ARTS2062 Australian Cinema

Aussie films are dull & samey?
THINK AGAIN!

"We like to believe that our local filmmakers 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."

Associate Professor Jane Mills
jane.mills@unsw.edu.au
9385 8529

ARTS2062

Australian Cinema

Semester Two // 2018

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Jane Mills	jane.mills@unsw.edu.au	Please email Jane to make an appointment	Robert Webster	9385 8529

School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: sam@unsw.edu.au

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

The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the attendance protocols in the Faculty of Arts and Social Sciences: https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

Academic Information

For essential student information relating to: 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 academic information,
see https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

Course Details

Credit Points 6

Summary of the Course

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

This course traces the emergence and significance of Australian cinema culture. You will study the development of the Australian film industry, including analysis of the economic, social and political factors and the myths which have shaped the industry. You will also study the role of the Australian screen in shaping the experience of modern Australia and its place in the world. The course also explores a range of mainstream and non-mainstream forms of audio-visual production in Australia. The topics, films and critical texts have all been selected to encourage the study of a wide range of Australia's national cinema.

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

1. Identify some of the historical, economic, social and cultural contexts of Australian cinema
2. Evaluate the place of Australian cinema in relation to Hollywood, regional, and other national cinemas
3. Appreciate the diversity of Australian national cinema and television

Teaching Strategies

The course will be taught using a combination of lectures, screenings, class discussion, group research and presentation, individual research and writing. The teaching approach allows students to expand their 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. The topics, films and critical texts have all been selected to encourage the study of a wide range of Australia's national cinema.

Assessment

For complete details of Assessment Tasks, please see Moodle.
You must use the Oxford (footnote/bibliography) reference style for all assessment tasks:
In-class presentations start in week 3.

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Major essay	50%	30/09/2018 11:59 PM	1,2,3
In-class presentation	35%	Not Applicable	1,2,3
Critical review/class preparation	15%	Not Applicable	1,2,3

Assessment Details

Assessment 1: Major essay

Start date: Not Applicable

Length: 2250-2500 words including the title and abstract but excluding footnotes and bibliography.

Details: 2250-2500 words. This is the final assessment task for attendance purposes.Written feedback provided.

Additional details:

Submission: By 12:00 pm (midnight) on Sunday 30 September via Turnitin on Moodle.
This major research essay or major research film festival program should demonstrate your wide reading, good research skills and rigorous critical analysis. You are expected to reference the relevant prescribed readings as well as at least three other academic texts. For both forms of this assessment task you must not choose a film or topic that you discussed in your in-class presentation. You will use the Oxofrd (footnoting) referencing system for this Assessment Task.

Either

Essay (2250-2500 words plus bibliography & filmography). You will choose an Australian filmmaker relating to one of the topics listed below to discuss how their film (or films) addresses the 'outward-lookingness' or 'messiness' of Australian cinema - either by supporting this notion or by disavowing it. You may choose a filmmaker in any key creative role, e.g. director, cinematographer, editor, designer, etc. You may include stills from the film you discuss but these do not replace the number of words required.You will include a complete bibliography and filmography of all written and audio-visual texts referenced, using the Oxford referencing style. You must choose a topic and filmmaker other than the one you discussed in your presentation. You will write a title and an abstract for your essay that will be discussed in the week 9 consultation. There are some helpful tips on essay writing at https://student.unsw.edu.au/essay-writing-basics

or

Curated Film Festival Program (2250-2500 words plus bibliography & filmography)**:** Your assignment can take the form of a weekend program of 5 films for a weekend film festival of Australian cinema. As the curator of this Festival, you will choose a topic from the list below and select films that relate to this topic and to Australia's 'outward-looking' or 'messy' national cinema. Your written assignment will include an abstract and an introduction explaining the theme; it will also include and program notes on each individual film explaining how it relates to the topic. You will reference at least three written texts in addition to any of the relevant prescribed readings. You may include stills from the films you select but these do not replace the number of words required. You will include a complete bibliography and filmography of all written and audio-visual texts referenced, using the Oxford referencing style. You must choose a topic/film/filmmaker other than the one you discussed in your presentation You will write a title and an abstract for your essay that will be discussed in the week 9 consultation.

Topics:

- Genre in Australian cinema
- Classic Australian films
- The Australian film canon
- Australian screen stereotypes and myths
- First Nation cinema
- Intercultural cinema
- Multicultural cinema
- Transnational Australian cinema
- The outsider filmmaker
- Colonial/post-colonial Australian cinema
- The relationship with another cinema, eg Hollywood, European, British, Asian cinema
- Location: outback/suburbia/city/coast
- Other (in consultation and with written agreement from Jane)

Assessment Criteria

- Capacity to develop a clear and original argument that is well supported by analysis of films and scholarly references, including at least three academic written texts in addition to the prescribed readings.
- Demonstrated close viewing of relevant films through a detailed analysis or interpretation of the film(s) 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.
- Demonstrated knowledge of a substantial amount of critical scholarship related to the topic.
- Presentation of the assignment in a coherent and intelligible manner with consistent and accurate use of scholarly referencing.

Referencing. You are required to use the Oxford referencing style throughout this course. Please remember that if you quote or paraphrase a source and don't include the in-text citation or the reference, this is **plagiarism** which is a serious academic misdemeanour.

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

Assessment 2: In-class presentation

Start date: presentations will start in week 3

Length: 20 or 30 mins (depending on group numbers) + 10 mins discussion

Details: In-class presentation in groups of 2-3 for 20-30 minutes plus 10 minutes of discussion. Feedback will be given in the week after each presentation.Oral feedback provided in-class and written feedback.

Additional details:

Task 2. In-class presentation in pairs or threes + individual critique. Value 35%
Submission: You will be assigned a group, topic and week in which to deliver.

Starting in week 3, each group of 2 or 3 will choose a film *other* than one shown in full in the lecture to discuss the following: how the film relates to that week's topic and reading; what the film you have chosen can tell us about the Australian national cinema; and how it relates to the idea of Australian cinema's "outwardlookingness" and "messiness". You may of course refer to any of the films shown on the course and to other films in addition to the one you have selected. You will refer to at least **two** relevant academic written texts in addition to the week's prescribed reading. A list of the weekly topics is listed below. You will need to pay attention to the fact that you will likely be discussing a film that other students have not seen. The 20-minute (for a pair) or 30-minute (for three) presentations will be followed by a 10-minute discussion led by the presenters who will devise imaginative ways of engaging the class in discussion. One member of the group must send a copy of the slides and references to jane.mills@unsw.edu.au in the tutorial.

By 9:00 am on the Friday immediately after your presentation, you will submit an **individual reflective critique** (no longer than one page) via Turnitin on Moodle. In this you will reflect on the overall group presentation and on your own individual contribution and provide a complete reference list of all written and film texts used in the class presentation using the Oxford (footnoting) referencing system. Do not simply outline the content of the overall presentation or your own contribution. You must *not* copy the references from each other - that way, mistakes simply get replicated. Your reflective critique should discuss: i) what you set out to achieve and if you achieved it; ii) what you consider was done well; iii) what could have been done better or differently; iv) the grade mark (out of 10) you believe the presentation merits; v) the grade mark (out of 10) you think your contribution deserves. For your individual reflective critique please read these notes: https://student.unsw.edu.au/reflective-writing

Topics from which to choose an Australian film as an example to discuss in your presentation starting in week 3:

Week 3: The Australian classic and the canon: what makes a classic, who decides the canon?

Week 4: Australian cinema after Mabo

Week 5: Have non-Australian filmmakers or other national cinemas contributed anything of significance to Australia's national cinema?

Week 6: First Nation cinema and its relationship to the national cinema

Week 7: Film criticism and Australian multicultural cinema.

Week 8: Has Australian cinema successfully represented its colonial past?

Week 9: No presentations this week

Week 10: Have Australian filmmakers contributed anything distinctly Australian to genre cinema?

Week 11: What are the key characteristics of Australia's national cinema?

Week 12: tba

1. **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 creatively design 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.

Referencing: You are required to use the Oxford referencing style throughout this course

NOTE: By the week 2 tutorial, all groups must have agreed on some basic ground rules or 'terms of agreement'. These can be expected to include:

- When, where and how often you should all meet;
- who does what, when and how much time each spends;
- what to do if a member doesn't turn up or doesn't pull their weight;
- when to do the final run-through or rehearsal;
- the responsibility of group members to contact me if the group runs into difficulties,

If speaking without notes isn't your best skill, then please use notes. You will probably have to work that bit harder at making eye contact (which helps communication). It will help you to rehearse your presentation more than once and to mark in your notes when to look up, and when to take a pause and make eye contact with the class. There are useful tips on oral presentations at https://student.unsw.edu.au/support-oral-presentations

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

Assessment 3: Critical review/class preparation

Start date: Not Applicable

Length: 300-350 words

Details: Students need to write a 300-350 word critical review on the prescribed readings and bring a hard copy of this to the tutorial each week. Reviews will be collected and graded 3 times during semester in unspecified weeks. No late work will be accepted, and if you miss the class without a documented, acceptable reason you will receive 0% for the notes for that week. Students will receive written feedback and a grade for your first submission and a rubric and grade for the other two critical reviews. All three submissions are of equal weight.

Additional details:

Please check details of this assessment task in Moodle.

Task 3: Critical review/class preparation. 15%. Submission: you will write a weekly critical review of the main readings, 2 of which you will be asked to submit on Moodle via Turnitin in your tutorial in unspecified weeks.

You need to prepare in advance for the lecture, screening and tutorial by writing a 300-350 word critical review of the prescribed reading. In two unspecified weeks you will be required to submit your critical review to Moodle via Turnitin in your tutorial. You will receive general feedback orally in class and individual written feedback and a grade for the first submission and a grade for the second. Both submissions are of equal weight. To successfully complete this task you must submit both reviews in the weeks when required.

For information about how to write a critical review please read "Writing a Critical Review" on the UNSW Academic Skills site at: https://student.unsw.edu.au/writing-critical-review For a sample, or template, for your critical review you may find the example for the "Annotated Bibliography" easier to understand than the one on the "Writing a Critical Review" page. So, I suggest you read the advice and tips about writing a critical review but use the example for an annotated bibliography entry as your model or guide to writing your weekly critical review - see https://student.unsw.edu.au/annotated-bibliography. If this is the slightest bit confusing, please ask me. **Referencing:** You are required to use the Oxford referencing style throughout this course

Assessment criteria

- Demonstrated knowledge & understanding of the text
- Quality of critical analysis
- Demonstrated understanding of the text's relationship to the topic/theme(s) of the course
- Expression, spelling, punctuation, referencing (Oxford footnoting style), etc.

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

Late Assessment Penalties

Students are responsible for the submission of assessment tasks by the required dates and times. Depending of the extent of delay in the submission of an assessment task past the due date and time, one of the following late penalties will apply unless special consideration or a blanket extension due to a technical outage is granted. For the purpose of late penalty calculation, a 'day' is deemed to be each 24-hour period (or part thereof) past the stipulated deadline for submission.

- **Work submitted less than 10 days after the stipulated deadline** is subject to a deduction of 5% of the total awardable mark from the mark that would have been achieved if not for the penalty for every day past the stipulated deadline for submission. That is, a student who submits an assignment with a stipulated deadline of 4:00pm on 13 May 2016 at 4:10pm on 14 May 2016 will incur a deduction of 10%.

Task with a non–percentage mark

If the task is marked out of 25, then late submission will attract a penalty of a deduction of 1.25 from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The total possible mark for the essay is 25. The essay receives a mark of 17. The student's mark is therefore 17 – [25 (0.05 x 3)] = 13.25

Task with a percentage mark

If the task is marked out of 100%, then late submission will attract a penalty of a deduction of 5% from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The essay is marked out of 100%. The essay receives a mark of 68. The student's mark is therefore 68 – 15 = 53

- **Work submitted 10 to 19 days after the stipulated deadline** will be assessed and feedback provided but a mark of zero will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component (hurdle requirement), a student will be deemed to have met that requirement;
- **Work submitted 20 or more days after the stipulated deadline** will not be accepted for assessment and will receive no feedback, mark or grade. If the assessment task is a compulsory component of the course a student will receive an Unsatisfactory Fail (UF) grade as a result of unsatisfactory performance in an essential component of the course.

This information is also available at:

https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

* Prevent you from completing a course requirement,

* Keep you from attending an assessable activity,

* Stop you submitting assessable work for a course,

* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including "When to Apply", "How to Apply" and "Supporting Documentation" please refer to the Special Consideration website:
https://student.unsw.edu.au/special-consideration

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

Copying: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

Inappropriate paraphrasing: Changing a few words and phrases while mostly retaining the original structure and/or progression of ideas of the original, and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices:

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

Individual assistance is available on request from The Learning Centre (http://www.lc.unsw.edu.au/). Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

UNSW Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose
- better manage your time

- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW. (http://subjectguides.library.unsw.edu.au/elise/aboutelise)

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 23 July - 29 July	Lecture	Introduction to Australia's National Cinema: "A Messy Affair" **Lecture, screening and tutorials start this week.**
	Screening	*Cause An Effect* (Heath Ledger 2010) 3' 31" *David Stratton: A Cinematic Life* (Sally Aitken, 2017) 1" 37"
	Reading	Tom O'Regan, ch. 3. 'A National Cinema' in *Australian National Cinema*, London: Routledge, 1996, pp. 45-76. [UNSW library: online]
Week 2: 30 July - 5 August	Lecture	Australia's 'outward-looking' national cinema
	Screening	*Birthday Boy* (Sejong Park, 2004) 10" *Head On* (Ana Kokkinos, 1998) 1' 44"
	Reading	Ben Goldsmith, 'Outward-looking Australian cinema', *Studies in Australasian Cinema,* vol 4 (3), 2010, pp. 199-214. [UNSW library: online] Elizabeth Avram.'Finding Australian National Cinema in Nemo', *Metro Magazine.* 22, 2005, pp. 22-28 [UNSW library: online]
Week 3: 6 August - 12 August	Lecture	Nation, Canon, Classic.
	Screening	*Jedda* (Charles Chauvel 1955) 1' 41" *Night Cries: A Rural Tragedy*(Tracey Moffatt 1989) 19"
	Reading	Stuart Cunningham, 'Charles Chauvel, the last decade', *Continuum,* 1:1, 1988, pp. 26-46.[UNSW library: online]
Week 4: 13 August - 19 August	Lecture	Intercultural filmmaking in Australia Today
	Screening	*Miro* (Victoria Wharfe McIntyre 2016). 23" *Miro Behind the Scenes* (Victoria Wharfe McIntyre, 2016) 12" *One Night the Moon*(Rachel Perkins, 2001) 57"
	Reading	Cunningham, S. 1988, 'Charles Chauvel, the last decade', *Continuum*, 1:1, pp. 26-46 [Library: online]. Williams, D. 2015, 'Night cries: A rural tragedy', *Metro Magazine: Media & Education Magazine*, no. 183, pp. 100-109. [Library: Online]
Week 5: 20 August - 26 August	Lecture	The Outsider's Perspective
	Screening	*Let's Dance* (David Mallet, 1983) + W*ake in Fright* (Ted Kotcheff 1971) *or* *They're a Queer Mob* (Michael Powell, 1966)

		or *Walkabout* (Nic Roeg 1971). (Students choose 1 of these immediately after the lecture)
	Reading	Jeanette Hoorn, 'Michael Powell's *They're a Weird Mob*', *Continuum,*17.2, 2003: 159-176 [UNSW library: online] Louis Nowra, *Walkabout.* Sydney: Currency Press & NFSA, 2003, pp. 3-11; 64-71. Jennings, K, 2009, 'Home Truths: Revisiting *Wake in Fright*,' *The Monthly.* https://www.themonthly.com.au/issue/2009/july/1342411267/kate-jennings/home-truths Louis Nowra, *Walkabout*, Currency Press & ScreenSound Australia, 2003, pp. 1-11; 64-71
Week 6: 27 August - 2 September	Lecture	First Nation Cinema
	Screening	*Toomelah* (Ivan Sen 2011) 1' 46"
	Reading	Jane Mills, 'Representations and Hybridizations in First Nation Cinema: Change and Newness by Fusion' in Adrian Danks, Stephen Gaunson & Peter C. Kunze (eds), *American-Australian Cinema: Transnational Connections*. London: Palgrave MacMillan, 2018, pp 67-90. [UNSW library: online]
Week 7: 3 September - 9 September	Lecture	Reviewing and criticism
	Screening	*My Tehran for Sale* (Granaz Moussavi, 2009) 1' 41"
	Reading	O'Regan, T. & Walmsley-Evans, H., 2015, 'Towards a History of Australian Film Criticism', *Screening the Past.* http://www.screeningthepast.com/2015/06/towards-a-history-of-australian-film-criticism/
Week 8: 10 September - 16 September	Lecture	Screening Australian Colonialism
	Screening	*The Proposition* (John Hillcoat 2005) 1' 44"
	Tutorial	Felicity Collins,'History, Myth and Allegory in Australian Cinema' Felicity Collins, *Trames*, 2008, 12(62/57), 3, 276–286 [UNSW library: online]
Week 9: 17 September - 23 September	Lecture	*There will be no lecture, screening, tutorial or prescribed reading this week. Instead, students will have 10-15 minute consultations in small groups of 2 or 3 at the times when the lecture, screening & tutorials would normally have taken place. You must come to your consultation prepared with the title, film.filmmaker and an abstract for your forthcoming Major Research Essay or Major*

		Research Film Festival Program. You will be assigned a time. The consultations will take place in Jane's office: 231V, level 2, Robert Webster Building. Enter through glass doors opposite the lift.
Week 10: 1 October - 7 October	Lecture	Genre 1 : Horror Downunder
	Screening	*Cargo* (Ben Howling & Yolanda Ramke, 2013) 7" *The Babadook* (Jennifer Kent, 2014) 1' 33"
	Reading	Amanda Howell, 'Haunted Art House: *The Babadook* and International Art Cinema Horror' in Mark David Ryan & Ben Goldsmith (eds) *Australian Screen in the 2000s*, London: Palgrave Macmillan, Cham. 2017, pp 119-139. [UNSW library: online]
Week 11: 8 October - 14 October	Lecture	Genre 2: Australian exploitation movies At this lecture you are invited to nominate an Australian film that illustrates the key themes of the course. The film that wins the vote will be screened next week.
	Screening	*Terror Nullius* (Soda_Jerk 2017) 54" *Not Quite Hollywood: The Wild, Untold Story of Ozploitation!*
	Reading	Mark David Ryan 'Towards an understanding of Australian genre cinema and entertainment: Beyond the limitations of 'Ozploitation' discourse', *Continuum*, 2010, 24:6, pp. 843-854 [UNSW library: online]
Week 12: 15 October - 21 October	Lecture	Australian National Cinema: is it 'outward-looking' and 'messy'? Is it even 'national'?
	Screening	The film this week will have been chosen by the class in the previous week.

Resources

Prescribed Resources

For films and readings, please see schedule in this Course Outline. This information is also on Moodle.

Recommended Resources

Please see Moodle for information about on-line links to useful reources and for writen articles, chapter and books,

Course Evaluation and Development

Half-way though the semester I shall ask you to fill in a short (3-minute) survey about what you have learned so far, what you most like about the course and what you are unsure about and want to leanrn more. I aim to address any gaps in your knowledge in the remaining classes or by directing you to the appropriate resources.

In week 9 you will have scheduled consultation with Jane (Webster Building, Room 231V) instead of a lecture, screening and tutorial. At this consultation you are expected to discuss your plans for your major research Assessment Task that is due to be submitted at the very end of week 10. You must prepare for your consultation and bring with you the essay or film festival title, details of the film(s) and filmmakers you have chosen, and a short abstract (approx 100 words). You will learn how to write an abstract in your tutorials.

At the end of the course you will be asked to fill in the online "My Experience" questionnaire. I can't stress enough how valuable this is - the students last year came up with such good ideas for how they thought you would enjoy the course which I have implemented this year for you. This is your chance to pass on your ideas and advice to next year's styudents.

Image Credit

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