Course Outline
Please ensure that you have completed each of the readings prior to class. We will also have an excursion to see a recent Australian film at the movies.

Assessment:
- Attendance and participation: 5%
- Exam 1 [take home]: 30%
- Major Essay [prior to exam]: 40%
- Exam 2 [closed book]: 25%

Please note that attendance is compulsory. If you must be absent from class please let us know in advance. Absence from class and unpunctuality will be reflected in attendance mark.

Week One
Lecture: Overview of the early industry. Urban and outback themes; landscape and national identity; the argument for a local industry; culture and commerce; indigenous culture.
Films may include: *Celluloid Heroes* Part One (documentary)

  - *Walkabout*, (1971) dir. Nicholas Roeg; 95 mins
  - *Kiss or Kill*, (1999) dir. Bill Bennett; 90 mins

Week Two
Lecture: The Renaissance; Early Ocker Movies; the beginning of the ‘New Wave’;
Australian comedy
Films: *The Adventures of Barry Mckenzie* (1972), dir. Bruce Beresford, 114 mins
    - *The Castle*, (1997), dir. Rob Sitch. 82 mins
    - *Muriel’s Wedding* (1994), dir. PJ Hogan, 106 mins

Week Three Mon
Lecture: revenge of the arthouse; Historical revisionism and the question of national mythology; quality mainstream; masculinity and femininity in Australian cinema.
    - *Gallipoli*, (1981) dir Peter Weir; 110 mins

Week Four
Lecture: Alternative Directions; impure genres, and quirky combos
    - *Love and Other Catastrophes* (1997) dir Emma-Kate Croghan
    - *One Night the Moon*, (2001), dir Rachel Perkins,, 57 mins

Week Five
Films may include: Lantana (2001) dir. Ray Lawrence, 121 mins.

Week Six
Lecture: Home and abroad; the 1990s and the internationalisation of the industry

Week Seven
Lecture: Revision and final round up on the future and likely directions of the Australian cinema.
Films: Cinema excursion to see first-release Australian film
Assessment Criteria

**Essay marks** will be determined according to how your written work meets the following criteria:

1. Proper punctuation, grammar and sentence structure is essential.
2. Proper referencing procedure in footnotes and bibliography. In other words, the formatting of your footnotes and bibliography must conform to a style recognised in a style manual.
3. Originality and rigour of argument. All claims and interpretations must be supported with detailed argument. This means providing empirical evidence from the films, key historical facts and a lucid presentation of material. Please avoid presenting unsubstantiated opinion or value judgements lacking cogent argument. Avoid at all costs falling into a journalistic mode of writing.
4. Care in matters of spelling and factual information concerning dates, names and titles.
5. Essays and assignments must reflect that the student has undertaken research and read widely on the topic.
6. Essays and assignments must reflect an engagement with issues and ideas discussed in class and in the readings contained in your study kit.
7. A concerted effort to come to terms with film as a unique and specific medium. In other words, you must make an effort to come to terms with the formal as well as the thematic qualities of the films that you choose to write about. A film is not a book. Your essays and assignments must highlight this.
8. All written work must be typed and double spaced. Do not use a font size that is difficult to read. Font sizes below 12 point are unacceptable for essays.

Essays and assignments that do not meet **each** of these criteria will be marked down. **Please note:** students found guilty of plagiarism will automatically fail the course.

**Attendance and Participation** marks will be based upon how well you meet the following criteria:

1. attendance in each class
2. punctuality
3. quality of contribution. Quality of contribution refers to your willingness to contribute to discussion in class and the quality of your contribution. In other words, your remarks must reflect a critical engagement with the films and the readings.

**Please note:** it is expected that all students complete the readings set down for each week.
The Examinations will be based upon material presented in the lectures and the weekly readings.

Students are expected to have read and understood the assessment criteria. If you are unable to meet these criteria, please inform the course convenor as soon as possible.

**Some Useful Websites to Get You Started**

Please make sure that you acknowledge all sources, and do not cut and copy material found on the web into your work. This is plagiarism, and you can fail the entire subject if you are caught doing this. If you are in any doubt, please check with the professor.


**ScreenSound National Film and Sound Archive**

**Australian Centre for the Moving Image [ACMI]** [http://www.acmi.net.au](http://www.acmi.net.au)


**The Australian Film Database**


**Internet Movie Data Base** [http://www.imdb.com](http://www.imdb.com)
Sample Essay Questions

Length: 1500 words

Important: Please write the selected essay question at the top of your essay. Before attempting your essay make sure that you have understood the Assessment Criteria presented in the Course Matter package.

1. Apply the themes of *Walkabout* to at least two films screened in this course. Your answer should also take into account Ross Gibson’s accompanying article on landscape.

2. *Master and Commander* and *Gallipoli* are both directed by Peter Weir. Compare these films, in both theme and style, in relation to the state of the Australian film at the times when they were made. Consider the differences between a film made by an Australian director in Hollywood, and in their own country.

3. ‘Australia has to make a fundamental choice between a commercially oriented film industry and one that has national and artistic integrity’. Discuss.