FILM 3020
The Australian Cinema
Semester 1, 2008
Course Outline

Course Co-ordinator: Dr Kelli Fuery
Room: GP 228, General Purpose Building
Ph: TBA
Fax: 02 4921 6933
Email: kelli.fuery@newcastle.edu.au
Consultation hours: Tuesdays and Thursdays by appointment

Course Overview
Semester Semester 1 - 2008
Unit Weighting 10
Teaching Methods Lecture
Film Screening

Brief Course Description
Examines the politics of representation - the way in which film as a fictional construct and an industrial product mediates collective memory and Australian identity. It will consider issues such as cultural difference and the effects of globalisation on the imagining and imaging of a 'national' community.

Contact Hours
Film Screening for 2 Hours per Week for 12 Weeks
Seminar for 2 Hours per Week for 13 Weeks
Film screening (laboratory)
Learning Materials/Texts

- FILM 3020 Course Reader

Course Objectives

Upon completion of this course students will be able to demonstrate:

- a comprehensive understanding of both ‘national cinema’ and its development within an Australian context.
- knowledge of the major theoretical positions and aesthetic debates in the area
- a critical understanding of the formation of identities, with specific emphasis on the politics of representation, in the landscape of Australian cinema.

Course Content

Topics include:

- film as a fictional construct and industrial product
- globalisation
- cultural difference
- the imagining and imaging of a ‘national’ community
- film and the construction of identities

Assessment Items

<table>
<thead>
<tr>
<th>Assessment Items</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Film Journal</td>
<td>Two Entries. 500 words each. Value 20%</td>
</tr>
<tr>
<td>Essays / Written Assignments</td>
<td>A 2,000-word essay, worth 50%</td>
</tr>
<tr>
<td>Projects</td>
<td>Library research project. Length 1,000 words. Value 30%</td>
</tr>
</tbody>
</table>

Assumed Knowledge

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

Callaghan Campus Timetable

**FILM3020**

**AUSTRALIAN CINEMA**

Enquiries: School of Humanities and Social Science

Semester 1 – 2008

<table>
<thead>
<tr>
<th>Session</th>
<th>Days</th>
<th>Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seminar</td>
<td>Tuesday</td>
<td>13:00 - 15:00</td>
<td>[SRLT1]</td>
</tr>
<tr>
<td>Film Screen</td>
<td>Tuesday</td>
<td>15:00 - 17:00</td>
<td>[SRLT1]</td>
</tr>
</tbody>
</table>

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 due 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 received in the Student Hub no later than ten working days prior the first date of the examination period.

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 2008
For semester 2 courses: 31 August 2008
For Trimester 1 courses: 18 February 2008
For Trimester 2 courses: 9 June 2008
For Trimester 3 courses: 22 September 2008
For Trimester 1 Singapore courses: 3 February 2008
For Trimester 2 Singapore courses: 25 May 2008

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 check or change your enrolment online, please refer to myHub - Self Service for Students

https://myhub.newcastle.edu.au

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.

The four Student Hubs are located at:

Callaghan campus

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

City Precinct

• City Hub & Information Common: University House, ground floor in combination with an Information Common for the City Precinct
Ourimbah campus

• Ourimbah Hub: Administration Building

Faculty websites

Faculty of Business and Law

Faculty of Education and Arts
http://www.newcastle.edu.au/faculty/education-arts/

Faculty of Engineering and Built Environment
http://www.newcastle.edu.au/faculty/engineering/

Faculty of Health
http://www.newcastle.edu.au/faculty/health/

Faculty of Science and Information Technology
http://www.newcastle.edu.au/faculty/science-it/

Contact details

Callaghan, City and Port Macquarie
Phone: 02 4921 5000
Email: EnquiryCentre@newcastle.edu.au

Ourimbah
Phone: 02 4348 4030
Email: EnquiryCentre@newcastle.edu.au

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

Deputy Dean of Students (Ourimbah)
Phone: 02 4348 4123
Fax: 02 4348 4145
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
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

FILM 3020 – The Australian Cinema

Important Additional Information

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 11 or 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/
- **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
  - Opposite Café Central, 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 available @ [www.blackboard.newcastle.edu.au/](http://www.blackboard.newcastle.edu.au/)

- **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)

**No Assignment Re-submission**

Students who have failed an assignment are not permitted to revise and resubmit it in this course. However, students are always welcome to contact their Tutor, Lecturer or Course Coordinator to make a consultation time to receive individual feedback on their assignments.

**Re-marks & Moderations**

A student may only request a re-mark of an assessment item before the final result - in the course to which the assessment item contributes - has been posted. If a final result in the course has been posted, the student must apply under ‘Procedures for Appeal Against a Final Result’ (Refer - [http://www.newcastle.edu.au/study/forms/](http://www.newcastle.edu.au/study/forms/)).

Students concerned at the mark given for an assessment item should first discuss the matter with the Course Coordinator. If subsequently requesting a re-mark, students should be aware that as a result of a re-mark the original mark may be increased or reduced. The case for a re-mark should be outlined in writing and submitted to the Course Coordinator, who determines whether a re-mark should be granted, taking into consideration all of the following:

1. whether the student had discussed the matter with the Course Coordinator
2. the case put forward by the student for a re-mark
3. the weighting of the assessment item and its potential impact on the student’s final mark or grade
4. the time required to undertake the re-mark
5. the number of original markers, that is,
   a) whether there was a single marker, or
   b) if there was more than one marker whether there was agreement or disagreement on the marks awarded.
A re-mark may also be initiated at the request of the Course Coordinator, the Head of School, the School Assessment Committee, the Faculty Progress and Appeals Committee or the Pro Vice-Chancellor. Re-marks may be undertaken by:

1. the original marker; or
2. an alternate internal marker; or
3. an alternate external marker (usually as a consequence of a grievance procedure).

Moderation may be applied when there is a major discrepancy (or perceived discrepancy) between:

1. the content of the course as against the content or nature of the assessment item(s)
2. the content or nature of the assessment item(s) as against those set out in the Course Outline
3. the marks given by a particular examiner and those given by another in the same course
4. the results in a particular course and the results in other courses undertaken by the same students.

For further detail on this University policy refer - 'Re-marks and Moderations - Procedure 000769' available @ http://www.newcastle.edu.au/policylibrary/000769.html

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 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). For further information on referencing and general study skills refer - ‘Infoskills’ available @ www.newcastle.edu.au/services/library/tutorials/infoskills/index.html

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 is available @ http://www.newcastle.edu.au/currentstudents/index.html

Online Tutorial Registration:

Students are required to enrol in the Lecture and a specific Tutorial time for this course via the Online Registration system. Refer - http://studinfo1.newcastle.edu.au/rego/stud_choose_login.cfm

NB: Registrations close at the end of week 2 of semester.

Studentmail and Blackboard: Refer - 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.

**Important Additional Information**

Details about the following topics are available on your course Blackboard site (where relevant). Refer - [www.blackboard.newcastle.edu.au/](http://www.blackboard.newcastle.edu.au/)

- Written Assignment Presentation and Submission Details
- Online copy submission to Turnitin
- Penalties for Late Assignments
- Special Circumstances
- No Assignment Re-submission
- Re-marks & Moderations
- Return of Assignments
- Preferred Referencing Style
- Student Representatives
- Student Communication
- Essential Online Information for Students

<table>
<thead>
<tr>
<th>Grading Guide</th>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>49% or less</td>
<td>Fail (FF)</td>
<td>An unacceptable effort, including non-completion. The student has not understood the basic principles of the subject matter and/or has been unable 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.</td>
</tr>
<tr>
<td>50% to 64%</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>
</tr>
<tr>
<td>65% to 74%</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>
</tr>
<tr>
<td>75% to 84%</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>
</tr>
<tr>
<td>85% upwards</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>
</tr>
</tbody>
</table>
Assessment Details

Film Journal

Length: 500 words
Weight: 20%
Due: Week 7/ Week 13

Marking Criteria:
You are required to submit two journal entries via separate instalment.
First Instalment due Week 7
Second Instalment due Week 13

Each journal entry must be no less than 350 words. The aim of each journal entry is to illustrate your critical interpretation of films that you have viewed during the course. Only films that have been screened within the course must be referred to. Preparation for the journal can come from weekly discussions and personal research.

The journal will demonstrate the growth of your analytic ability. You submit two instalments containing 10 weeks’ worth of material in total.

The journals are NOT intended to be descriptions or narrative outlines of films. You will be marked down if these form your journal entry.

Library Research Exercise

Length: 1 000 – 1500 words
Weight: 30%
Due: Tuesday 4pm Week 10

Marking Criteria:
By mid-way through the course you should have clear ideas about the areas of Australian cinema that interests you the most. This assessment is designed to help you refine your analytic skills and develop them for the Major Essay.

You will need to select a genre within Australian cinema and hand in a written account in the form of an ‘annotated bibliography’. This annotated bibliography involves the listing of your reading material (with complete biographical 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

Try to avoid non-peer reviewed Internet sites or magazines. Only provide the annotated summary descriptions for the major research and academic material you read. However, you must list all sources referred to or referenced.

There is no need to formulate critique for this exercise. The aim here is for you to summarise concisely the article/book/report and locate its significance for your chosen topic area.

Major Essay

Length: 2000 wds
Weighting: 50%
Due: Week 13 Friday 5pm

Questions will be handed out in Week 11. We will spend time going over guidelines for essay writing in this week, discussing essay questions, essay design, argument and bibliography.
In this assessment you are required to construct a solid analysis of the material you have been presented with during the course as well as show initiative. This means referring to texts outside of those listed in the required reading/screening categories.

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Lecture Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>19/02/2008</td>
<td>What is Australian Cinema?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Screening: None</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Reading: None</td>
</tr>
<tr>
<td>2</td>
<td>26/02/2008</td>
<td>European Visions – the Noble Savage and the Alien Landscape</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Screening: <em>Walkabout</em> (Nicholas Roeg 1972)</td>
</tr>
<tr>
<td>3</td>
<td>4/03/2008</td>
<td>European Visions, Interrupted – the Haunted City</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Screening: <em>The Last Wave</em> (Peter Weir 1977)</td>
</tr>
<tr>
<td>4</td>
<td>11/03/2008</td>
<td>‘Stories of Our Own’ – National Cinema and Nationalism</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Screening: <em>Newsfront</em> (Phillip Noyce 1978)</td>
</tr>
<tr>
<td>5</td>
<td>18/03/2008</td>
<td>Selling Australian – A Post-Apocalyptic Landscape</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Screening: <em>Mad Max</em> (George Miller, 1979)</td>
</tr>
<tr>
<td>6</td>
<td>25/03/2008</td>
<td>Reconciliatory Vision After Mabo – the Backtrack</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Screening: <em>The Tracker</em> (Rolf De Heer 2002)</td>
</tr>
<tr>
<td>7</td>
<td>1/04/2008</td>
<td>In the Suburbs – The ‘Battlers’ vs. the ‘Big End of Town’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Screening: <em>Muriel’s Wedding</em> (PJ Hogan 1994)</td>
</tr>
<tr>
<td>8</td>
<td>8/04/2008</td>
<td>In the Suburbs, Darkly – Violent Masculinity and a Failed Nation</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Screening: <em>The Boys</em> (Rowan Woods 1998)</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Mid-Semester Recess</strong>: Monday 14 April to Friday 25 April 2008</td>
</tr>
<tr>
<td>9</td>
<td>29/04/2008</td>
<td>In the Alien Suburbs – The ‘Otherising’ Gaze of the New Australians</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Screening: <em>Floating Life</em> (Clara Law 1996)</td>
</tr>
<tr>
<td>10</td>
<td>6/05/2008</td>
<td>The City &amp; The Mountains – Existential Drama &amp; Urban Elites</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Screening: <em>Lantana</em> (Ray Lawrence 2001)</td>
</tr>
<tr>
<td>11</td>
<td>13/05/2008</td>
<td>The City &amp; Identity – Contested Ethnicity &amp; Sexuality</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Screening: <em>Head On</em> (Ana Kokkinos 1998)</td>
</tr>
<tr>
<td>12</td>
<td>20/05/2008</td>
<td>Escaping History – Absent &amp; Fantastic Nations</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Screening: <em>Beneath Clouds</em> (Iven Sen 2002)</td>
</tr>
<tr>
<td>13</td>
<td>27/05/2008</td>
<td>Documenting the Margins – The Losers of ‘Reform’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Screening: <em>The Finished People</em> (Khoa Do 2003)</td>
</tr>
</tbody>
</table>

**Examination period**: Tuesday 10 June to Friday 27 June 2008
Course Content – Week by Week

Week 1: Introduction – What is Australian Cinema?

Week 2: Europeans Visions – the Noble Savage and the Alien Landscape

Screening: *Walkabout* (Nicholas Roeg, 1972)

Required Reading:

Kelly, Justine ‘Walkabout’, *Senses of Cinema* 13, April-May 2001
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: European Visions, Interrupted – the Haunted City

Screening: *The Last Wave* (Peter Weir 1977)

Required Readings:

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

Recommended Reading:
- O'Regan, Tom ‘Australian Films in the 70s: The Ocker and the Quality Film’

Week 4: ‘Stories of Our Own’ – National Cinema and Nationalism

Screening: *Newsfront* (Phillip Noyce, 1978)

Required Reading:
- Miller, Toby, ‘Screening the Nation: Rethinking Options’, *Cinema Journal* 38, no. 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, 1982); Crocodile Dundee (Peter Faiman, 1986); Hunt Angels (Alec Morgan, 2006)

**Recommended Reading:**
Tom O'Regan, *Australian National Cinema*, chapters 1 & 2.

**Week 5: Selling Australia – A Post-Apocalyptic Landscape**

**Screening:** Mad Max (George Miller, 1979)

**Required Reading:**

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:**
Turner, Graeme ‘Looking to America’ in *Making It National: Nationalism and Australian Popular Culture*

Morris, Meaghan, ‘Tooth and Claw: Tales of Survival’ in *The Pirate’s Fiancée: Feminism, Reading, Postmodernism*

**Week 6: Reconciliatory Visions After Mabo – the Backtrack**

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

**Required Reading:**
*Australian Cinema After Mabo* Chapters 1, 4 and 10 [pages 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: Essay on Australian Reconciliation*

**Week 7: In the Suburbs – The ‘Battlers’ vs. the ‘Big End of Town’**

- 1st FILM JOURNAL INSTALLMENT DUE -

**Screening:** Muriel’s Wedding (PJ Hogan, 1994)

**Required Reading:**

*Australian Cinema After Mabo* Chapter 7

McKenzie Wark, ‘Screening Suburbia’, *Contemporary Australian Cinema – a Symposium* (Fiona Villella, ed.), *Senses of Cinema* no. 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); The Castle (Rob Sitch, 1997)
**Recommended Reading:**
*Australian Cinema After Mabo*, Chapter 3

**Week 8: In the Suburbs. Darkly – Violent Masculinity and a Failed Nation**

**Screening:** *The Boys* (Rowan Woods, 1998)

**Required Reading:**
http://www.sensesofcinema.com/contents/00/9/symposium.html

Tony Mitchell, ‘Minimalist Menace: The Necks Score The Boys’, *Screening The Past*, no. 18, July 2005

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

**Recommended Reading:**

**Week 9: In the Alien Suburbs: The ‘Otherising’ Gaze of the New Australians**

**Screening:** *Floating Life* (Clara Law, 1996)

**Required 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:**
Felicity Collins ‘Bringing the Ancestors Home: Dislocating White Masculinity in Floating Life, Radiance and Vacant Possession’ in *Twin Peaks*, Deb Verhoven ed.

Dian Li, Clara Law
http://www.sensesofcinema.com/contents/directors/03/law.html

**Week 10: The City and The Mountains – Existential Drama & Urban Elites**

-RESEARCH EXERCISE DUE-

**Screening:** *Lantana* (Ray Lawrence, 2001)

**Required Reading:**
*Australian Cinema After Mabo* Chapter 2

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

**Recommended Reading:**
M. Dillon, ‘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
Week 11: The City and Identity – Contested Ethnicity and Sexuality

Screening: Head On (Ana Kokkinos, 1998)

Required Reading:
http://www.sensesofcinema.com/contents/00/9/symposium.html

Australian Cinema After Mabo Chapter 9

Recommended Films
The Adventures of Priscilla Queen of the Desert (Stephen Elliot, 1994)
Looking For Alibrandi (Kate Woods, 2000); The Wog Boy (Aleski 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’, http://www.sensesofcinema.com/contents/00/1/greek.html

Week 12: Escaping History – Absent and Fantastic Nations

Screening: Beneath Clouds (Iven Sen, 2002)

Required Reading:
Marcia Langton, ‘Well I heard it on the radio and I saw it on the Television…’, Woolloomooloo: AFC 1993

Australian Cinema After Mabo, chapter 5

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

Recommended reading:
http://www.sensesofcinema.com/contents/02/20/kandahar.html

Week 13: Documenting the Margins – The Losers of ‘Reform’

- SECOND FILM JOURNAL INSTALMENT DUE – (Tuesday 5pm)

 Screening: The Finished People (Khoa Do, 2003)

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

- MAJOR ESSAY DUE – (Friday 5pm)
Select Bibliography

Australian Film Commission (AFC), 1986, *Film Assistance: Future Options*
Baxter, John, (1970) *Australian Cinema*
Baxter, John, (1986) *Filmstruck: Australia at the Movies*
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 Fred 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*
Dermody, Susan and Elizabeth Jacka (1987) *The Screening of Australia, vol 1: Anatomy of a Film Industry*
Dermody, Susan and Elizabeth Jacka (1988b) *The Imaginary Industry: Australian Film in the late 80’s.*
Film Finance Corporation Review Committee (1992) *Review of Film Financing through the Australian Film Finance Corporation (FFC). Review of the Australian Film Commission’s Special Production Fund*. North Sydney: FFC, AFC
Gibson, Ross (1992) *South of the West*
Hall, Ken G. (1980) *Australian Film: The Inside Story*. Sydney

Hamilton, Peter and Sue Matthews, *American Dreams: Australian Movies*


Jennings, Karen (1993) *Sites of Difference: Cinematic Representations of Aboriginality and Gender*

Jones, Ross (1991) *Cut! Protection of Australia’s Film and Television Industries*

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*

McFarlane, Brian 1987 *Australian Cinema 1970-1985*

Moore, Tony (2005) *The Barry McKenzie Films*

Moran, Albert (ed.) (1994) *Film Policy: An Australian Reader*

Moran, Albert and Tom O’Regan eds. (1995) *An Australian Film Reader*

Moran, Albert and Tom O’Regan eds. (1989) *The Australian Screen*


Murray, Scott ed. (1988) *Back of Beyond: Discovering Australian Film and Television*


Murray Scott ed. 1994 *Australian Cinema*


Nowra, Louis (2002) *Walkabout*

Pike, A. & R. Cooper, *Australian Film, 1990-1977: A Guide to Feature Film Production*

Reid, Mary Anne (1993) *Long Shots to Favourites: Australian Cinema Successes in the 90s*. Sydney: AFC

Stratton, David (1980) *The Last New Wave: The Australian Film Revival*

Stratton, David (1990) *The Avocado Plantation: Boom and Bust in the Australian Film Industry*


**Useful Links**


**Federal Government Organisations**

Australian Communications and Media Authority (ACMA).


Australian Broadcasting Corporation (ABC)

http://www.abc.net.au/

Australian Film Commission (AFC)

Australian Film Television and Radio School (AFTRS)
http://www.aftrs.edu.au

Australia Council
The Australia Council is the primary Federal Government funding and advisory body for the arts. It is a Commonwealth statutory authority created under the Australia Council Act 1975.

The Department of Communications, Information Technology and the Arts

Film Australia
http://www.filmaust.com.au

Australian Film Finance Corporation (FFC)
The Australian Film Finance Corporation is Australia's major film funding body.

The National Library of Australia

Office of Film and Literature Classification (OFLC)
http://www.oflc.gov.au

Websites:
Some websites that support and provide information about the Australian Film Industry:
http://www.australianscreen.com.au
http://www.infilm.com.au
(This is a compilation of Australian Films assembled by students at Murdoch University, Western Australia)
(This is their home page)

In Film Australia
In Film Australia, created in 1997, is one of Australia’s most reputable online film sources. Edited by Luke Buckmaster, it reviews films that have been released for Australian viewing. There is a separate section for reviews of Australian films. The reviews are generally quite in depth and give each film a rating out of five stars. The usual production information for the film is there, as is the Australian release date. Recommended.

Australian film organisations
Australian Film Institute
Australian Film Commission
Film Australia
Australian Centre for the Moving Image
ATOM: Australian Teachers of Media
Australian Film, Television and Radio School
Office of Film and Literature Classification
Australian Filmmakers Online
Australia Council for the Arts

Australian film journals
Electronic/online journals
Australian screen education
Continuum: the Australian journal of media and cultural studies
Metro
RealTime/Onscreen
Screen education
Senses of Cinema

Print/Paper Journals
Australian screen education
Cinema papers
Continuum: the Australian journal of media and cultural studies
Media information Australia
Media international Australia
Media international Australia, incorporating Culture & policy
Metro (Melbourne. Association of Teachers of Film and Video)
Metro education
Screen education

Australian film databases and websites
AUSTLIT
Australian public affairs - full text: APA-FT
APAIS (Australian Public Affairs Information Service)
Australian Film Commission resources
film.org.au: the best in Australian film
Screen Network Australia (SNA)
OzFilm: Australian film in the Reading Room
FILMNET