



UNSW
AUSTRALIA

**Faculty of Arts
& Social Sciences**

School of the Arts and Media

Australian Cinema & Television: ARTS2062

Session 2, 2014

“We like to believe that local film makers have produced identifiably Australian films that are unlike anything else in the world. The reality of our cinema history is much more international and far more interesting.” (Neil McDonald, *The Australian*. 1995)



**Convenor: Associate Professor Jane Mills
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2. Location of the course

Lecture & Screening: Mon 11:00-14:00, Location: Biomed Theatre A, Weeks: 1-9,10-12

Tutorial T12A Class no: 2749 Tue 12:00-13:30, Location: Webster 306, Weeks: 2-9,10-13

Tutorial T13A Class no: 2750 Tue 13:30-15:00, Location: Webster 306, Weeks: 2-9,10-13

Tutorial T12A Class no: 2751 Tue 15:00-16:30, Location: Webster 306, Weeks: 2-9,10-13

3. Staff Contact Details

Position	Name	Email	Consultation availability; times & location	Phone
Course Convener	Jane Mills	jane.mills@unsw.edu.au	Wed 9.00 – 10.00 Wed 11.30 – 1.30 Webster 231 V	9385 8529 (but please email)
Lecturer/tutor	Jane	As above	As above	As above
Guest Lecturers	Sylvia Lawson; Ava Parsemain.			

4. School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

Phone: 9385 4856

Email: sam@unsw.edu.au

5. Attendance Requirements

- You are expected to attend all class contact hours.
- A student who attends less than 80% of class contact hours without justification may be awarded a final grade of UF (Unsatisfactory Fail).
- Attendance at lectures, screenings and tutorials will be recorded. If you are more than 15 minutes late or leave early, you are deemed not to have attended. It is your responsibility to ensure your name has been recorded at each class.
- If you experience illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, you should seek permission from the Course Authority (i.e. the Convenor). The application 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 for up to one month. A student seeking

- approval to be absent for more than one month must apply in writing to the Dean.
- 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.
- For more information about the Faculty attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

6. Essential Information for Faculty/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/>

7. Course details

Credit points: 6.

Summary of the Course

This course is structured around the idea of ‘outward-looking Australia’ as a way to think about the complexity of the relationship between the national Australian screen with global screen production and culture. At a time when politicians are attempting to fix geopolitical boundaries and determine who is allowed to cross borders, this course explores the porous nature of screen cultural borders. It invites you to examine if, and if so how, the boundaries of the Australian screen have always stretched much further than the nation’s geopolitical borders. It asks you to consider not only *what* is Australian national cinema and television, but also *where* is it. Does it exist in the national imaginary? Is it part of the global imaginary? How porous are its borders? What relationship(s) does it have with the films and programs of other nations? What has been (and is) the impact of other cinemas and television on the Australian screen and what has been its impact on the moving images of other nations?

The course discusses the history of the Australian moving image from internationally renowned ‘classics’ to B-grade cult films and standout TV programs. It analyses the economic, political and cultural factors that have shaped the national screen, and the prevailing concerns and themes that have become central to Australian narratives. It provides an introduction to the key concepts and themes of Australian screen studies including:

- the history and development of the Australian screen especially in relation to other cinemas and nations;
- the contemporary Australian screen in a social and cultural context;
- dominant themes and mythologies;
- genre in Australian cinema;
- the idea of a ‘national cinema’ in an increasingly globalised world.

Aims of the Course

This course aims to enable you to explore and gain further knowledge and understanding of Australian screen production and culture in the context of globalised screen culture by introducing you to some of the major themes that have emerged historically and that are current today.

Student learning outcomes

By the conclusion of this course, you should be able to:

- analyse the social, economic and political contexts of the Australian moving image;
- situate the contemporary Australian screen in its national, regional and transnational contexts;
- demonstrate skills in film and cultural analysis, communicating arguments in a written form, in oral presentations and in group discussion;
- demonstrate skills in researching, planning and presenting conceptual projects.

Graduate Attributes

You will be encouraged to develop the following attributes by undertaking the selected activities and knowledge content. These attributes will be assessed within the prescribed assessment tasks. At the conclusion of this course you should be able to demonstrate the following attributes:

- an understanding of the methods of analysis and thinking specific to the discipline of screen studies;
- a knowledge of the historical development of Australian moving image texts as both a specific medium and as part of a constantly evolving media landscape;
- an ability to identify and interpret a range of national and transnational contexts for film and program making;
- an understanding of the aesthetic, technical, and cultural dimensions of the moving image.

8. Rationale for the inclusion of content and teaching approach.

The topics, films and critical texts have all been selected to encourage the study of a range of Australian films and television programs within the context of exploring where the national screen (i.e. cinema and television) is located. The approach to developing your knowledge, understanding and interest in the Australian screen has been to structure this course around particular films and programs that have something to show and tell us about Australia's relationship with the rest of the screen world, in particular Hollywood, the UK and Asia. It is also concerned to bring to the centre of discussion films, programs and ideas that are often marginalised or ignored. The teaching approach allows you to expand your 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.

9. Teaching strategies

You should plan your time so that you devote about 9.5 hours per week to studying this course. 4.5 hours are 'contact time': that is, a 90-minute lecture, a 90-minute screening, and a 90 minute tutorial. *You are required to attend all of these.* This leaves about five hours during which you will be studying on your own or in small groups in the following ways: reading and taking notes on the set readings and additional texts; watching additional films; preparing for the weekly tutorials and in particular your in-class group presentation; watching and making notes on films; and completing assessment tasks. There are **four parts** to your study in this course:

1. Regular and ongoing **independent study, reading, watching, note-taking** and **conceptualising** are essential components of this course. You are expected to read the relevant readings each week prior to the lectures and also to read additional texts, some of which you will find for yourself or your

group. You should use this course to broaden your knowledge of the history and art of the Australian screen by watching as many films and programs as you can – not only the ‘classics’. The Library has a good selection but you should also check out your local video store, actively watch TV, attend film festivals, underground screenings and video art installations.

2. A weekly 90-minute **lecture**. The purpose of lectures is not to provide you with information. Rather, lectures serve to define the structure of the course, set the agenda for discussion, and provide signposts to guide you through the experience of study. The lecture will usually include screenings of short clips to provide a context for the concepts under discussion. Lectures may not be recorded as this course demands the viewing of a variety of different audio-visual materials during the lectures along with an engagement in associated argument and debate. However, the lecture notes and PowerPoint slides will be posted on Moodle after each lecture/screening class.

3. Weekly 90 minute **screenings**: The lecture will be followed or preceded by a screening of a feature film or program. These viewings are essential for your audio-visual development and your knowledge of Australian screen motifs and characters. It is recommended that you take some notes about the films, the narrative structure, the filmic art and the themes that stand out. You are required to stay and watch the film even if you have already seen it: each time we see a film there is a sense in which we see a different film (or see it differently); the context in which you see it, the mood you are in and the physical environment in which it is screened all contribute to making every screening experience unique.

4. The weekly **tutorial** is 90 minutes long. It is important to come prepared for it. You should have completed the recommended readings for the week and arrive ready to ask questions, engage with the relevant ideas, raise issues, listen carefully to others, and contribute to the group discussion. You will be required to demonstrate your knowledge and understanding of the readings. Tutorials only work if everyone takes an active part in them – and that includes active listening and contributing to the discussion and debate.

10. Assessment

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

Tasks

<i>Task</i>	<i>Length & hours</i>	<i>Weight & marks</i>	<i>Learning outcomes assessed</i>	<i>Graduate attributes assessed</i>	<i>Due date</i>
Task 1 In-class presentation + Written critique of your own	30 min presentation + 10 minutes class discussion. Approx. 15 hours per student.	25%	Identify some of the historical, economic, social & cultural contexts of the Australian screen. Appreciate the diversity of the Australian national screen	The ability to link creative production with theoretical and critical knowledge The organizational and communication skills required for effective & creative collaborative work	Presentations will take place each week for one or more groups of students. Students will submit their

input and of your group's Presentation on Moodle via Turnitin.					written critique on the Friday following their presentation via Moodle. Feedback will be given in the week after each presentation.
Task 2 Major essay or Dossier	Essay: Max 2500 words; min 2250 words or Dossier: This will consist of 8 -10 articles not included in the list of prescribed readings plus a 1000-1500 word introduction setting up the theme that these readings illustrate, and a series of written links between the articles to demonstrate how they relate to each other. Approx. 25 hours	55%	Identify some of the historical, economic, social and cultural contexts of Australian cinema Evaluate the place of Australian screen in relation to Hollywood, regional, and other national screen industries and cultures	A knowledge of the historical development of the moving image as both a specific medium and as part of a constantly evolving media landscape. An ability to identify and interpret a range of national and international contexts for screen production.	Week 10: 9.00, Wed 8 October
Task 3. Review (Written in class)	45 mins	20%	Identify some of the historical, social & cultural contexts of Australian screen production & culture.	An understanding of the methods of analysis and thinking specific to the discipline of film studies.	Week 13 – written in tutorial class.

Details & Submission of Assessment Tasks

In order to pass this course, you must make a serious attempt at ALL assessment tasks. More detailed information about these tasks will be provided and discussed in your tutorials

Task 1. In-class group presentation & critique. Value: 25%. 30 minutes.
Submission: one group per week; you must deliver your individual critique by 5.00 pm on the Friday after your presentation.

This assessment task will be undertaken in groups of 3 or 4. Each group will select a topic that explores an aspect of the course within the framework of the following statement: *"We like to believe that local film/program makers have produced identifiably Australian films and programs that are unlike anything else in the world. The reality of our cinema and TV history is much more international and far more interesting"*. On the Friday after your presentation you will submit via Turnitin on Moodle a 250-word critique of your own contribution, of the overall group presentation and a complete reference list of written and audio-visual texts in either the Oxford (footnote) or Harvard (in-text) style system.

Detailed information about this assignment will be provided and discussed in your tutorials.

Assessment criteria

- Creative and critical engagement with material through the use of discussion, examples, and/or clips.
- Clear verbal communication of ideas and capacity to deliver material effectively.
- Demonstration of ability to manage and supervise a productive class discussion.
- Evidence of preparation and ability to work as a group.
- Evidence of critical analytical skills and consistent and correct academic referencing in the individual critique.

Task 2. Major Essay or Dossier. Value: 55%. Submission: week 10 (9.00 am on Wed 8 October via Turnitin on Moodle.)

This major research essay or research dossier should demonstrate your wide reading, excellent research skills and rigorous critical analysis. It can take one of two forms.

Either:

- 1) An **essay** (2250-2500 words excluding references) based either on questions that will be provided or on your own research, your essay needs to address the main theme of the course (i.e. the 'messiness' of Australian cinema/TV and the Australian screen in its interlinked local and global context). It will include a complete reference list of written and audio-visual texts referred to, using either the Oxford (footnote) or Harvard (in-text) style system.

Or:

- 2) A **dossier** of between 6-8 articles and 2-4 films not included in the main screenings or list of

prescribed readings accompanied by a 1000-1500 word introduction setting up the theme that these readings and films illustrate and a series of written connecting links between the articles or film analyses to demonstrate how they relate to each other. The theme must relate to the main themes of the course, i.e. i.e. the 'messiness' of Australian cinema/TV and the Australian screen in its interlinked local and global context. Your dossier will include a complete reference list of all written and audio-visual texts referred to, using either the Oxford (footnote) or Harvard (in-text) style system (not included in the word length).

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

Assessment Criteria

- Capacity to develop a clear and original argument that is well supported by scholarly references and examples from films.
- Demonstration of close viewing of relevant films through a detailed analysis and interpretation of film sequences, paying close attention to film as a specific medium.
- Evidence of a creative, clear, and thoughtful engagement with the issues, ideas, and material offered by the course.
- Ability to identify and effectively apply relevant concepts and themes.
- Demonstration of knowledge of a substantial amount of critical scholarship related to the topic.
- Presentation of the assignment in a coherent and intelligible manner.
- Consistent and accurate use of scholarly referencing of sources.

3. Task 3. In-class short review. 20%. Submission: week 13 tutorial.

Throughout the course you will be given reviews of the films and programs that we watch and you'll also be encouraged to look up and watch/listen to reviews yourself. For this assignment you will choose a film, program or TV series that has not been shown as one of the main screenings during the course and write a short review for an existing publication or audio-visual outlet. At the start of your review you must state for which paper, magazine or other media outlet you're writing your review. Your review will be framed by the main themes of the course, i.e. the Australian screen as a "messy affair" with transnational and transcultural links to other local, national and global cinemas and television programs.

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

Assessment criteria

- Demonstrated knowledge & understanding of the film/program in the context of the course themes of the Australian national cinema/TV as a "messy affair" and its transnational and transcultural links.
- Clarity and written expression.
- Knowledge and understanding of the review form and appropriateness of your review for the media outlet for which it has been written.

Electronic submission

Please be aware that when you submit a UNSW course assignment online, through a facility such as Turnitin etc., you are automatically acknowledging that you have understood and abided by the University requirements in respect of student academic misconduct outlined in the Student Code Policy and Student Misconduct Procedures, both of which are available at: (<https://my.unsw.edu.au/student/academiclife/assessment/StudentMisconduct.html>).

You are also declaring that the assessment item is your own work, except where acknowledged, and has not been submitted for academic credit previously in whole or in part. In addition, you are declaring that the assessor of this item may, for assessment purposes:

- provide a copy to another staff member of the University
- communicate a copy of this assessment item to a plagiarism checking service (such as Turnitin) which may then retain a copy of the assessment item on its database for the purpose of future plagiarism checking.

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 Faculty 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 to the Course Authority before the due date. The form can be downloaded here: <https://sam.arts.unsw.edu.au/students/resources/forms/>
- The Course Authority should respond to the request within two working days.
- 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.
- The Course Authority advises their decision through the online extension tool.
- 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.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- 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.
- For more information, see the Faculty 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://my.unsw.edu.au/student/atoz/SpecialConsideration.html>

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.

11. 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.
- **Duplication:** 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.

Further details about what plagiarism is can be found on the Learning Centre's Website (<http://www.lc.unsw.edu.au/plagiarism>) and in the myUNSW student A-Z: Guide: <https://my.unsw.edu.au/student/atoz/Plagiarism.html>.

The UNSW plagiarism policy and procedure are outlined in these documents:

<http://www.gs.unsw.edu.au/policy/documents/plagiarismpolicy.pdf>

<http://www.gs.unsw.edu.au/policy/documents/plagiarismprocedure.pdf>

The UNSW Student Misconduct policy and procedures can be found here:

<https://my.unsw.edu.au/student/academiclife/assessment/StudentMisconduct.html>.

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

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

Individual assistance is available on request from The Learning Centre.

You 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. You should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

UNSW makes use of the similarity detection tool **Turnitin**. For this course you are required to submit an electronic version of your written assignments (apart from the final, in-class review) so they may be reviewed using this procedure.

See next page for schedule and content

12. Course schedule and content

Week Date.	Lecture topic. Lecturer	Main screening + possible extracts	Readings <i>Where 2 or more readings are given, half the class will be directed to read only 1 or 2 short ones and report back to the other half of the class.</i>	Notes: <i>Tutorial topic Additional recommended readings</i> <i>All tutorials are in Robert Webster 306</i>
1. 28/07	The Australian national cinema:	<i>Head On</i> Ana Kokkinos, 1988) +	Elizabeth Avram, 'Finding Australian National Cinema in <i>Nemo</i> '. Vol. 142, <i>Metro</i> . 2004 (Fall), pp. 22-28.	<i>There are no tutorials this week.</i> For an interesting critical

<p>All lectures are in Biomolecular Theatre A.</p>	<p>local and messy or global and interesting ?</p> <p>Jane Mills</p>	<p><i>Finding Nemo</i> (Andrew Stanton, Lee Unkrich, 2003) + <i>White Fellas Dreaming</i> (George Miller, 1995) + <i>Birthday Boy</i> (Sejong Park, 2004)</p>	<p>Tom O'Regan, Ch. 3, 'A national cinema', in <i>Australian National Cinema</i>, London: Routledge. 1996, pp. 45-76.</p> <p>Both the above are available for viewing and downloading from the UNSW library.</p> <p>Critical reviews of <i>Head On</i> (Ana Kokkinos, 1998) can be found in the following scholarly journal websites: http://www.ejumpcut.org/archive/jc52.2010/evangelosHeadOn/text.html http://brightlightsfilm.com/27/headon.php#.U83QClbVYyA</p>	<p>review of <i>Head On</i>, see this Murdoch University student's assignment: http://wwwmcc.murdoch.edu.au/ReadingRoom/film/dbase/2001/head.html</p>
<p>2.4.08</p>	<p>Australian Indigenous film & television: Visualising Disruptive space from within and without.</p> <p>Jane</p>	<p><i>Toomelah</i> (Ivan Sen, 2012) + <i>Ten Canoes</i> (Rolf de Heer, Peter Djigirr, 2006) + <i>First Australians</i> (Blackfeller Productions, SBS Television, 2008)</p>	<p>Frances Peters Little, 'The Impossibility Of Pleasing Everybody: A Legitimate Role For White Filmmakers Making Black Films' Originally published in <i>Art Monthly</i> May 2002. Reproduced in http://www.australianhumanitiesreview.org/archive/Issue-Jan-2003/peterslittle.html</p> <p>Therese Davis, 'Indigenising Australian History: Contestation and Collaboration in <i>First Australians</i>', <i>Screening the Past</i>, vol 24. 2009 http://tlweb.latrobe.edu.au/humanities/screeningthepast/24/indigenising-australian-history.html</p>	<p><i>Tutorials start this week.</i> Topic: Assessment Tasks and marking criteria</p> <p>Faye Ginsberg, 'Peripheral Visions: Black Screens and Cultural Citizenship', <i>Cinema at the Periphery</i>, Detroit: Wayne State University Press, 2010: 84-103</p> <p>Therese Davis, 'Beyond good/should/bad: Teaching Australian Indigenous film and television', <i>Continuum: Journal of Media & Cultural Studies</i>, 24.5, October 2010: 799-804</p> <p>Greg Dolgoplov, "Collaboration or co-operation" <i>Lumina</i>, 2012 Sydney: AFTRS. http://www.aftrs.edu.au/media/books/lumina/lumina11c-ch9-1/index.html</p>

3. 11/08	Australian auteurs: Jane Campion Jane Mills	<i>Sweetie</i> (Jane Campion, 1989) + <i>The Piano</i> (Jane Campion, 1993) + <i>Angel at My Table</i> (Campion, 1990) + <i>Top of the Lake</i> (Jane Campion, 2013)	Raphaëlle Moine, Ch. 11. 'From Antipodean Cinema to International Art Cinema'. Hilary Radner, Alistair Fox, Irene Lessière (eds.), <i>Jane Campion: Cinema, Nation, Identity</i> . 2009. Detroit, Mich: Wayne State University Press. Annabel Cooper, Ch. 15 'On Viewing Jane Campion as an Antipodean' Hilary Radner, Alistair Fox, Irène Lessière (eds.), <i>Jane Campion: Cinema, Nation, Identity</i> . Detroit, Mich: Wayne State University Press.	<i>The first group presentations will take place this week</i> Topic: textual analysis 1. Review of books on Jane Campion: Fincina Hopwood, 'Jane Campion: Cinema, Nation, Identity', <i>Screen</i> (2010) 51 (1): 84-89. http://screen.oxfordjournals.org/content/51/1/84.full
4. 18/08	Australian genre: Oz-ploitation Jane	<i>Not Quite Hollywood</i> (Mark Hartley, 2008) + <i>Mad Dog Morgan</i> (Philippe Mora, 1976)	Adrian Martin, 'Ozploitation compared to what? A challenge to contemporary Australian Film Studies', <i>Studies in Australasian Cinema</i> , 4.1, 2010, pp. 9-21 Heller-Nicholas, Alexandra. <i>Ozploitation Revisited: Not Quite Hollywood</i> [online]. <i>Metro Magazine: Media & Education Magazine</i> , No. 158, 2008: 14-17. http://search.informit.com.au/documentSummary;dn=519779087241778;res=IELLCC	<i>Group presentation(s)</i> Topic: scholarly dialogue, plagiarism & referencing Deborah Thomas, 'Tarantino's two-thumbs up', <i>Metro Magazine</i> , 161 June 2009: 90-95 Catharine Lumby, (2008), <i>Alvin Purple</i> , Sydney: Currency Press + NFSA.
Week Date	Lecture topic Lecturer	Main screening + possible extracts	Readings <i>Where 2 or more readings are given, half the class will be directed to read only 1 or 2 short ones and report back to the other half of the class.</i>	Notes: <i>Tutorial topic</i> <i>Additional recommended readings</i> <i>All tutorials are in Robert Webster 306</i>
5. 25/08	Looking at Australia from the	<i>They're a Weird Mob</i> (Michael Powell, 1966)	Jeanette Hoorn, 'Michael Powell's <i>They're a Weird Mob</i> ', <i>Continuum</i> , 17.2, 2003: 159-176	<i>Group presentation(s)</i> Topic: textual analysis 2

	outside: A strange variety of foreigners pretending to be Australians Jane	+ <i>Wake in Fright</i> (Ted Kotcheff, 1971) + <i>Walkabout</i> (Nic Roeg, 1971)	Tina Kaufman (2010) <i>Wake In Fright</i> . Sydney: Currency Press & NFSA, pp 11-34. Louis Nowra (2003) <i>Walkabout</i> . Sydney: Currency Press & NFSA, pp 3-11; 64-71.	
6. 1/09	An Australian screen Classic 1: <i>The Back of Beyond</i> . Sylvia Lawson	<i>The Back of Beyond</i> (John Heyer, 1955) Others: tba	Sylvia Lawson, 'Watching <i>The Back of Beyond</i> ' http://inside.org.au/watching-the-back-of-beyond/	<i>Group presentation(s)</i> Topic: scholarly dialogue, plagiarism & referencing. See also Sylvia's short monograph, <i>The Back of Beyond</i> , from which the main reading (a short extract) is taken. There's a copy in the library: Level 9 (791.4372/111) The Sydney Underground Film Festival is happening in this week – from Thursday 4 th – Sunday 7 th . See http://suff.com.au
7. 8/09	An Australian screen classic 2: Charles Chauvel's <i>Jedda</i> (1955) Jane	<i>Jedda</i> (Charles Chauvel, 1955) + <i>Night Cries: A Rural Tragedy</i>	Jane Mills (2012) <i>Jedda</i> . Sydney: Currency Press & NFSA. Marcia Langton (1993) <i>Well, I saw it on the television and heard it on the radio....</i> Sydney: AFC. pp 45 - 57 http://afcarchive.screenaustralia.gov.au/downloads/pubs/WellIHeard.pdf	<i>Group presentation(s)</i> Topic: mid-semester course evaluation
8. 15/09	Land, landscape and location: framing the nation.	Main screening: tba + <i>Camera Natura</i> (Ross Gibson, 1986) +	Jane Mills (2010) 'Mapping <i>Australia: Cinematic Cartographies of (Dis)location</i> '. <i>Senses of Cinema</i> . http://sensesofcinema.com/2010/feature-articles/mapping-australia-cinematic-cartographies-of-	<i>Group presentation(s)</i> Topic: Preparing for your next assignment: accessing films and written texts.

	Jane	<i>Australia</i> (Baz Luhrmann, 2008) + <i>Pearls & Savages</i> (Frank Hurley, 1923)	<u>dislocation/</u>	
9. 22/09	Major essay workshop. Jane	Self-directed viewing in this week.	Self-directed study	<i>Group presentation(s)</i> Topic: discussion of your forthcoming major essay
29/09			<i>mid-semester break</i>	
10. 7/10	<i>No Screening or lecture: National Holiday</i>	<i>No screening or lecture</i>	Self-directed study	<i>Group presentation(s)</i> Topic: completing your assessment task <i>Submit Assessment Task 2: Major Essay</i>
11. 13/10	Multiculturalism on Australian TV. Ava Parsemain.		Hawkins, G., & Ang, I. (2007). 'Inventing SBS: televising the foreign'. <i>Australian Cultural History: The Journal of the History of Culture in Australia</i> , 26, 1-14. You can access the article directly via this link: http://www.uws.edu.au/_data/assets/pdf_file/0010/156952/Hawkins_and_Ang_InventingSBS_ICSPre-Print_Final.pdf	<i>Group presentation(s)</i> Topic: Reviewing
12. 20/10	Where is Australian national cinema and television? Jane Mills	Screening: Student choice	Self-directed study	<i>Group presentation(s)</i> Topic: Reviewing
13. 27/10	<i>No lecture</i> <i>Tutorials only.</i>	<i>No screening</i>	Self-directed study	Topic: CATEI + <i>Assessment Task 3: In-class</i>

Recommended and other readings relevant for specific topics.

- Aveyard, Karina, 'Coming to a cinema near you?': Digitized exhibition and independent cinemas in Australia', *Studies in Australasian Cinema*, Volume 3, Issue 2, 2009.
- Collins Felicity, 'Wogboy Comedies and the Australian National Type', *Diasporas of Australian Cinema*, (eds) Catherine Simpson, Renata Murawska and Anthony Lambert, Bristol: Intellect, 2009: 73-82.
- Collins, Felicity, 'Kenny: The Return of the Decent Aussie Bloke in Australian Film Comedy', *Metro Magazine*, 154, 2007: 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 .
- Davis, Therese , 'Beyond good/should/bad: Teaching Australian Indigenous film and television', *Continuum: Journal of Media & Cultural Studies*, 24.5, October 2010: 799–804.
- FitzSimons, Trish, Pat Laughren, Dugald Williamson, *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, 'Peripheral Visions: Black Screens and Cultural Citizenship', *Cinema at the Periphery*, Detroit: Wayne State University Press, 2010: 84-103.
- Goldsmith, Ben and Brian Yecies, 'Sejong Park's Birthday Boy and Korean-Australian Encounters', in (eds) Catherine Simpson, Renata Murawska and Anthony Lambert, Bristol: Intellect, 2009: 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.
- Jeanette Hoorn, 'Michael Powell's They're a Weird Mob', *Continuum: Journal of Media & Cultural*, 17.2, 2003: 159-176.
- Kidd, Briony, Umbilical fears: Jennifer Kent's *The Babadook*', *Metro Magazine*, 180, 2014: 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, 'Ozploitation compared to what? A challenge to contemporary Australian Film Studies', *Studies in Australasian Cinema*, 4.1, 2010, 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. Aussie Goes to Hollywood: The Lure of Overseas Filmmaking [online]. *Metro Magazine: Media & Education Magazine*, No. 159, 2008: 120-122. <http://search.informit.com.au/documentSummary;dn=874755822216085;res=IELAPA>.

- Mills, Brett. New Jokes: Kath and Kim and Recent Global Sitcom [online]. *Metro Magazine: Media & Education Magazine*, No. 140, 2004: 100-103.
<http://search.informit.com.au/documentSummary;dn=911772275515139;res=IELAPA> .
- Mills, Jane, (2012). *Jedda, Strawberry Hills*: Currency Press & NFSA.
- Milner Lisa , 'Kenny: the evolution of the battler figure in Howard's Australia', *Journal of Australian Studies*, 33.2, 2009: 153-164.
- Simpson, Catherine. Taking the 'Nation' Out of Gallipoli: Tolga Ornek's 'Gallipoli: The Frontline' [online]. *Metro Magazine: Media & Education Magazine*, No. 153, 2007: 86-90.
- Ryan, Mark David , 'A silver bullet for Australian cinema? Genre movies and the audience debate, *Studies in Australasian Cinema*, 6.2, 2012: 141-157.
- Thomas, Deborah, 'Tarantino's two-thumbs up', *Metro Magazine*, 161 June 2009: 90-95.
- Turnbull, Sue. '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, Nov 2004: 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, 'Coming Soon (to a theatre near you)', *Media International Australia*, 136 August 2010: 146-161.

Other electronic resources

- The History of Australian television: <http://televisionau.com>
- Popular Australian TV: <http://australia.gov.au/about-australia/australian-story/popular-austn-television>
- Monash Indigenous Film website: <http://artsonline.monash.edu.au/indigenous-film-bibliography/>
- Bogan hunters: <http://www.boganhunters.com.au>
- <http://www.filmattersmagazine.com> - for undergraduates
- Metro Magazine* – short film review section as well as good articles on recent Australian films and film making issues (www.metromagazine.com.au)
- Australian Film in the Reading Room: <http://www.mcc.murdoch.edu.au/ReadingRoom/film/OzFilm1.html>
- The "Oz Film" website is also a great resource for students of Australian cinema, containing articles, links, and a substantial bibliography on the subject.
- Senses of Cinema* <http://www.sensesofcinema.com.au>
- Serious & eclectic journal devoted to the study of cinema with some excellent contributions on Australian films and issues
- Screen Australia <http://www.screenaustralia.gov.au>
- Information about Australian film funding, policy directions and screen culture
- NSW Film & Television Office <http://www.fto.nsw.gov.au> Information about film funding, policy directions and screen culture

International Movie Data Base <http://www.imdb.com> The most comprehensive database of films, cast and crew with at times excellent commentary by fans and critics.

Sydney Underground Film Festival: Say NO to Boring Cinema! <http://suff.com.au>

13. Expected Resources for students

See readings for each week in above Course Schedule
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14. 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 useful and valuable and we will be asking you to reflect on your learning in the course during the session. We will be seeking your feedback on the course and course materials at various points in the course and encourage you to provide feedback.

*I hope you learn a lot and,
above all, enjoy it!*

Jane Mills
23 July 2014