The University of Newcastle
Faculty of Education and Arts
School of Humanities and Social Science

Callaghan Campus
University Drive,
Callaghan 2308
NSW Australia
Office hours: 9am-5pm
Room: MC127, McMullin Building
Phone: 4921 5171/5172/5155
Fax: +61 2 49216933
Email: Humanities-SocialScience@newcastle.edu.au

FILM 3020
The Australian Cinema

Course Co-ordinator: Dr Hamish Ford
Faculty: Education and Arts
School: Humanities and Social Science
Room: MC16, McMullin Building
Ph: 02 4921 6687
Fax: 02 49216933
Email: hamish.ford@newcastle.edu.au
Consultation hours: Monday and Tuesday, by appointment

Semester: Semester 1 - 2007
Unit Weighting: 10
FOE Code: 100701
Course Level: 3000
Course Design: Dr Therese Davis, 2006/ Dr Hamish Ford, 2007.

Programs
Elective
B Arts
B Teaching / B Arts

Teaching Distribution

| School of Humanities and Social Science | 100% |

Teaching Methods
Lecture
Laboratory

Modes of Delivery
Internal Mode
Course Outline Issued and Correct as at: Week 1, Semester 1 - 2007

CTS Download Date: 12th February 2007
Industrial Experience
No

Contact Hours
Laboratory for 2 Hours per Week for 12 Weeks
Seminar for 2 Hours per Week for 13 Weeks
Film screening (laboratory)

Expected Numbers

| Callaghan Campus: | 40 per term |

Assumed Knowledge:
Students are expected to have completed 20 units of Film at 1000 level.

Contact Hours & Timetable (attendance essential):
Screenings (2 hours per week for 12 weeks, starting week 2) –
Mondays 8-10 am, V07 (Mathematics Building)
Seminars (2 hours per week for 13 weeks, starting week 1) –
Mondays 11 am - 1 pm, MC132 (McMullin Building)

Required Texts (both available in the campus bookstore mid-way through week 1):
2) FILM3020 Course Reader

Course Description
In the early weeks particularly, through our discussion of the films and readings we will consider the very nature of a national cinema per se (an area to which an enormous amount of literature is devoted), and more concretely an Australian one. Why have a national cinema, and what is it? Is the idea of a national cinema a positive thing? Is the idea and/or the outcome(s) ‘progressive’, or ‘conservative’? In weeks 2–5 we will watch and discuss films from what is often considered to be the ‘new wave’ of Australian cinema that emerged upon the establishment of government funding for a film industry in the early 1970s. These four films offer distinct reflections both on the still unresolved historical specificity of Australia per se (often through decidedly ‘European’ eyes), and by extension the viability and reason-for-being of an Australian film industry. This part of the course offers a snapshot of the ‘first wave’ of what we might call the modern Australian cinema.

Picking up the story again in the mid 1990s, across weeks 6-13 we shall conduct an in-depth study of films made over the last ten years. This enables us to address recent Australian cinema in the context of our earlier work, considering the national cinema project in the contemporary era. But again our case study is a very particular one, and we need to thoughtfully engage with the specific historical and political issues concerned. Here our other primary text (weeks 2-5, and select readings thereafter, are covered in the Course Reader), the book Australian Cinema after Mabo, comes into effect.
The idea of this course is to consider, to thoughtfully read and analyse, Australian films by taking on board and constructively debating them and the various interpretations we encounter. In a critical, informed and considered way, we can thereby attempt a select study of Australia’s national cinema from a standpoint of contemporary history, and the way it has been/is received and debated. Essentially, this involves an examination of the politics of representation – the ways in which the feature film as a fictional construct and an industrial product mediates, renders, reflects and provokes collective memory, ideas about Australian national identity, and preferred or problematised subject positions pertaining thereto.

Topics we will likely consider include:

- the study of national cinema as enabling us to see film as a fictional construct, an ‘active’ cultural mediator, and an industrial product;
- the various, often paradoxical ways in which a national cinema is produced, sold and consumed within the context of both the modern nation-state and a globalised economic and media landscape;
- the ongoing, contested issues around the question of cultural difference within a national culture, and how particular Australian films reflect, soothe or provoke such debates around what Australia ‘is’ or ‘should be’ (and according to whose version of events or ‘story’ we see through);
- the different kinds of imagining and imaging of an Australian community through a national cinema and debates around it, in homogeneous and diversity-emphasising variations;
- the resonances and contradictions between the various portrayals of Australian identity and nationhood in the films we watch, the contemporary cultural and historical ‘narratives of nation’ espoused by influential figures such as mainstream politicians and media, and the increased emphasis on ‘Australian values’ over recent times – all in the context of the era of globalisation.

Assessment

Journal:

You are required to submit a Journal containing brief analyses of the films viewed within the weekly film schedule, informed by the readings. The Journal will assist you in preparing for, and contributing to, weekly discussions. It demonstrates the level of your general, incremental engagement with the course and knowledge-building (the other two assessment tasks involve much more specific, depth-oriented scholarship). You submit two instalments containing 10 weeks’ worth of material in total.

| Length – | each entry approximately 250-500 words |
| Weighting – | 30% in total |
| Due – | 4 pm Tuesday, week 7 (installment 1); and 4 pm Friday, week 14 (installment 2) |
Research Exercise:

By mid-way through the course you should be developing a general sense of which week and topic interests you in terms of the Major Essay (the questions for which will be distributed in due course). Then you can commence the reading that will make up your Research Project, and lay the groundwork for your Major Essay. Even if you cannot narrow your area of interest down to a specific essay question quite yet, start reading once you have decided on a general subject area. Upon doing this research, you are required to hand in a written account in the form of an ‘annotated bibliography’. This annotated bibliography involves the listing of your reading material (with complete bibliographical details), each followed by approximately 200 words in which you summarise the main argument within the book or article. The final product should include at least one example of each of the following sources:

- a book (other than set text)
- a government/film institution report
- a refereed journal article

Also list any Internet sites, magazines, informational videos, non-refereed journal articles, ejournals, and film encyclopaedias you consult – but do not include summaries for these. Only provide the annotated summary descriptions for the major research and academic material you read.

This is a review of relevant literature for the Major Essay. You are hence not required to mount any analytic or argument-style writing, although any comments about specific relevance to your future essay will be useful.

Length – 1,000–1,500 words
Weighting – 20%
Due – 4 pm Tuesday, week 10

Major Essay:

I will return the marked Research Exercises in week 11, following which you can continue to read for your essay in an increasingly focussed way, as well as begin some preliminary writing and formulating of a specific analysis and argument. In addition to literary research, you should also watch some other films relevant to your topic beyond those screened in the course (see the list of recommended films below for starters). You will also have the opportunity to write your own question, however you must run it by me. See the material on essay writing at the end of this Course Outline for further help.

Length – 2,500 words
Weighting – 50%
Due – 4 pm Tuesday, week 14

Online Tutorial Registration:
Students are required to enrol in the Lecture and a specific Tutorial time for this course via the Online Registration system:


Registrations close at the end of week 2 of semester.
Studentmail and Blackboard: [www.blackboard.newcastle.edu.au](http://www.blackboard.newcastle.edu.au)

This course uses Blackboard and studentmail to contact students, so you are advised to keep your email accounts within the quota to ensure you receive essential messages. To receive an expedited response to queries, post questions on the Blackboard discussion forum if there is one, or if emailing staff, directly use the course code in the subject line of your email. Students are advised to check their studentmail and the course Blackboard site on a weekly basis.

**Written Assignment Presentation and Submission Details**

Students are required to submit assessment items by the due date. Late assignments will be subject to the penalties described below.

**Hard copy submission:**

- **Type your assignments:** All work must be typewritten in 12 point black font. Leave a wide margin for marker’s comments, use 1.5 or double spacing, and include page numbers.
- **Word length:** The word limit of all assessment items should be strictly followed – 10% above or below is acceptable, otherwise penalties may apply.
- **Proof read your work** because spelling, grammatical and referencing mistakes will be penalised.
- **Staple the pages** of your assignment together (do not use pins or paper clips).
- **University Assessment Item Coversheet:** All assignments must be submitted with the University coversheet available at: [http://www.newcastle.edu.au/study/forms/](http://www.newcastle.edu.au/study/forms/)
- **By arrangement with the relevant lecturer,** assignments may be submitted at any Student Hub located at:
  - Level 3, Shortland Union, Callaghan
  - Level 2, Student Services Centre, Callaghan
  - Ground Floor, University House, City
  - Ground Floor, Administration Building, Ourimbah
- **Date-stamping assignments:** All students must date-stamp their own assignments using the machine provided at each Student Hub. If mailing an assignment, this should be address to the relevant School. Mailed assignments are accepted from the date posted, confirmed by a Post Office date-stamp; they are also date-stamped upon receipt by Schools.
- **Do not fax or email assignments:** Only hard copies of assignments will be considered for assessment. Inability to physically submit a hard copy of an assignment by the deadline due to other commitments or distance from campus is an unacceptable excuse.
- **Keep a copy of all assignments:** It is the student’s responsibility to produce a copy of their work if the assignment goes astray after submission. Students are advised to keep updated back-ups in electronic and hard copy formats.

**Online copy submission to Turnitin**

In addition to hard copy submission, students are required to submit an electronic version of the following assignments to Turnitin via the course Blackboard website:

- **Major Essay**

Prior to final submission, all students have the opportunity to submit one draft of their assignment to Turnitin to self-check their referencing. Assignments will not be marked until both hard copy and online versions have been submitted. Marks may be deducted for late submission of either version.
Penalties for Late Assignments
Assignments submitted after the due date, without an approved extension of time will be penalised by the **reduction of 5% of the possible maximum mark** for the assessment item for each day or part day that the item is late. Weekends count as one day in determining the penalty. Assessment items submitted **more than ten days** after the due date will be awarded **zero marks**.

Special Circumstances
Students wishing to apply for Special Circumstances or Extension of Time should apply online @ [http://www.newcastle.edu.au/policylibrary/000641.html](http://www.newcastle.edu.au/policylibrary/000641.html)

Remarks
Students can request to have their work re-marked by the Course Coordinator or Discipline Convenor (or their delegate); three outcomes are possible: the same grade, a lower grade, or a higher grade being awarded. Students may also appeal against their final result for a course. Please consult the University policy at: [http://www.newcastle.edu.au/study/forms/](http://www.newcastle.edu.au/study/forms/)

Return of Assignments
Students can collect assignments from a nominated Student Hub during office hours. Students will be informed during class which Hub to go to and the earliest date that assignments will be available for collection. Students must present their student identification card to collect their assignment.

Preferred Referencing Style
In this course, it is recommended that you use the use the Harvard in-text referencing system (similar to the APA system) for referencing sources of information used in assignments. Inadequate or incorrect reference to the work of others may be viewed as plagiarism and result in reduced marks or failure.

An in-text citation names the author of the source, gives the date of publication, and for a direct quote includes a page number, in parentheses. At the end of the paper, a list of references provides publication information about the source; the list is alphabetised by authors' last names (or by titles for works without authors). Further information on referencing and general study skills can be obtained from:


Student Representatives
Student Representatives are a major channel of communication between students and the School. Contact details of Student Representatives can be found on School websites.

Student Communication
Students should discuss any course related matters with their Tutor, Lecturer, or Course Coordinator in the first instance and then the relevant Discipline or Program Convenor. If this proves unsatisfactory, they should then contact the Head of School if required. Contact details can be found on the School website.
Essential Online Information for Students
Information on Class and Exam Timetables, Tutorial Online Registration, Learning Support, Campus Maps, Careers information, Counselling, the Health Service and a range of free Student Support Services can be found at:


Plagiarism

University policy prohibits students plagiarising any material under any circumstances. A student plagiarises if he or she presents the thoughts or works of another as one’s own. Without limiting the generality of this definition, it may include:

- copying or paraphrasing material from any source without due acknowledgment;
- using another’s ideas without due acknowledgment;
- working with others without permission and presenting the resulting work as though it was completed independently.

Plagiarism is not only related to written works, but also to material such as data, images, music, formulae, websites and computer programs.

Aiding another student to plagiarise is also a violation of the Plagiarism Policy and may invoke a penalty.

For further information on the University policy on plagiarism, please refer to the Policy on Student Academic Integrity at the following link -


The University has established a software plagiarism detection system called Turnitin. When you submit assessment items please be aware that for the purpose of assessing any assessment item the University may -

- Reproduce this assessment item and provide a copy to another member of the University; and/or
- Communicate a copy of this assessment item to a plagiarism checking service (which may then retain a copy of the item on its database for the purpose of future plagiarism checking).
- Submit the assessment item to other forms of plagiarism checking

Written Assessment Items

Students may be required to provide written assessment items in electronic form as well as hard copy.

Extension of Time for Assessment Items, Deferred Assessment and Special Consideration for Assessment Items or Formal Written Examinations

Students are required to submit assessment items by the due date, as advised in the
Course Outline, unless the Course Coordinator approves an extension of time for submission of the item. University policy is that an assessment item submitted after the due date, without an approved extension, will be penalised.

Any student:

1. who is applying for an extension of time for submission of an assessment item on the basis of medical, compassionate, hardship/trauma or unavoidable commitment; or

2. whose attendance at or performance in an assessment item or formal written examination has been or will be affected by medical, compassionate, hardship/trauma or unavoidable commitment;

must report the circumstances, with supporting documentation, to the appropriate officer following the instructions provided in the Special Circumstances Affecting Assessment Procedure - Policy 000641.

Note: different procedures apply for minor and major assessment tasks.

Please go to the Policy at http://www.newcastle.edu.au/policylibrary/000641.html for further information, particularly for information on the options available to you.

Students should be aware of the following important deadlines:

- **Requests for Special Consideration** must be lodged no later than 3 working days after the date of submission or examination.
- **Requests for Extensions of Time on Assessment Items** must be lodged no later than the due date of the item.
- **Requests for Rescheduling Exams** must be lodged no later than 10 working days before the date of the examination.

Your application may not be accepted if it is received after the deadline. Students who are unable to meet the above deadlines due to extenuating circumstances should speak to their Program Officer in the first instance.

**Changing your Enrolment**

The last dates to withdraw without financial or academic penalty (called the HECS Census Dates) are:

For semester 1 courses: 31 March 2007

Students may withdraw from a course without academic penalty on or before the last day of semester. Any withdrawal from a course after the last day of semester will result in a fail grade.

Students cannot enrol in a new course after the second week of semester/trimester, except under exceptional circumstances. Any application to add a course after the second week of semester/trimester must be on the appropriate form, and should be discussed with staff in the Student Hubs.

To change your enrolment online, please refer to http://www.newcastle.edu.au/study/enrolment/changingenrolment.html
Faculty Information

The Student Hubs are a one-stop shop for the delivery of student related services and are the first point of contact for students on campus.

Student Hubs are located at:

Callaghan campus

- Shortland Hub: Level 3, Shortland Union Building
- Hunter Hub: Student Services Centre, Hunter side of campus

Faculty websites

Faculty of Education and Arts

http://www.newcastle.edu.au/faculty/education-arts/

The Dean of Students

Resolution Precinct
Phone: 02 4921 5806
Fax: 02 4921 7151
Email: resolutionprecinct@newcastle.edu.au

Various services are offered by the University Student Support Unit:

Alteration of this Course Outline

No change to this course outline will be permitted after the end of the second week of the term except in exceptional circumstances and with Head of School approval. Students will be notified in advance of any approved changes to this outline.

Web Address for Rules Governing Undergraduate Academic Awards

Web Address for Rules Governing Postgraduate Academic Awards

Web Address for Rules Governing Professional Doctorate Awards

STUDENTS WITH A DISABILITY OR CHRONIC ILLNESS

The University is committed to providing a range of support services for students with a disability or chronic illness.

If you have a disability or chronic illness which you feel may impact on your studies, please feel free to discuss your support needs with your lecturer or course coordinator.

Disability Support may also be provided by the Student Support Service (Disability).
Students must be registered to receive this type of support. To register please contact the Disability Liaison Officer on 02 4921 5766, or via email at: student-disability@newcastle.edu.au

As some forms of support can take a few weeks to implement it is extremely important that you discuss your needs with your lecturer, course coordinator or Student Support Service staff at the beginning of each semester.

For more information related to confidentiality and documentation please visit the Student Support Service (Disability) website at: www.newcastle.edu.au/services/disability

--- End of CTS Entry ---

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<tr>
<th>Grading guide</th>
<th>Fail (FF)</th>
<th>An unacceptable effort, including non-completion. The student has not understood the basic principles of the subject matter and/or has been unable to express their understanding in a comprehensible way. Deficient in terms of answering the question, research, referencing and correct presentation (spelling, grammar etc). May include extensive plagiarism.</th>
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<tbody>
<tr>
<td>49% or less</td>
<td>Pass (P)</td>
<td>The work demonstrates a reasonable attempt to answer the question, shows some grasp of the basic principles of the subject matter and a basic knowledge of the required readings, is comprehensible, accurate and adequately referenced.</td>
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<tr>
<td>50% to 64%</td>
<td>Credit (C)</td>
<td>The work demonstrates a clear understanding of the question, a capacity to integrate research into the discussion, and a critical appreciation of a range of different theoretical perspectives. A deficiency in any of the above may be compensated by evidence of independent thought. The work is coherent and accurate.</td>
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<tr>
<td>65% to 74%</td>
<td>Distinction (D)</td>
<td>Evidence of substantial additional reading and/or research, and evidence of the ability to generalise from the theoretical content to develop an argument in an informed and original manner. The work is well organised, clearly expressed and shows a capacity for critical analysis.</td>
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<tr>
<td>75% to 84%</td>
<td>High Distinction (HD)</td>
<td>All of the above, plus a thorough understanding of the subject matter based on substantial additional reading and/or research. The work shows a high level of independent thought, presents informed and insightful discussion of the topic, particularly the theoretical issues involved, and demonstrates a well-developed capacity for critical analysis.</td>
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<tr>
<td>85% upwards</td>
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Below is a week-by-week layout of the course. Included are not only the required screenings and readings that constitute the minimum expectations for each week, and around which our discussions will hinge, but also a series of ‘recommended’ items. Additional recommended readings are listed for your benefit at the end of each week’s details so that when beginning an assignment centered on a particular area you can get a start on some relevant secondary research. These secondary readings are also for those students who would like to be able to read more widely for a given week due to particular interest, or if you are struggling with some of the course material. Many of the recommended films also listed are available in the Auchmuty library (generally those at the top of each list), and it is strongly recommended that you watch some of these when it comes to doing your assignments.

**Week 1 (20 February):**  
**Introduction – What is Australian Cinema?**

*Set Reading*  
- None

**Week 2 (27 February):**  
**European Visions – the Noble Savage and the Alien Landscape**

*Screening*  
- *Walkabout* (Nicholas Roeg, 1972)

*Set Reading*  
http://www.sensesofcinema.com/contents/01/13/walkabout.html

*Recommended Films*  
- *Jedda* (Charles Chauvel, 1955); *Where the Green Ants Dream* (Werner Herzog, 1984); *Japanese Story* (Sue Brooks, 2003)

*Recommended Reading*  
- Richard Coombs, ‘Not God’s Sunflowers: Nicholas Roeg on *Walkabout*’ (in *Second Take: Australian Filmmakers Talk*)
Week 3 (6 March):
European Visions, Interrupted – the Haunted City

Screening
- The Last Wave (Peter Weir, 1977)

Set Readings

Recommended Films
- Picnic at Hanging Rock (Peter Weir, 1975); The Chant of Jimmie Blacksmith (Fred Schepisi, 1978); Jindabyne (Ray Lawrence, 2006)

Recommended Reading
- Tom O'Regan, 'Australian Films in the 70s: The Ocker and the Quality Film', http://wwwmcc.murdoch.edu.au/ReadingRoom/film/1970s.html

Week 4 (13 March):
'Stories of Our Own' – National Cinema and Nationalism

Screening
- Newsfront (Phillip Noyce, 1978)

Set Reading
- Toby Miller, 'Screening the Nation: Rethinking Options', Cinema Journal 38, # 4, Summer 1999.

Recommended Films
- The Adventures of Barry McKenzie (Bruce Beresford, 1972); Don's Party (Bruce Beresford, 1976); The Man From Snowy River (George Miller [no relation], 1982); Crocodile Dundee (Peter Faiman, 1986); Hunt Angels (Alec Morgan, 2006)

Recommended Reading
- Tom O'Regan, Australian National Cinema, chapters 1 & 2

Week 5 (20 March):
Selling Australia – a Post-Apocalyptic Landscape

Screening
- Mad Max (George Miller, 1979)

Set Reading
- Meaghan Morris (1998), 'White Panic or, Mad Max and the Sublime', *Senses of Cinema* #18, January-February 2002
  http://esvc001106.wic016u.server-web.com/contents/01/18/mad_max.html

Recommended Films
- *Stone* (Sandy Harbutt, 1974); *Mad Max 2* (George Miller, 1981); *Wolf Creek* (Greg McLean, 2005)

Recommended Reading
- Graeme Turner, 'Looking To America' (from *Making it National: Nationalism and Australian Popular Culture*); Meaghan Morris, 'Tooth and Claw: Tales of Survival' (from *The Pirate's Fiancée: Feminism, Reading, Postmodernism*)

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**Week 6 (27 March):**
Reconciliatory Visions After *Mabo* – the Backtrack

**Screening**
- *The Tracker* (Rolf de Heer, 2002)

**Set Reading**
- *Australian Cinema After Mabo*, Chapters 1, 4 & 10 [pp.172-176 only]

Recommended Films
- *Mabo: Life of an Island Man* (Trevor Graham, 1997); *Rabbit-Proof Fence* (Phillip Noyce, 2002); *Black and White* (Craig Lahiff, 2002); *Australian Rules* (Paul Goldman, 2002); *Ten Canoes* (Rolf de Heer, 2006)

Recommended reading
- *Australian Cinema After Mabo*, Chapter 8; Michelle Grattan (ed.), *Reconciliation: Essays on Australian Reconciliation*

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**Week 7 (3 April):**
In The Suburbs – The 'Battlers’ vs. the 'Big End of Town’

**Screening**
- *The Castle* (Rob Sitch, 1997)

**Set Reading**
- McKenzie Wark, 'Screening Suburbia', Contemporary Australian Cinema – a Symposium (Fiona Villella, ed.), *Senses of Cinema* #9, September-October 2000
  http://www.sensesofcinema.com/contents/00/9/symposium.html

Recommended Films
- *The Dish* (Rob Sitch, 2000); *The Bank* (Robert Connolly, 2001); *Muriel's Wedding* (P. J. Hogan, 1994)
Reccomended Reading
- Australian Cinema After Mabo, Chapter 3; Peter Lang & Tam Miller (eds.), Suburban Discipline, chapter 7

~ FIRST INSTALLMENT OF JOURNAL DUE ~

Mid Semester Break: Friday 6th of April – Friday 20th of April

Week 8 (24 April):
In The Suburbs, Darkly – Violent Masculinity and a Failed Nation

Screening
- The Boys (Rowan Woods, 1998)

Set reading
http://www.sensesofcinema.com/contents/00/9/symposium.html
- Tony Mitchell, 'Minimalist Menace: The Necks Score The Boys', Screening The Past # 18, July 2005

Recommended Films
- Idiot Box (David Caesar, 1996); Blackrock (Steven Vilder, 1997); Little Fish (Rowan Woods, 2005)

Recommended Reading
- Felicity Holland & Jane O'Sullivan, "Lethal Larrikins": Cinematic Subversions of Mythical Masculinities in Blackrock and The Boys' (in Antipodes, 13.2); Richard Nile (ed.), 'Australian Masculinities' (in Journal of Australian Studies no. 56)

Week 9 (1 May):
In the Alien Suburbs – The 'Otherising' Gaze of the New Australians

Screening
- Floating Life (Clara Law, 1996)

Set reading
http://www.sensesofcinema.com/contents/01/12/floating.html

Recommended Films
- Letters to Ali (Clara Law, 2004); They're a Weird Mob (Michael Powell, 1966);
The Goddess of 1967 (Law, 2000)

Recommended reading

Week 10 (8 May):
The City & the Mountains – Existential Drama & Urban Elites

Screening:
- Lantana (Ray Lawrence 2001)

Set Reading
- Australian Cinema After Mabo, Chapter 2.

Recommended Films
- Bliss (Ray Lawrence, 1985); Walking on Water (Tony Ayres, 2002); Man of Flowers (Paul Cox, 1983)

Recommended reading
- M. Dillion, 'Lantana – a Tangled web' (in Metro, 129–30); Mark Freeman, 'Caught in the Web: Ray Lawrence's Lantana', http://www.sensesofcinema.com/contents/01/16/lantana.html

~ RESEARCH EXERCISE DUE ~

Week 11 (15 May):
The City and Identity – Contested Ethnicity and Sexuality

Screening
- Head On (Ana Kokkinos, 1998)

Set Reading
- Australian Cinema After Mabo, Chapter 9.

Recommended Films
- The Adventures of Piscilla Queen of the Desert (Stephan Elliott, 1994); Looking for Alibrandi (Kate Woods, 2000); The Wog Boy (Aleksi Velis, 2000)

Recommended reading
- Samantha Searle, Queer-ing the Screen: Sexuality and Australian Film and Television; Bill Mousoulis, 'Is Your Film language Greek? Some Thoughts on Greek-Australian Film-makers',

School of Humanities and Social Science
http://www.sensesofcinema.com/contents/00/1/greek.html

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**Week 12 (22 May):**
**Escaping History – Absent and Fantastic Nations**

**Screening**
- *Beneath Clouds* (Iven Sen, 2002)

Set Reading:
- *Australian Cinema After Mabo*, Chapter 5.

Recommended Films
- *Backroads* (Phillip Noyce, 1977); *Dead Heart* (Nick Parsons, 1996); *Yolngu Boy* (Stephen Johnson, 2001); *Yellowfella* (Sen, 2005) [short]

Recommended Reading

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**Week 13 (29 May):**
**Documenting the Margins – The Losers of 'Reform'**

**Screening**
- *The Finished People* (Khoa Do, 2003)

Set reading
  http://www.realtimearts.net/rt59/edwards_finished.html

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**Week 14:** (Tuesday, 5 June): ~ **MAJOR ESSAY DUE** ~

(Friday, 8 June): ~ **2ND INSTALLMENT OF JOURNAL DUE** ~

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**Select Bibliography**

- Australian Film Commission (AFC), 1986, *Film Assistance: Future Options*

- Baxter, John, 1970, Australian Cinema
- Berryman, Ken (ed.), 1995, Screening the Past: Aspects of Early Australian Film, Canberra: National Film and Sound Archive.
- Bertrand, Ina and Diane Collins, 1981, Government and Film in Australia
- Bertrand, Ina (ed.), 1989, Cinema in Australia: A Documentary History
- Blonski, Annette, Barbara Creed and Freda Freiberg (eds.), 1987, Don't Shoot Darling!: Women's Independent Filmmaking in Australia
- Caputo, R., ‘Coming of Age: Notes toward a re–appraisal’, Cinema Papers, no. 94
- Caputo, R., & G. Burton (eds.), Second Take: Australian Filmmakers Talk
- Caputo, R., & G. Burton (eds), Third Take: Australian Filmmakers Talk
- Clark, Al, 1994, Making Priscilla. Ringwood
- Coleman, Peter, 1993, Bruce Beresford: Instincts of the Heart
- Coyle, R. (ed.), Screen Scores: Studies in Contemporary Australian Film Music
- Craven, I., ‘Cinema, Postcolonialism and Australian suburbia’, Australian Studies
- Cunningham, Stuart. 1992. *Framing Culture: Criticism and Policy in Australia*

- Curtis, Rosemary and Shelley Spriggs eds. 1994. *Get the Picture: Essential Data on Australian Film, Television and Video*

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- Gibson, Ross. 1992. *South of the West*


- Hamilton, Peter and Sue Mathews. *American Dreams: Australian Movies*


- Lansell, Ross and Peter Beilby eds. 1982. *The Documentary Film in Australia*


- McFarlane, Brian and Geoff Mayer. 1992. *New Australian Cinema: Sources and Parallels in American and British Films*
- Moran, Albert ed. 1994. *Film Policy: An Australian Reader*
- Moran, Albert and Tom O'Regan eds. 1985. *An Australian Film Reader*
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FILM STUDIES LINKS

This list is designed to provide you with website we consider to be the most useful for the study of film, television, video and new media.

Internet Movie Database
http://imdb.com
Most comprehensive free source on movie information on the internet. Allows searching by title, cast or crew name, and genre keywords. Provides credits, ratings, critical reactions, biographies and information on associated products. Strong US bias in content.

Movie Review Query Engine at Telerama
http://www.mrqe.com
Central gateway to full-text movie reviews available on the Web. Allows searching by title keywords. Entries are also linked to the Internet Movie Database. Better Australian coverage than the other US sites. Includes reviews from the Australian Urban Cinefile online magazine.

Australian Online Journals:

Screening the Past
http://www.latrobe.edu.au/screeningthepast
An international refereed electronic journal of visual media and history.

Senses of Cinema
http://www.sensesofcinema.com.au
An online film journal devoted to the serious and eclectic discussion of cinema

Filmink
http://www.filmink.com.au
Film Reviews, interviews, noticeboard, online competitions etc.

Inside Film
http://www.if.com.au
Features reviews, interviews, extensive archive, daily email summaries, and in-production news and events.

Urban Cinefile
http://www.urbancinefile.com.au
Probably Australia’s best online journal to keep up to date on developments in the Australian film industry and what’s on in Australian cinemas. Reviews and interviews are archived on this site. Winner of the Best Arts and Entertainment site in the 1998 Australian Internet Awards

Gateway Sites

“Gateway” sites are a quick way to discover new sources of information as they have a host of links to other useful screen sites, both Australian and international.

Australian Film Commission
http://www.afc.gov.au
Includes industry news, AFC publications and information, as well as links to over 100 other Australian screen culture sites and a searchable index of Australian sites
which provide resources for the film, TV and new media industries.

**Australia’s Culture Network**
http://acn.net.au
A public access gateway site to Australian cultural organisations, websites, resources, news and events. In the Film and Video section in the Websites option, you’ll find links to a variety of Australian sites including film and broadcasting organisations, associations and guilds, industry directories, online screen journals, what’s-on movie guides and film and video lending libraries.

**Enhance TV**
http://www.enhanceTV.com.au
Enhance TV provides a gateway to educational film and TV resources. Film and TV makers can access the education market through enhanceTV for free. Subscribers receive a weekly email and educational TV guide, based on the subscriber’s choice of learning areas. Also, almost 200 Study Guides related to film and TV titles are available on the site. Enhance TV is developed and produced by Screenrights: the Audio-Visual Copyright Society.

**Screen Network Australia**
http://www.sna.net.au
A gateway site to improve access to information on the Australian film and television industries. Also contains links to other relevant internet screen information sources, industry news and a calendar of Australian screen events.

**Internet Resources for Film Studies**
http://iits.concordia.ca/services/vmr/cinema_links.html
An excellent assembly of links to sites of relevance for academics and students engaged in screen studies research. Compiled by Oksana Dykyj at Concordia University in Montreal. Includes listing of useful listserver for screen studies questions and discussions.

**LSU Libraries Webliography: Film and Media**
http://lib.lsu.edu/hum/film.html
Regularly updates US university directory of links to bibliographies, filmographies, relevant library catalogues, discussion and news groups on screen topics and online screen journals including the US industry bibles Box Office and Entertainment Weekly.

**Screen Site**
http://www.tcf.ua.edu/ScreenSite
A website developed by the University of Alabama to facilitate the teaching and research of film and television, designed for educators and students. Equipped with a search engine, it has links to film/TV courses at schools, bibliographies and research guides, online discussion groups and listservs, film and TV book publishers, production studios, conferences, etc. Strong US bias in content.

Australian Film and Video Lending Libraries & Archives
ACMI Lending Collection
http://www.acmi.net.au
Click on the collections link for the online catalogue of the Australian Centre for the Moving Image (ACMI) lending collection (formerly the Cinimedia Access Collection) for more than 40,000 videos, 16mm films, CD-ROM and DVD titles. Lends only within Victoria to individuals and organisations. Membership fees apply.

National Film and Video Lending Collection
http://www.acmi.net.au
Click on the Collections link for the online catalogue of the General and Screen Studies collection of 16mm films and videos, formerly housed at the National Library in Canberra, now managed by ACMI Lending Collection in South Melbourne. Lends nationally to organisations and film societies. Does not lend to individuals. No membership fees, but freight charges apply.

ScreenSound Australia
http://www.screensound.gov.au
Search the Collections (National and ASEAN) of ScreenSound Australia (formerly the National Film and Sound Archive) listing over 360,000 items from Australia’s film, television, radio and recorded sound heritage. Some restrictions on access apply.

GUIDELINES ON ESSAY WRITING

1. THE ESSAY
The majority of assignments you will be required to write in Film Studies will be in essay form. These guidelines address the essentials of essay design and academic style in fairly general terms. For more detailed guidance on writing specifically on film, see David Bordwell and Kristin Thompson, Film Art: An Introduction, 5th edition (NY: McGraw-Hill), pp. 431-436.

An essay is not a mere presentation of facts. We not only want to find out how much you know; but also what you think and how you think. A good essay argues a case and supports it with evidence.

An unsatisfactory essay structure consists of: a first paragraph that restates the topic in other words; a middle essay that quotes from what other authorities have said, or from parts of the text that might be used to support a point of view on the topic, though no point of view is argued for; and a last paragraph that restates the topic in other words again.

It is better if you can find in the essay topic: a problem that requires solution; an issue which can be argued in more than one way; a point of view that is overstated unless other considerations are taken into account. The middle of the essay then becomes a marshalling of evidence: to find an solution to the problem; to weigh up arguments pro and con before giving a final judgement; to set out what can be said in defence of the topic statement but what, in view of competing formulations, would be a better definition of the case. If you conceive of your first paragraph as the proposal of a problem for solution, your last paragraph will become non-repetitive and easier to write.

2. THE ESSAY QUESTION
a) The instructional word “discuss”
“Discuss” means “examine by argument,” and it asks you to express your opinion about, or your point of view on, the idea that follows: e.g., “Discuss Renoir’s use of nature in The Rules of the Game.” In the context of a Film Studies essay, “discuss” does not mean “hold a leisurely conversation” or “toss about ideas that seem relevant”. Nor does it mean “provide a survey of all possible opinions about the course”. You are being asked to take a stand: to examine an idea, to formulate an opinion about it, and to support that opinion by a reasoned, coherent argument.

b) Other instructional words

Compare: examine similarities and differences.

Criticise: make a reasoned assessment (whether favourable or unfavourable)

Analyse: break the whole into parts so that you can interpret each part separately and examine internal relationships between parts, before reconsidering the whole.

Relate: describe connections.

Evaluate: analyse strengths and limitations, in order to pass a reasoned judgment.

c) The question

Having noted the instructional word, look carefully at the whole question: e.g., “Discuss Renoir’s use of nature in The Rules of the Game.” The question does not ask for a catalogue of natural imagery in The Rules of the Game: rather, it asks you to determine what use Renoir makes of nature — as an agent in the narrative, as a device for revealing character, as a means for creating atmosphere or as a source of imagery and recurrent motifs.

Your essay should be focused directly on the essay question. Read the question carefully, and read all of it. Do not simply seize on a few key words and use them as a launching pad for a general discussion of the text. The question should rather give you a basis for planning your essay structure.

d) The word limit

It is not there simply to tell you when to stop writing. A word limit forces you to be selective, to decide what you think are the most important issues, and to express your ideas as clearly and succinctly as possible. A 500-word essay may require less writing than a 2000-word essay, but it does not require less thought. Going substantially over the word limit indicates lack of an essay plan; falling well short of the essay limit indicates that not only forethought is lacking. You should have to plan carefully and write precisely to fit your argument into the word limit.

3. ESSAY DESIGN

Your essay will need an opening paragraph that is a deliberate beginning and not an accident: it should establish the character and tone of your argument, and its direction, telling the reader where you are going in the rest of your essay and why you want to go there. Your essay will need a substantial middle that defines and amplifies your argument, making it concrete and convincing. And your essay will
need a conclusion that feels like a conclusion and not as if you have run out of
steam: it should drive your point home, letting the reader know you have arrived,
and precisely where. As has been suggested, conceiving of the topic as
proposing a problem for solution (for the solution of which you will need to
assemble data) is a more promising approach than considering the topic as
indicating an area in which data needs to be assembled.

4. THE ARGUMENT
Your argument should not be based simply on personal taste or private belief but
on reasoned judgement. The substance of your argument should consist mainly
of evidence you provide to support your opinions or the approach you have taken.
In a Film Studies essay “evidence” usually takes two forms:

a) Examples from the film

You should instance specific episodes, scenes, sequences, shots or lines of
dialogue which support your ideas with concrete examples. When you refer to
the film, avoid merely paraphrasing the plotline, or merely quoting lengthy
passages of dialogue: summarise, criticise and relate. You should make clear
how the example supports your argument, why it is relevant, what interpretation
of the section of the film cited is suggested by your argument.

b) Use of authorities or critics

An authority or critic can provide persuasive support for an argument you have
already made (or are about to make). The critic’s opinion can only be a support,
ever a substitute for your own argument. You should enter into dialogue with
the critic’s theory or opinion; it should be placed within the structure of your own
argument. Some authorities you may find good reason to disagree with. Citing a
critical opinion which you are setting out to disprove valuably establishes your
essay’s credentials as an argument.

Whenever you make use of a critic, whether you quote the critic directly or simply
make use of his or her ideas, you must acknowledge the debt in a footnote.
Where you quote directly, all the words cited should be enclosed in quotation
marks. The borrowing should be introduced with an appropriate acknowledgment
and the context from which the borrowing has been drawn should be noted.
Consider this passage from Thomas M. Leitch, Find the Director and Other
Hitchcock Games, Athens: University of Georgia Press, 1991:

Although Rear Window has unmistakable similarities with Hitchcock’s forties films, its
more accepting view of society marks a dramatic change in the relation Hitchcock
establishes with his audience. Instead of inviting them to identify with an innocent hero
or heroine who is threatened by a hostile environment, a villainous double, or a
treacheryous intimate, Hitchcock makes their identification here far more equivocal,
since Jeff is anything but innocent. (Leitch 174)

This is a correct citation from the passage:

In Thomas M. Leitch’s view, where the typical protagonist of Hitchcock’s films of the
forties is an innocent “threatened by a hostile environment, a villainous double, or a
treacheryous intimate,” Rear Window presents us with a hero who “is anything but
innocent.” (Leitch 174)

When you make use of an authority’s ideas, even if you do not repeat him or her
verbatim, you should still acknowledge the source. The following paraphrase also sufficiently acknowledges a reliance on Leitch: “According to Thomas M. Leitch, the hero of Rear Window is a more morally questionable figure than any of Hitchcock’s protagonists of the forties (174).”

The brief note in brackets is sufficient to identify your exact source, as long as full details of the critical text are properly entered in your bibliography (see below, The Bibliography).

Simply placing a footnote at the close of your borrowing from a critic does not indicate where the borrowing (which might extend over many sentences) begins. This is why it is essential to mark the point at which your indebtedness begins with a phrase like “In Thomas M. Leitch’s view” and to mark the point of closure with a note. The following note does not adequately acknowledge indebtedness to Leitch:

Rear Window demands a very different response from viewers than Hitchcock’s films of the forties both because its view of society is more positive and its hero, conversely, “anything but innocent” (Leitch 174).

Acknowledging the critic by name at the beginning of the borrowing is more than simply a courtesy. Consulting critics and acknowledging them properly raises the level of scholarship of your essay. Students who fail to note adequately where they have drawn from their critical reading are falling into habits of plagiarism, and plagiarism is taken very seriously by the School of Language and Media and by the Faculty of Education and Arts (the Faculty plagiarism policy is set out at the end of this book).

5. THE BIBLIOGRAPHY

All assignments presented to the School should include a bibliography. Even if your bibliography includes no more than details of the video you have watched in order to write on a particular film, that information is of use to a marker. It informs the marker which version you have used, and it informs her or him that you have not consulted critical authorities.

You should list all the books and articles you have used in preparing an assignment, even if you have not quoted from them. Exceptions to this are a dictionary (though if you quote a dictionary’s definitions, you should name the dictionary in your essay) and the Bible (though if you quote from the Bible, you should cite book, chapter and verse in your essay).

Books and articles should be arranged alphabetically, by authors’ surnames.

Necessary publication details for a book are author, title, place of publication, publisher, date of publication and page number. Necessary publication details for an article are author, title of article, name of journal, volume number of journal, date of publication and page numbers.

Titles of films, books or periodicals may be either underlined (Citizen Kane, The Hitchcock Reader, Cinema Journal) or italicised (Citizen Kane, The Hitchcock Reader, Cinema Journal). The title of a journal article, a chapter or an essay from a book should be placed inside quotation marks.
An example of a book entry:


An example of an article in a book collection of articles:


An example of an article in a periodical:


An example of a film:

*Citizen Kane* (Orson Welles, 1941)

### 6 ESSAY PRESENTATION

Attach a cover sheet.

Fasten the pages of your essay together with a single staple in the upper left-hand corner. Do NOT place it in a folder of any kind.

- Student name:
- Course name and code:
- Lecturer’s name:
- Date due:
- Essay topic.

Please word-process or type assignments. Leave a wide left-hand margin for comments. Please double-space assignments, i.e., leave one line blank between each line of text.

A bibliography must be attached to every assignment (see previous section).

Give page numbers for the work(s) quoted. These should be keyed to your bibliography. If your essay is only about one work, or you have introduced the name of the author or critic you are discussing, you can simply enclose a page number in brackets: e.g., (206). If there is any doubt about the author or critic being referred to, include the author or critic’s surname: e.g., (Ellmann 103).

The recommended reference work to consult for further details of academic style is: Gibaldi, *MLA Handbook for Writers of Research Papers*. 