



SDNY FILM 2211

Australian Cinema: Representation and Learning

CAPA SYDNEY PROGRAM



Strictly Ballroom (1992)

Course Description

This course examines the rich history of Australian cinema and its attempt to describe a uniquely Australian identity. The course thus has two interrelated points of inquiry. First, we will attempt to appreciate the historical context of Australian cinema – from modes of production to aesthetics to distribution. Second, the course will investigate the notion of an Australian identity as it is expressed in some of the most significant films in the Australian tradition. We will look at Australian genre cinema, the 70s Renaissance and recent transformations in the Australian film industry. The course will focus specifically on the theme of national identity and the growing debates around what constitutes a national cinema. Indeed, a question to be explored is the extent to which Australian films have reflected or determined Australian values. Comparisons with appropriate U.S. values and films are encouraged.

Course Aims

The main objective of this course is to enable students to engage with important issues of personal and collective, or national identity via the study of notable Australian films. The course will also provide a basic introduction to the field of film studies. At the conclusion of the course, you will be able to confidently address a film as an expression of social, political and aesthetic values.

Requirements and Prerequisites

Australian Cinema is an introductory-level undergraduate university course.

Learning Outcomes

At the end of the course students should:

1. be able to engage with important issues of personal and collective, or national identity.
2. They should also have an introductory knowledge of the field of film studies and
3. be able to confidently address a film as an expression of social, political and aesthetic values.
4. They should be able to analyse films, showing awareness of their relation to the generic context in which they were produced;
5. apply and evaluate critical approaches to the material under analysis;
6. argue about different cinematic and cultural aspects of a film,
7. supporting the argument with evidence from the text and, where appropriate, with opinions from secondary literature;
8. apply critical skills in their analysis of film texts and
9. place Australian contemporary cinema within its cultural context.

Developmental Outcomes

Students should demonstrate: responsibility & accountability, independence & interdependence, goal orientation, self-confidence, resilience, appreciation of differences.

Class Methodology

The learning program will be a blended mode of activity: online and in class. In some semesters this course may contain a Global Networked Learning component.

Via DVD or online (for example, YouTube, EduTV, Kanopy, Ozflix, etc): will include viewing weekly 'Australian' feature films and doing relevant reading in the student's own time before class.

In class: will be a 2 and a half hour per week session with all the students, consisting of some relatively formal lecture input, plus student-centred seminar periods for discussions, and student presentations. Students will be expected to undertake group and individual presentations on selected relevant topics, and to deliver (preferably using PowerPoint or OHPs or video essay) and defend their analyses on a group and individual basis to the tutor and class colleagues. Students will be referred to specific chapters in recommended books and other relevant material; they will also be encouraged to draw on their own prior learning and film experience; and they will be expected to make active research use of the library, local

libraries and online sources (for example but not limited to [IMDB](#)) to prepare themselves for classes and presentations.

CAPA provides the unique opportunity to learn about the city through direct, guided experience. Participation in the field activity(s) for this course is required. You will actively explore the Global City you are currently living in. Furthermore, you will have the chance to collect useful information that will be an invaluable resource for the essays/papers/projects assigned in this course.

Field Components

The assigned field components are:

- **Hyde Park Barracks** – Resonant with session on early pioneers of Australian cinema
- **Anzac Memorial** – Resonant with session on White Male-Dominated History Films;
- Heroism, War and Gallipoli
- **Sydney Observatory: Dreamtime Astronomy (Tuesdays and Thursdays)** – Resonant with sessions on Indigenous filmmaking

Students may undertake an external event or activity as a group with their teacher. Students are also required, in their own time, to attend screenings of two Australian feature films at a cinema of their choice. These activities will count as graded components of the course curriculum. In addition, Sydney hosts a range of film festivals and students are encouraged to attend at least one screening at a festival during the course.

Students are strongly encouraged to participate in co-curricular program activities, among which the following are suggested:

Mid-Term and Final Exams

The mid-term exam consists of:

Multiple choice quiz (and possibly short questions with open answers) on topics covered until that point in class (1 hour).

The final exam consists of:

A series of questions to be answered in short essay style responses on themes and topics covered throughout the course (2 hours).

Assessment and Grading

Task	Weighting	SLO
1. Class Participation	10%	1, 2, 4, 5, 6
2. Prepare and Deliver an Australian Film Class	25%	3 - 9
3. Mid-Term Exam	15%	1, 2, 3, 8, 9
4. GNL Collaboration and Class Presentation	25%	1, 2, 3, 4, 6, 9

5. Final Exam

25%

1 - 9

DESCRIPTOR	ALPHA	NUMERIC	GPA	REQUIREMENT/EXPECTATION
Outstanding (High Distinction)	A	93+	4.0	Maximum grade: In addition to description for grade "A-", the student shows detailed understanding of materials about which he or she can show independent analytical ability. This means the ability to question an issue from different perspectives and evaluate responses in an objective manner.
Excellent (Distinction)	A-	90 - 92	3.7	Student shows understanding of literature beyond the textbook/class hand-outs/class notes, and the work shows a high level of independent thought, presents informed and insightful discussion and demonstrates a well-developed capacity for evaluation.
Very good (High Credit)	B+	87 - 89	3.3	Shows evidence of a capacity to generalise from the taught content, or the material in literature, or from class lectures in an informed manner. Also, the work demonstrates a capacity to integrate personal reflection into the discussion and an appreciation of a range of different perspectives.
Good (Credit)	B	83 - 86	3.0	The work is well organised and contains coherent or logical argumentation and presentation.
Good (Credit)	B-	80 - 82	2.7	Student shows understanding of literature beyond the textbook and/or notes, and, there is evidence of additional reading.
Average (Good Pass)	C+	77-79	2.3	The work demonstrates a capacity to integrate research into the discussion and a critical appreciation of a range of theoretical perspectives. Also, the work demonstrates a clear understanding of the question and its theoretical implications and demonstrates evidence of additional reading.

Adequate (Pass)	C	73 – 76	2.0	Shows clear understanding and some insight into the material in the textbook and notes, but not beyond. A deficiency in understanding the material may be compensated by evidence of independent thought and effort related to the subject matter.
Below Average (Borderline Pass)	C-	70-72	1.7	Shows some understanding of the material in the textbook and notes. A deficiency in any of the above may be compensated by evidence of independent thought related to the subject matter.
Inadequate (Borderline Fail)	D+	67 – 69	1.3	Fails to show a clear understanding or much insight into the material in the textbook and notes
Poor (Fail)	D	60 – 66	0.7 – 1.0	Besides the above for D+, student has not shown interest or engagement in the class work or study.
Poor (Fail)	F	<60	0	Shows little or no understanding of any of the material
Incomplete	I			Please see CAPA policy in the Academic Handbook.

1. Participation

Seminar participation enables you to engage with course material, to contribute your ideas to the class, as well as to learn from the ideas of others.

Please review the following table as a guide:

Grade	Discussion	Reading
A range	Excellent: consistent contributor; offers original analysis and comments; always has ideas on topics of the readings; takes care not to dominate discussion.	Obviously has completed all readings; intelligently uses resultant understanding to formulate comments and questions for the discussion.
B+	Very Good: frequent, willing, and able contributor; generally offers thoughtful comments based on the readings.	Has done most of the readings; provides competent analysis of the readings and applies insights from class appropriately.

B / B-	Satisfactory: frequent contributor; basic grasp of key concepts but little original insight; comments/questions are of a general nature.	Displays familiarity with some readings and related concepts but tends not to analyse them.
C range	Poor: sporadic contributor; comments/questions betray lack of understanding of key concepts; often digresses in unhelpful ways.	Displays familiarity with few readings; rarely demonstrates analytical thought.
D / F	Very Poor: rarely speaks; merely quotes text or repeats own comments or those of others.	Little to no apparent familiarity with assigned material or application to relevant discussion.

2. Prepare and Deliver an Australian Film Class

Duration: 20-25 minutes, plus question time

Due: Between Seminars 2 and 11 (multiple individual presentations per week)

This will be a live verbal presentation with powerpoint or equivalent visual accompaniment. Alternatively, you may present your work as a 'video essay' compressed to 5-10 minutes maximum, which you may screen in class. Your presentation may also include appropriate handouts, including projected homework assignments.

For either presentation format, you must be ready to respond to questions from the teacher and class. Please note, if your teacher notices major gaps in your analysis, he or she may ask you about these and your verbal response will be your opportunity to make up for otherwise lost marks.

Upload to CANVAS a copy of all these materials as part of your assessment within three days of completing this presentation. Make sure that they include at least the scaffold of your film analysis, appropriate referencing and a bibliography.

This is your chance to put into practice some of the key principles you are learning in this course by preparing a class that you can teach to your own students and/or colleagues on your return to your country.

You must present your critical analysis of either the film designated to be watched that week by all the students prior to attending class or an associated film which has not been designated to be watched by all the students before the class. For those presenting on the later, lists of suggestions are provided in the Weekly Schedule which coincide in some way with the main film of that particular week, though you may also select outside of these if you can demonstrate some kind of appropriate connection to the featured films and/or to the key themes in the course.

You may analyse the whole film or focus on one or two scenes, which you nonetheless must situate in the context of the whole. You should support your argument using the secondary source material available – but this should not substitute for a close analytical response to the film/s. As part of your presentation you may

screen short excerpts, along with a discussion that situates the work in its historical, social, political, aesthetic, production and distribution contexts and its place within the body of the work of the key artists involved. Elucidate your selection's themes and how these are expressed through cinematic choices. These might include concept, scenario/script, casting, choreography, directing style, design (costume, set or production, any special effects, digital effects), performance style, cinematography (camera framing, movement, lighting), editing, sound, music, grading, titles and credits.

Please keep your summary of the film's story brief. This assignment should primarily be a critical analysis. It should have a coherent and developed argument regarding the film and its negotiation of Australian national identity (or lack thereof). Remember that you also want to enthuse and delight in your presentation, encouraging an interest in Australian film in your students.

Please upload your notes, and/or PowerPoints, and/or video essays to CANVAS within three days after the completion of this presentation.

3. Mid-Term Exam

Duration: 1 hour

Due: Seminar 6 (taken in class)

The mid-term exam consists of:

Multiple choice quiz (and possibly short questions with open answers) on topics covered until that point in class.

4. Final Exam

Duration: 2 hours

Due: Seminar 12

The final exam consists of a series of questions to be answered in short essay style responses on themes and topics covered throughout the course.

Exam questions can be downloaded on the day from Modules Seminar 12. Answers must be uploaded to Assignments in Canvas by the end of class. It is necessary that you have access to the Internet during the exam time, so bring your personal computer.

Course Materials

Recommended Readings:

- Pike, Andrew; Cooper, Ross, *Reference guide to Australian films 1906-1969*. Canberra, Australia: National Library of Australia, 1981.
- Pike, Andrew; Cooper, Ross, *Australian Film, 1900-1977: a guide to feature film production*. Melbourne, Australia: Oxford University Press, 1998.
- Moran, Albert and O'Regan, Tom, *The Australian Screen*. Penguin, London. 1990. (viii-xvi.).
- Rayner, Jonathan, *The Films of Peter Weir*. New York: Continuum, 2003.

- Martin, Adrian. *The Mad Max Movies*. Sydney: Currency Press, 2003.
- Turner, Graeme, "Whatever Happened to National Identity?" *Metro* 100 (Summer 1994), pp 32-35.
- Further readings will be provided in the Weekly Schedule and in the Modules online in CANVAS.

Weekly Schedule

A list of additional weekly resources for this course is available at the end of this syllabus. Classes are subject to revision for various reasons including different thematic foci, availability of films, class sizes, coordination with GNL project.

Seminar	Film	Topic
1	<i>Australia</i> <i>Newsfront</i>	Cinema and National Identity; Visions of Australia Celluloid Pioneers
2	<i>Wake in Fright</i> <i>Walkabout</i>	Australia Seen From The Outside; Imprisonment: Metaphors of Identity
3	<i>Picnic at Hanging Rock</i> <i>My Brilliant Career</i>	The Australian Renaissance; Telling Our Stories
4	<i>Ned Kelly</i> <i>Bad Boy Bubby</i>	White Australia: Australian Archetypes: The Bushranger, Fighting Back Against The System
5	<i>Gallipoli</i> <i>Breaker Morant</i>	White Male-Dominated History Films; Heroism, War and Gallipoli
6	<i>Strictly Ballroom</i> <i>Priscilla, Queen of the Desert</i>	The Glitter Cycle: High Camp, Humour and Irony; Multicultural Australia Midterm Quiz
7	<i>The Piano</i> <i>Proof</i>	The Rise of Women Filmmakers; 'Telling Her Stories'
8	<i>Thursday's Fictions</i>	Arts, Arthouse and Animation Films

	<i>Mao's Last Dancer</i>	
9	<i>Ten Canoes</i> <i>Samson and Delilah</i>	Indigenous Storytelling: Before Settlement: The Dreamtime Indigenous Storytelling: Telling It Like Is
10	<i>The Sapphires</i> <i>Mystery Road</i>	Indigenous Storytelling: Embracing Genre Indigenous Storytelling: National and Global Cinemas - Reaching To A Wider Audience
11	GNL Presentations	
12	Final Exam	Final Exam

Session	Seminar topics	Class activities
1	<p>Seminar 1 – Cinema and National Identity; Celluloid Pioneers</p> <p>What accounts for a National Cinema? How might one nation's cinema differ from that of others? For example, consider the differences between Hollywood and the Australian film industry.</p> <p>What key phases define the overall shape of Australian film history? What does <i>Newsfront</i> tell us about the early days of Australian cinema?</p> <p>Required Reading</p> <p>Moran, Albert and O'Regan, Tom, "Introduction", from <i>The Australian Screen</i>. Penguin, London. 1990. (viii-xvi.)</p> <p>Additional Reading</p> <p>See Modules in CANVAS.</p>	<p>Online (before class)</p> <p>View Week 1 films:</p> <p><i>Australia</i> (Baz Luhrman, 2008)</p> <p><i>Newsfront</i> (Phil Noyce, 1978)</p> <p>Class</p> <p>Introduction to course themes and expectations, including designating time and topics for student assessments.</p> <p>Lecture and group discussion on key topics with viewing of selected film clips from early pioneers, including potentially:</p> <p>The Story of the Kelly Gang (1906)</p> <p>A Girl in the Bush (1921)</p> <p>The Sentimental Bloke (1919)</p>

	<p>NB - Where there is more than one reading about the designated film of the week, please try to read <i>at least</i> one before the class, more if possible.</p> <p>This week, Seminar 1, we will also discuss the nature of your assignments and begin to allocate times for individual presentations from next week, Seminar 2.</p>	<p>On Our Selection (1932)</p> <p>The Squatter's Daughter (1933)</p> <p>Jedda (1955)</p> <p>Other films of interest about Australian film history include:</p> <p>David Stratton's Stories of Australian Cinema (2017)</p> <p>Into The Shadows: What's Really</p> <p>Going On At The Movies (2012)</p> <p>Celluloid Heroes (1995)</p> <p>Hunt Angels (2006)</p> <p>The Picture Show Man (1977)</p>
2	<p>Seminar 2 - Australia Seen From The Outside; Imprisonment: Metaphors of Identity</p> <p>How is Australia seen in films initiated from outside the country such as <i>Wake in Fright</i>, <i>On the Beach</i>, <i>Walkabout</i>, and <i>They're a Weird Mob</i>?</p> <p><i>Wake in Fright</i> offers a fairly broad critique of a number of official and unofficial cultural traditions of Australia. Consider, for instance, <i>Wake in Fright's</i> framing of mateship. At the same time, the film can be seen as a quintessential example of the type of narrative pattern described by Graeme Turner in <i>National Fictions</i>, where the metaphor of imprisonment plays a central defining role.</p> <p>Required Reading</p> <p>"Lost and Found: Looking Back at <i>Wake in Fright</i>". Hilton Ambler. <i>Metro Magazine</i>, Issue 126.</p> <p>Additional Reading</p>	<p>Online (before class)</p> <p>View Week 2 films:</p> <p><i>Wake in Fright</i> (Ted Kotcheff, 1971)</p> <p><i>Walkabout</i> (Nicholas Roag, 1971)</p> <p>Class</p> <p>Students to present on film of the week and associated films (Assessment 2).</p> <p>Potential films, associated with this week's topic, for Assessment 2:</p> <p><i>Walkabout</i> (1971)</p> <p><i>On the Beach</i> (1959)</p> <p><i>They're a Weird Mob</i> (1957)</p> <p>Group discussion of key topics arising.</p>

	<p>See Modules in CANVAS</p> <p>Housekeeping: By this week, Seminar 2, the first individuals will be presenting their film classes (Assessment 2). (See particular pointers for preparing for these assessments, as well as more general advice on critical thinking, attached.)</p>	
3	<p>Seminar 3 - New Waves and New Identities: The Australian Renaissance</p> <p>Peter Weir's <i>Picnic at Hanging Rock</i> is often considered the seminal Australian New Wave film. Offer a brief explanation of cinematic new waves. As cinema, <i>Picnic at Hanging Rock</i> is radically "new", challenging the expectations of its audience.</p> <p>But its newness stems also from its depiction of a contemporary Australian identity. Weir uses the period setting to reconfigure the Australian landscape. <i>Hanging Rock</i> is thus a place of mystery and desire, and is Weir's metaphor of Australia itself. If <i>Picnic at Hanging Rock</i> is a mystery, what is Weir's resolution to the story?</p> <p>Required Reading</p> <p>Rayner, Jonathan, <i>The Films of Peter Weir</i>. New York: Continuum, 2003: Chapter 2: "Picnic at Hanging Rock".</p> <p>Haltof, Marek, <i>Peter Weir: When Cultures Collide</i>. New York: Twayne, 1996: Chapter 1: "Peter Weir and the Australian New Wave Cinema".</p> <p>Additional Reading</p> <p>See Modules in CANVAS.</p>	<p>Online (before class)</p> <p>View Week 3 films:</p> <p><i>Picnic at Hanging Rock</i> (Peter Weir, 1975)</p> <p><i>My Brilliant Career</i> (Gillian Armstrong, 1979)</p> <p>Class</p> <p>Students to present on film of the week and associated films (Assessment 2).</p> <p>Potential films, associated with this week's topic, for Assessment 2:</p> <p>The Getting of Wisdom (1978)</p> <p>The Devil's Playground (1976)</p> <p>Sunday Too Far Away (1975)</p> <p>Caddie (1976)</p> <p>The Picture Show Man (1997)</p> <p>Group discussion of key topics arising.</p>
4	<p>Seminar 4 - White Australia: Australian Archetypes: The Bushranger, Fighting Back Against The System</p> <p>Australian Filmmakers have presented three responses to colonialism in Australian cinema: the first recognises colonial</p>	<p>Online (before class)</p> <p>View Week 4 films:</p> <p><i>Ned Kelly</i> (Gregor Jordan, 2003)</p>

	<p>injustice, the second goes beyond recognition of injustice to depict revenge by the colonized against the colonizers, and the third depict reconciliation. Where do the films we have watched to date fit in this continuum?</p> <p>Required Reading</p> <p>“Cultural Memory in Postcolonial Fiction: The Uses and Abuses of Ned Kelly”. Graeme Huggan. <i>Australian Literary Studies</i>. 2002. Volume 20, Number 3. 132-145.</p> <p>Additional Reading</p> <p>See Modules in CANVAS.</p>	<p><i>Bad Boy Bubbly</i> (Rolf de Heer, 1993)</p> <p>Class</p> <p>Students to present on film of the week and associated films (Assessment 2).</p> <p>Potential films, associated with this week’s topic, for Assessment 2:</p> <p>The Proposition (2005)</p> <p>Two Hands (1999)</p> <p>The Boys (1988)</p> <p>Animal Kingdom (2010)</p> <p>Blue Murder (2003)</p> <p>Romper Stomper (1992)</p> <p>Group discussion of key topics arising.</p>
<p>5</p>	<p>Seminar 5 - White Male-Dominated History Films; Heroism, War and Gallipoli</p> <p>Can film claim to adequately ‘represent’ history? Are film images compatible with the requirements of recording history? In what way does Weir’s film construct a myth of Australian heroism in times of war? Is this myth Australian or part of a broader cultural context? <i>Gallipoli</i> is often considered one of the most poignant representations of Australian identity. In what way does the film capture the importance of myth and ritual in building a national identity?</p> <p>Required Reading</p>	<p>Online (before class)</p> <p>View Week 5 films:</p> <p><i>Gallipoli</i> (Peter Weir, 1981)</p> <p><i>Breaker Morant</i> (Bruce Beresford, 1980)</p> <p>Class</p> <p>Students to present on film of the week and associated films (Assessment 2).</p> <p>Potential films, associated with this week’s topic, for Assessment 2:</p> <p>The Man from Snowy River (1982)</p>

	<p>Haltof, Marek, "Gallipoli, Mateship, and the Construction of Australian National Identity". <i>Journal of Popular Film and Television</i> (March 22, 1993).</p> <p>Additional Reading</p> <p>See Modules in CANVAS.</p>	<p>The Lighthorseman (1987)</p> <p>This Dismissal (1983)</p> <p>The Odd Angry Shot (1979)</p> <p>Significant Australian films from the 10BA Period that deal with different themes but could be presented on include:</p> <p>Mad Max (1979) (and sequels)</p> <p>Crocodile Dundee (1986)</p> <p>(and sequels)</p> <p>Not Quite Hollywood (2008)</p> <p>Group discussion of key topics arising.</p>
6	<p>Seminar 6 – The Glitter Cycle: High Camp, Humour and Irony; Multicultural Australia</p> <p>Plus: Mid-Term Quiz</p> <p>Rustin describes Australian cinema of the 1990s as the "Glitter" cycle. Briefly describe Rustin's reading of this mode of film, that is at once "new" and native to a 1990s Australian sensibility, and yet reflects on traditional notions of the individual and society. Discuss the notion that <i>Strictly Ballroom</i> is essentially stylised rather than realistic. If <i>Picnic at Hanging Rock</i> and <i>Gallipoli</i> were attempts to express a New Australian cinematic sensibility in the 1970s, in what way does <i>Strictly Ballroom</i> express a different (or similar) sensibility? Weir's vision is naturalistic, evoking a period in Australia's history. <i>Strictly Ballroom</i> and <i>Priscilla: Queen of the Desert</i> are fiercely contemporary films, updating the Australian identity for a postmodern, deeply ironic generation – discuss.</p> <p>Required Reading</p>	<p>Online (before class)</p> <p>View Week 6 film:</p> <p><i>Strictly Ballroom</i> (Baz Luhrmann, 1992)</p> <p><i>Priscilla, Queen of the Desert</i> (Stephan Elliot, 1994)</p> <p>Class</p> <p>Students to present on film of the week and associated films (Assessment 2).</p> <p>Potential films, associated with this week's topic, for Assessment 2:</p> <p>Priscilla: Queen of the Desert (1994)</p> <p>Muriel's Wedding (1994)</p> <p>Love Serenade (1996)</p>

	<p>Rustin, Emily, "Romance and Sensation in the 'Glitter' Cycle". In Craven, Ian (ed.), <i>Australian Cinema in the 1990s</i>. London: Frank Cass: 2001: 133-148.</p> <p>Turner, Graeme, "Whatever Happened to National Identity?" <i>Metro 100</i> (Summer 1994), pp 32-3</p>	<p>The Dressmaker (2015)</p> <p>Group discussion of key topics arising.</p> <p>Additional Reading</p> <p>See Modules in CANVAS.</p>
7	<p>Seminar 7 - The Rise of Women Filmmakers; 'Telling Her Stories'</p> <p>With the advent of feminism in the 1970s and 1980s, women become more and more prominent in the Australian and New Zealand film industry. What points of view to these female voices bring to ideas of National Identity? How does the idea of 'telling our stories' expand from a woman's perspective? Can you find evidence of different modes as well as subjects of storytelling?</p>	<p>Online (before class)</p> <p>View Week 7 films:</p> <p>The Piano (Jane Campion, 1993)</p> <p>Proof (Jocelyn Moorhouse, 1991)</p> <p>Class</p> <p>Students to present on film of the week and associated films (Assessment 2).</p> <p>Potential films, associated with this week's topic, for Assessment 2:</p> <p>My Brilliant Career (1979)</p> <p>High Tide (1987)</p> <p>Sweetie (1989)</p> <p>Star Struck (1982)</p> <p>Proof (1991)</p> <p>The Babadook (2014)</p> <p>The Dressmaker (2015)</p> <p>Group discussion of key topics arising.</p>

		GNL: check in
8	<p>Seminar 8 – Arts, Arthouse and Animation Films</p> <p>What does an arts sensibility bring to the tropes of Australian film? Are ideas of Australian National Identity expressed differently when different tools are added into the filmmaking mix, including dance, poetry, song, opera, foregrounded music, highly stylised design and animation and when a film touches on genres other than naturalism and realism, such as dance, surrealism, magic realism, gothic, horror, etc?</p> <p>Required Reading</p> <p>Seton, Mark, “Movement towards Innovation: ‘Thursday’s Fictions’, <i>Metro Magazine</i> 154 (2007).</p> <p>Additional Reading</p> <p>See Modules in CANVAS.</p>	<p>Online (before class)</p> <p>View Week 8 films:</p> <p><i>Thursday’s Fictions</i> (Richard James Allen, 2006)</p> <p><i>Mao’s Last Dancer</i> (Bruce Beresford, 2009)</p> <p>Class</p> <p>Students to present on film of the week and associated films (Assessment 2).</p> <p>Since this is an online class, presentations will be scheduled for the week before or the week after. There may also be some special online tasks assigned.</p> <p>Potential films, associated with this week’s topic, for Assessment 2 (which could be presented on in another week):</p> <p>Romeo and Juliet (1973)</p> <p>Man of Flowers (1983)</p> <p>Vigil (1984)</p> <p>Dogs in Space (1986)</p> <p>The Navigator: A Medieval Odyssey (1988)</p> <p>Cosi (1996)</p> <p>Eternity (documentary, 1994)</p> <p>Look What I Have Written (1996)</p>

		<p>Shine (1996)</p> <p>Bootmen (2000)</p> <p>Monkey’s Mask (2000)</p> <p>One Night the Moon (2001)</p> <p>Harvie Krumpet (2003)</p> <p>Birthday Boy (2004)</p> <p>The Mysterious Geographic Explorations of Jasper Morello (2006)</p> <p>The Book of Revelation (2006)</p> <p>The Lost Thing (2010)</p> <p>William Yang: My Generation (2013)</p> <p>“...the dancer from the dance” (2013) (documentary)</p> <p>Spear (2016)</p> <p>Group discussion of key topics arising.</p>
<p>9</p>	<p>Seminar 9 - Indigenous Storytelling: Before Settlement - The Dreamtime</p> <p><i>Ten Canoes</i> is the first Australian film made entirely in an indigenous language. What are the effects of this and why do you think De Heer chose to make the film this way? Are its modes of storytelling similar to or different from other Australian films you’ve seen to date? What is it saying about the notion of Australian national identity?</p> <p>Required Reading</p> <p>“Introduction” <i>Images of Australian Cinema</i>. Neil Rattigan. SMU Press. Dallas, 1991.</p> <p>Additional Reading</p>	<p>Online (before class)</p> <p>View Week 9 films:</p> <p><i>Ten Canoes</i> (Rolf de Heer, 2006)</p> <p>Class</p> <p>Students to present on film of the week and associated films (Assessment 2).</p> <p>Potential films, associated with this week’s topic, for Assessment 2:</p> <p>First Australians (doco) (2008)</p> <p>Walkabout (1971)</p> <p>Beneath Clouds (2002)</p>

	<p>See Modules in CANVAS.</p>	<p>One Night the Moon (2001)</p> <p>Group discussion of key topics arising.</p>
	<p>Seminar 9 (continued) - Indigenous Storytelling: Telling It Like Is</p> <p><i>Samson and Delilah</i> presents another face of contemporary Australian cinema: fiercely independent, authentic, realistic and “true”. Do you agree? What is Thornton’s approach to this simple love story? Is this in fact a political film? How significant is the fact of the director’s own Aboriginality? Thornton grew up in the kinds of communities depicted in such detail in <i>Samson and Delilah</i>. Contrast this representation of Indigenous life with other representations we’ve already encountered in the course. Thornton shows conflict, does he suggest an element of reconciliation? Perhaps a measured reconciliation that reflects on the past as well as the future of Indigenous Australian life?</p> <p>Required Reading</p> <p>Isaacs, Bruce, “Screening Australia: Samson and Delilah”. <i>Screen Education</i> Issue 54 (2009): 12-17.</p> <p>Batty, Philip, “Another country: the world of Samson and Delilah” [A reflection on film producer and director, Warwick Thornton's career, his own time in the Territory as co-founder of CAAMA and the policy of Aboriginal self-determination.] <i>Metro</i> 161 (June 2009): 164-169.</p> <p>Additional Reading</p> <p>See Modules in CANVAS.</p>	<p>Online (before class)</p> <p>View Week 9 films:</p> <p><i>Samson and Delilah</i> (Warwick Thornton, 2009)</p> <p>Class</p> <p>Students to present on film of the week and associated films (Assessment 2).</p> <p>Potential films, associated with this week’s topic, for Assessment 2:</p> <p>The Chant of Jimmie Blacksmith (1978)</p> <p>Dead Heart (1996)</p> <p>Charlie’s Country (2013)</p> <p>The Tracker (2002)</p> <p>Mabo: Life of an Island Man (1997) (documentary)</p> <p>The Tall Man (2011) (doco)</p> <p>Green Bush (2005) (short)</p> <p>No Surrender (2002) (short)</p> <p>Group discussion of key topics arising.</p>

10	<p>Seminar 10 - Indigenous Storytelling: National and Global Cinemas – Embracing Genre and Reaching To A Wider Audience</p> <p>How does <i>Mystery Road</i> draw on international genre tropes to draw its audience into a truly Australian story?</p> <p>What distinguishes <i>The Sapphires</i> as an Australian film? In what way does it continue the tradition developed in Australian film over several decades? It is at once distinctive in its ‘Australianness’, yet is obviously indebted to stylistic trends of global cinema. As such, the film offers an articulation of what it means to be Australian in the new millennium. Discuss.</p> <p>Required Reading</p> <p>Turner, Graeme, “Whatever Happened to National Identity?” <i>Metro</i> 100 (Summer 1994), pp 32-35.</p> <p>Additional Reading</p> <p>See Modules in CANVAS.</p>	<p>Online (before class)</p> <p>View Week 9 films:</p> <p><i>Mystery Road</i> (2013)</p> <p><i>The Sapphires</i> (2012)</p> <p>Class</p> <p>Students to present on films of the week and associated films (Assessment 2).</p> <p>Potential films, associated with this week’s topic, for Assessment 3:</p> <p>Storm Boy (1976)</p> <p>We of the Never-Never (1982)</p> <p>Rabbit Proof Fence (2002)</p> <p>Mystery Road (2013)</p> <p>Australia (2008)</p> <p>Bran Nue Dae (2009)</p> <p>Group discussion of key topics arising.</p>
	<p>Some of many other interesting Australian films that don’t fit into this course structure, but could be selected for Assessment 2:</p> <p>Contemporary, (mostly) Urban, Drama:</p> <p>A Cry in the Dark (1988)</p> <p>Angel Baby (1995)</p> <p>Beautiful Kate (2009)</p> <p>Bliss (1985)</p>	<p>Ditto:</p> <p>Somersault (2004)</p> <p>The Bank (2001)</p> <p>The Eye of the Storm (2011)</p> <p>The Killing on Angel Street (1981)</p> <p>The Removalists (1975)</p> <p>The Year My Voice Broke (1987)</p>

	<p>Doing Time for Patsy Cline (1997)</p> <p>Don's Party (1976)</p> <p>Flirting (1991)</p> <p>Head On (1998)</p> <p>Heatwave (1982)</p> <p>Jindabyne (2006)</p> <p>Lantana (2001)</p> <p>Lucky Miles (2007)</p> <p>Monkey Grip (1982)</p> <p>Noise (2007)</p> <p>Oranges and Sunshine (2010)</p> <p>The Merger (2018)</p>	<p>Asian Themes:</p> <p>33 Postcards (2009)</p> <p>Balibo (2009)</p> <p>Japanese Story (2003)</p> <p>The Year of Living Dangerously (1982) (and many others)</p> <p>Documentary:</p> <p>Forbidden Lie\$ (2009)</p> <p>Kokoda Front Line! (1942)</p> <p>(and many others)</p>
11	Student Presentations	
12 Exam	<p>Seminar 12 – Final Exam</p> <p>There will be an exam in the final session of class in Week 12. However, if the GNL presentations or other presentations are running over time for whatever reason, this may be rescheduled as a purely online exam, the timing of which will be organised by mutual agreement with the class.</p>	<p>In Class Exam or Online Exam</p> <p>The exam will be in class or potentially online if the class time is needed for presentations. In either case, the exam will be using student computers. Students will have the option to choose from a number of questions to write short essay style answers. They must upload their work to CANVAS at the end of the designated time period.</p>

Attendance, Participation & Student Responsibilities

Attendance: CAPA has a mandatory attendance policy. Attendance is taken at the beginning of every class. The first time a student has an unexcused absence for a class, their grade will not be impacted. The second time a student has an unexcused absence in that class, it will result in a 3 percent reduction of the final grade (for example: an A- [92] will become a B+ [89]). The student will be placed on academic probation at this time. Three unexcused absences per class will result in failure of the course. A pattern of three absences in more than one course will result in dismissal from the program. If a student arrives late for a scheduled class, it is the student's responsibility to notify the instructor to ensure that they are added to the class register for the session.

Excused Absences: Absences are only excused for medical reasons, for a family emergency or for a religious holiday. To request an excused absence, students must contact excused.absence@capa.org ahead of time and provide evidence (e.g. a doctor's note) of the reason for their absence, otherwise the absence will not be excused. Even if the student knows the absence will not be excused, the student should still contact CAPA to inform CAPA they will not be in class. In addition to contacting excused.absence@capa.org, it is the responsibility of the student to contact their instructor and make up any missed assignments.

Class Participation: Students are expected to participate in all classes and to participate actively and critically in class discussions, and the participation portion of the class will be graded accordingly. Students must read assigned reading BEFORE the class and arrive at the session on time. Participation is a vital part of students' grade: students are expected to participate in class and in online forums and discussions in a critical and evaluative manner; to interact with the faculty and fellow students with respect and tolerance; and to actively engage in discussion. Derogatory or inflammatory comments about the cultures, perspectives or attitudes of others will not be tolerated.

Academic Accommodations: Any student who feels they may need an accommodation based on the impact of a physical, psychological, medical, or learning disability should contact the instructor and/or the Director of Academic Affairs privately to discuss their specific needs. Students requesting accommodations must have their home institution's Disabilities Services or an appropriate licensed professional or healthcare provider submit official documentation directly to CAPA in a timely manner outlining their specific needs. If the documentation is submitted by a provider other than the home institution's Disabilities Services, it must be someone familiar with the history and functional limitations of the student's disability (not a relative or family member of the student). Any required accommodations will be approved by CAPA's Vice President for Academic Affairs, in consultation with relevant Academic Directors, before being relayed to faculty. Any student who requires an accommodation based on official documentation should also discuss their needs directly with their instructor.

Academic Integrity: A high level of responsibility and academic honesty is expected. Because the value of an academic course depends upon the absolute integrity of the work done by the student, it is imperative that a student demonstrates a high standard of individual honor in their scholastic work and class behavior. Plagiarism, self-plagiarism and cheating can result in dismissal from the program. Self-plagiarism, copying an assignment entirely or partially to submit to a different class in an attempt to receive credit twice for one piece of work is unacceptable and considered cheating by duplication. Students risk receiving a "0" for any assignments in which they have duplicated their own work. All substantial writing assignments will be run through the plagiarism checking software Turnitin when submitted via CANVAS. See CAPA's Academic Standards and Policies for more information and resources on plagiarism.

Sexual Misconduct, Required Reporting, and Title IX: CAPA: The Global Education Network is committed to encouraging a safe and healthy environment at our CAPA centers. This commitment includes the understanding of, and applicable adherence to, the guidelines outlined in Title IX of the Education Amendments of 1972. Title IX necessitates that US universities provide equity in all educational programs and activities without sex discrimination. CAPA understands the implications of Title IX compliance for our institutional partners and thus endeavors to support this compliance as a vital aspect of partnership. The safety and security of all students during a program is a matter of crucial importance to CAPA. To facilitate this, CAPA encourages students to openly disclose any and all information that is Title IX relevant so that CAPA staff can provide support and connect students with appropriate resources. Because students may not understand the implications of Title IX abroad, CAPA will work to advise students about the resources available through Title IX and explain the importance of compliance in Title IX reporting. CAPA will work to build student confidence in CAPA's status as a mandated reporter by outlining the advantage of disclosure for the student, reassuring them that any information disclosed will not be used in an inappropriate manner, and stressing that individuals will only be informed on a need-to-know basis.

Use of Electronic Equipment in Class: All devices such as laptops, i-pods, i-pads, netbooks, notebooks and tablets, smartphones, cell phones, etc. are NOT allowed unless students have express permission from the faculty, or they have been instructed to do so. If students require an accommodation to use any type of electronic equipment, they must inform the Director of Academic Affairs at the beginning of term.

Use of Electronic Translators: In language courses students are NOT allowed to use electronic translators for writing texts in the target language: those submitting compositions and texts of whatever kind translated in such a fashion will receive a "0" (F) grade for the course.

Late Submission: Late submission of papers, projects, journal entries, pieces of homework and portfolios is only permitted with prior approval. A request for an extension must be made to the relevant faculty member no later than two days prior to the due date. Late submission without prior approval will result in a 3 percent per day deduction of the final grade. In either case, work cannot be submitted after feedback has been provided to the rest of the class on the relevant assessment or one session after the due date whichever comes first, after which point a grade of "0" (F) will be given for the assessment.

Behavior during Examinations: During examinations, students must do their own work. Unless specifically instructed by the lecturer or instructor, talking during an exam is not permitted, and students may not access online resources of any kind, compare papers, copy from others, or collaborate in any way. Any failure to abide by examination rules will result in failure of the exam and may lead to failure of the course and disciplinary action.