- Ella Shohat & Robert Stam (1994) *Unthinking Eurocentrism: Multiculturalism and the Media*, London: Routledge
- Catherine Simpson, R. Murawska & A. Lambert (eds), *Diasporas of Australian Cinema*. Bristol: Intellect. (pp 9-12).
- Paul Julian Smith (2012), 'Transnational Cinemas: The Cases of Mexico, Argentina and Brazil' in L. Nagib, C. Perriam & R. Dudrah (eds), *Theorizing World Cinema*. London: I.B. Tauris.
- Valentina Vitali & Paul Willemen (2006) *Theorising National Cinema*, London: BFI
- Patricia White (2015) *Women's Cinema, World Cinema*, Durham, Duke University Press
- Fatimah Tobing Rony (1996) *The Third Eye: Race, Cinema and Ethnographic Spectacle*, Durham: Duke University Press

Some online Film Studies journals:

- <http://filmstudiesforfree.blogspot.com.au/>
- <http://framescinemajournal.com/>
- <http://sensesofcinema.com/>
- <http://tlweb.latrobe.edu.au/humanities/screeningthepast/>
- <http://www.frameworkonline.com/>
- <http://www.film-philosophy.com/index.php/f-p/index>
- <http://www.ejumpcut.org/>
- <http://www.nfsa.gov.au/collection/search-collection/>

There is an invaluable **glossary** with 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: <http://info.library.unsw.edu.au/web/services/services.html>

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

Course materials and course structure (including the ordering of material, readings, screenings, and nature of assessment) are regularly revised based on student feedback as well as new directions and new publications in the field. For this reason, your thoughts on the course are particularly valuable. We will encourage you to provide feedback and asking you to reflect on your learning in the course during the semester and seeking your views on the course and course materials at the end when you can submit feedback on the online Course and Teaching Evaluation and Improvement (CATEI) site.

Above all,
I hope you enjoy the course!