

FT345 Australian Cinema

Syllabus

Instructor Name: Dr Ann Finegan

Office Location: BU Sydney Campus

Contact Information: annf@ihug.com.au

Office Hours: 10 minutes prior to or following class times.

Meetings can be arranged via email outside these hours.

Contact Hours: 40 hours

Course Credits: 4 BU credits; 2 HUB credits

Course Description

This course is designed to introduce students to Australian cinema through a diverse selection of contemporary and historical film screenings, including excerpts, a field trip to Canberra, guest lecturers and a class outing to a local cinema. A series of lectures will introduce students to core themes and issues in Australian cinema. Class discussions will extend through mandatory postings to blackboard learn and a series of student-led group presentations and discussions of notable Australian films (approved by the course convenor) will conclude the course. Students will also have the opportunity to review an Australian film (an option for the minor essay), and to progressively reflect on their knowledge and experiences through the production of a minor and major essay. An examination in the form of two short essay-style questions will take a final measure of consolidation of the student's knowledge and original insights.

Course readings may be supplemented by critical material introduced into class discussions and posted on blackboard learn. Students will be encouraged to research additional critical reviews, including online, with a view to developing material for their essays, presentations and class discussions. Group presentations and research will be submitted to blackboard and shared by the class through blackboard learn. It is anticipated that much of the material generated in class discussions, postings to blackboard learn and presentations will be student-driven, with the final examination questions reflecting the outcomes of this learning. Through these means students will progressively engage with Australian cinema and deepen their understanding of Australian culture and values, with a view to broadening their aesthetic appreciation of cinema and their general experience of being in the world.

FT 345 Course Objectives

This course will seek to critically engage students with contemporary Australian cinema and its history, in the context of its ongoing evolution and the diversity of its values.

Australia has had a long engagement with cinema, with the Tait brothers producing the world's first feature length film in 1906. From within this framework, and with particular emphasis on Australia's progressive engagement with indigenous, feminist, multicultural and LGBTIA cinema, this course will focus on the re-emergence of Australian cinema from the establishment of a National Film School in the 1970s until the present. The more recent emergence of global partnerships in filmmaking in the Asia-Pacific region will also be addressed.

Through the exercise of critical interpretation, original insight, and artistic appreciation, students will explore how Australian cinema has significantly revisioned classic cinematic forms, including the genres of horror, comedy, romance, pastoral and the western. Australian Gothic will be part of this encounter, as will a steadfast, feminist debunking of mainstream cinema's romantic happy ending. Throughout this course the assumptions of mainstream cinema will be challenged by Australia's predominantly government-funded art house cinema.

Via the means of class discussions, group presentations, and formal essays students will hone their skills in critical viewing, research, and critical analysis and interpretation, with the research elements of the course sharpening their focus on the language of cinematic expression. As an ensemble these objectives satisfy various of the larger Study Abroad Program and specific Sydney Internship Program outcomes under which this course operates; please see below the outcomes for these programs.

Question-driven Course Description

Over the course of this unit of study, students will employ a variety of strategies in developing responses to the following questions. Through attending lectures, engaging in class discussions and undertaking research for class presentations and formal essays, students will consider the broad range of socio-historical, political, economic, cultural, aesthetic and philosophical contexts that have shaped Australian cinema.

What can Australian cinema teach about our shared experiences of being in the world?

Since the inception of cinema in the silent era, film has been a widely circulated international medium. In an increasingly diverse and multicultural world, what is the purpose of sharing national stories?

To what extent has Australian cinema been a platform for exploring ethical issues, societal shifts, and progressive thinking?

In its representation of diversity, multiculturalism, and first nations peoples, what contribution does Australian cinema make to world culture?

What has Australian cinema to teach about the rights of self-representation and self-determination? In this post-assimilationist phase of Australian governance how important is it to address issues of who has the right to speak, and in whose name?

What role does a largely government funded cinema play in providing a critical platform shaping a diverse and fair national identity?

Hub Learning Outcomes

BU Hub Units: 2 **This course has been accredited with these units and students can transfer them.**

1. Capacity: Philosophical, Aesthetic, and Historical Interpretation.

Area: Aesthetic Exploration – one unit

2. Capacity: Philosophical, Aesthetic, and Historical Interpretation

Area: Philosophical Interpretation of Life's Meanings – one unit.

Program Learning Outcomes

Study Abroad Sydney Program Outcome:

The student will “demonstrate knowledge of Australian culture and society with respect to a combination of the following areas: Australian politics, industry, science and technology, economics, social policy, environmental policy, literature and the arts, film, marketing, advertising, and mass media”.

Instructional Format, Course Pedagogy, and Approach to Learning

FT345 has a minimum of **40 hours of classroom lectures and seminars** and two compulsory **field trips**: an evening cinema trip to view an Australian film, and an overnight excursion to experience the culture and physical locations where a number of significant Australian movies were filmed. Class discussion will be directed towards interpreting this field experience in the historical, philosophical and aesthetic context of Australian cinema, with further opportunity for students to develop their responses in the form of a non-compulsory film review [this is one of the options for the first elective paper]. Throughout the course students will be challenged to seek out the nuances of Australian idiom and cultural values, and to reflect on these within the broader global environment and their own experiences.

In Teaching Session 2 classes run in a 4 hour slot on Mondays, with the shorter 6.30-8.30pm Tuesday time slot designed to accommodate student internships. It is imperative that students plan their travel time for the compulsory attendance of the Tuesday evening classes.

The course is delivered through lectures from the professor, in-class interactive discussions with students, blackboard learn discussion forums, group seminar presentations and field trips.

Class discussions and blackboard learn: the principal discussions will take place during the Monday classes, and students will supplement discussions of both the Monday and Tues film screenings with a set of compulsory postings to blackboard learn. A new discussion forum will be set up for each of the first 7 films screened in class. Your individual responses will consist of sharing your insights into each film through the lens of one of the course readings allocated to the forum. Students should post no more than 1-3 paragraphs to each forum. Through this means students will share and deepen their insights into Australian film through critical analysis and evaluation of course readings.

The group presentations are designed to develop collaboration skills in respect of research, critical analysis and performance confidence. Each member of the group will also have the opportunity to conduct and manage a section of the class discussion following the presentation and screening.

The opportunity for student input will be further facilitated through the moderated choice of films for class presentations. These are to be chosen by the group with the approval of the course co-ordinator. A list of suitable films is provided in this document. It is anticipated that these film choices will reflect emergent insights into Australian cinema and cater to particular student interests. To this degree a portion of the course is developed through student directed learning.

Format

Discussions will be based on course readings – which, combined with the lectures, will provide the historical, geographical, social and environmental background to the films - though such readings should be considered by no means exhaustive. Students will be encouraged to explore other meanings and to develop their own textually-based and research-based analytical and evaluative skills. Students will be expected to contribute to all seminar discussions and will have the further opportunity to reflect on the viewings and course readings through posting to blackboard learn discussions. Students will therefore need to allocate time for posting their reflections on the films and set course readings to blackboard learn.

Books and Other Course Materials

ESSENTIAL VIEWING

- Barratt, Shirley.** (dir.) (1996) *Love Serenade*. Miramax Films.
- Beresford, Bruce.** (dir.) (1974) *Barry McKenzie Holds His Own*. Reg Grundy Productions
- Burstall, Tim.** (dir.) (1973) *Alvin Purple*. Roadshow Entertainment.
- Campian, Jane.** (dir.) (1989) *Sweetie*. Avenue Pictures.
- Elliott, Stephan.** (dir.) (1994) *The Adventures of Priscilla Queen of the Desert*. Gramercy Pictures.
- Faiman, Peter.** (dir.) (1986) *Crocodile Dundee*. 20th Century Fox.
- Hillcoat, John.** (dir.) (2005) *The Proposition*. First Look Pictures.
- Hogan, P.J.** (dir.) (1994) *Muriel's Wedding*. Miramax Films.
- Kent, Jennifer.** (dir.) (2014) *The Babadook*. Umbrella Entertainment (Aust.) Entertainment One.
- Luhmann, Baz.** (dir.) (2008) *Australia*. 20th Century Fox
- Merewether, Janet.** (dir.) (2005) *Jabe Babe*. Go Girl Productions.
- Merewether, Janet.** (dir.) (2007) *Maverick Mother*. Go Girl Productions.
- Merewether, Janet.** (dir.) (2016) *Reindeer In My Saami Heart*. Go Girl Productions.
- Miller, George.** (dir.) (1982) *Mad Max 2*. Warner Bros.
- Moorhouse, Jocelyn.** (dir.) (1991) *Proof*. Roadshow Entertainment.
- Perkins, Rachel.** (dir.) (2009) *Bran Neu Dae*. Roadshow Films.
- Sen, Ivan.** (dir.) (2002) *Beneath Clouds*. Ronin Films.
- Thornton, Warwick.** (dir.) (2009) *Samson and Delilah*. Madman Entertainment.
- Weir, Peter.** (dir.) *Picnic at Hanging Rock*. British Empire Films

ESSENTIAL TEXTS

Adams-Spink, Geoff. (2006) "The highs and lows of being tall." Last updated Friday, 3 March, 2006.

<http://news.bbc.co.uk/2/hi/entertainment/4763456.stm>

Bertand, Ina, and Routt, William D. (1989) 'The big bad combine: some aspects of colonial aspirations and international constraints in Australian cinema, 1896-1929', in *The Australian Screen*, Penguin.

Buckingham, David. "Heavenly Creatures." <https://davidbuckingham.net/growing-up-modern/gender-trouble-cinema-and-the-mystery-of-adolescent-girlhood/heavenly-creatures/>

Byrne, Paul. "Curator's Notes." (no date) <http://aso.gov.au/titles/features/proof/notes/>

Collins, Felicity. (2002) "Brazen Brides, Grotesque Daughters, Treacherous Mothers: Women's Funny Business in Australian cinema from *Sweetie* to *Holy Smoke*," *Senses of Cinema*, Issue 23. http://sensesofcinema.com/2002/feature-articles/women_funny_oz/

Collins, Felicity. (2013) "Rachel Perkins: Creating Change Through Blackfella Films". *Senses of Cinema* Issue 69.

sensesofcinema.com/2013/contemporary-australian-filmmakers/Rachel-perkins-creating-change-through-blackfella-fims/

Collins, Felicity and Davis, Therese. (2004) "Escaping History and Shame in *Looking for Alibrandi*, *Head On* and *Beneath Clouds*," in *Australian Cinema After Mabo*, Cambridge University Press, Cambridge, 2004, 152-171.

Crofts, Stephen. (2001) "The Castle," in Ian Craven (ed) *Australian Cinema in the 1990s*, Portland, London, 159-174.

Di Francesco, Alex. "Every One of Us Is Other, Looking Back on Representation in *Heavenly Creatures* 25 Years Later." <https://longreads.com/2019/11/15/every-one-of-us-is-other-looking-back-on-representation-in-heavenly-creatures-25-years-later/>

Dermody, Susan and Jacka, Elizabeth. (1988) "The Aesthetic Force-Field", in *The Imaginary Industry*, AFTRS Publications.

Ebert, Roger. (1980) "Great Movie Picnic at Hanging Rock."

<http://www.rogerebert.com/reviews/great-movie-picnic-at-hanging-rock-1975>

Ebert, Roger. (1992) *Proof*. <http://www.rogerebert.com/reviews/proof-1992>

Ferrier, Liz. (2001) "Vulnerable Bodies", in Ian Craven (ed) *Australian Cinema in the 1990s*, London: Portland. 57-78.

Gibson, Ross. (1992) "The Nature of a Nation." In *South of the West*. Bloomington & Indianapolis:Indiana University Press, 63-81.

Greer, Germain. (2008) "Once upon a time in a land far, far away."

<http://www.theguardian.com/film/2008/dec/16/baz-luhrmann-australia>

Haebich, Anna. (2015) "*Bran Nue Dae*". Copyright Agency Reading Australia.

<https://readingaustralia.com.au/essays/bran-nue-dae/>

Hall, Sandra. (2010) "*Bran Nue Dae*".

<http://www.smh.com.au/news/entertainment/film/film-reviews/bran-nue-dae/2010/01/11/1263058240807.html?page=2>

<http://www.theage.com.au/articles/2008/11/23/1227375027931.html>

Hart, Carol. (2006) "Portraits of Settler History in *The Proposition*." *Senses of Cinema* Issue 38 February 2006. <http://sensesofcinema.com/2006/australian-cinema-38/proposition/>

- Hunter, Ian.** (1985) "Corsetway to Heaven: Looking Back to Hanging Rock: 1976", in *An Australian Film Reader*. Eds. Albert Moran and Tom O'Regan. Paddington, NSW: Currency Press.
- Keller, Louise.** "The Proposition reviewed." <http://www.urbancinefile.com.au/home/view.asp?a=10932&s=Reviews>
- Kempley, Rita.** (1992) *Proof*. http://www.washingtonpost.com/wp-srv/style/longterm/movies/videos/proofrkempley_a0a2bd.htm
- Kenny, Glen.** (2014) "The Babadook," <http://www.rogerebert.com/reviews/the-babadook-2014>
- Langton, Marcia.** (2008) "Faraway Downs fantasy resonates close to home." <http://www.theage.com.au/articles/2008/11/23/1227375027931.html>
- Le Guellec-Minel, Anne.** (2017) "Camping it out in the Never Never: Subverting Hegemonic Masculinity in *The Adventures of Priscilla Queen of the Desert* (Stephan Elliott, 1994)" <https://journals.openedition.org/lisa/9086>
- Lindley, Arthur.** (2003) "Translations of the Flesh: International Relations as Romantic Comedy in Recent British and Australian Film." *Senses of Cinema*, Issue 28. http://sensesofcinema.com/2003/australian-cinema-28/oz_brit_romantic_comedy/
- Martin, Adrian.** (2003) "Mad Max 2," in *The Mad Max Movies*, Sydney: Currency Press. 34-61.
- Merewether, Janet.** (2003) "F*ck the Mainstream - Let's Make Art - women and experimental screen arts in Australia," in L. French (ed.) *Womenvision - Women and the Moving Image in Australia*. Melbourne: Damned Publishing.
- Merewether, Janet.** "Shaping the Real: Directorial imagination and the visualisation of evidence in the hybrid documentary." http://scan.net.au/scan/journal/display.php?journal_id=144
- Morris, Megan.** (1980) "Personal Relationships and Sexuality." In Scott Murray (ed) *The New Australian Cinema*, Cinema Papers, 133-151.
- O'Regan, Tom.** (1989) "Cinema Oz: The Ocker Films," in Moran, Albert & Tom O'Regan (eds) *The Australian Screen*. Ringwood: Penguin. 118-145.
- Pike, Andrew.** 'The Past: boom and bust', in Scott Murray (ed) *The New Australian Cinema*, Cinema Papers, 198, 11-25.
- Rustin, Emily.** (2001) "Romance and Sensation in the Glitter Cycle." In Ian Craven (ed) *Australian Cinema in the 1990s*. London: Portland. 133-148.
- Sandars, Diana.** (2006) "Don't Let Them Drag You Down," *Senses of Cinema*, Issue 48, <http://sensesofcinema.com/2008/book-reviews/adventures-priscilla-queen-desert>
- Stratton, Jon.** (1983) "What made *Mad Max* popular?" *Art & Text*, 9, 37-56.
- Tsiolkas, Christos.** (2002) "Through Clouds: a Discussion of *Kandahar* and *Beneath Clouds*", *Senses of Cinema* Issue 20. <http://sensesofcinema.com/2002/feature-articles/kandahar/>
- Turcotte, Geoffrey.** (1988) "Australian Gothic," in Mulvey Roberts M (ed), *The Handbook to Gothic Literature*, Basingstoke: Macmillan. Also online at <https://ro.uow.edu.au/cgi/viewcontent.cgi?referer=https://www.google.com/&httpsredir=1&article=1060&context=artspapers>
- Turner, Graeme.** (1989) "Art directing history: the period film", in Moran, Albert & Tom O'Regan (eds), *The Australian Screen*. Ringwood: Penguin, Ringwood. 135-145.

Wark, McKenzie. (2000) "Screening Suburbia," in Villella, Fiona A., "Contemporary Australian Cinema: A Symposium," Senses of Cinema Issue 9.

<http://sensesofcinema.com/2000/contemporary-australian-cinema/symposium/>

RECOMMENDED READING

Brophy, Philip. (2008) *The Adventures of Priscilla, Queen of the Desert*, Australian Screen Classics. Strawberry Hills: Currency Press.

Caputo, Raffaele & Geoff Burton (eds). (2002) *Third Take: Australian Film-makers Talk*, Allen & Unwin, Sydney, 2002.

Craven, Ian (ed). (2001) *Australian Cinema in the 1990s*, London: Portland.

Collins, Felcity. (1999) "The artist as a young woman", in *The Moving Image*, 6.

Deleuze, Gilles. (1992) *Cinema 1*, Athlone.

French, Lisa. (2003) *Womenvision: Women and the Moving Image in Australia*. Melbourne: Damned Publishing.

Goldsmith, Ben & Geoff Lealand. (2010) *Directory of World Cinema: Australia and New Zealand*. Bristol: Intellect.

Mayer, Geoff & Keith Beattie. (2006) *The Cinema of Australia and New Zealand*. London: Wallflower.

McFarlane, Brian & Geoff Mayer. (1992) *New Australian Cinema: Sources and Parallels in American and British Film*. Cambridge, New York, Melbourne: Cambridge University Press.

O'Regan, Tom. *Australian National Cinema*, Routledge, London, 1996.

Robson, Jocelyn & Beverley Zalcock. (1997) *Girls' Own Stories: Australian and New Zealand Women's Films* London: Scarlet Press.

Courseware

www.bu.edu/learn/FT345

This is an active online link to all materials including course outline, criteria sheets, due dates of assignments, secondary sources, online links, and announcements.

Assignments and Grading

Assessment Weighting and due date

ASSESSMENT	WEIGHTING
Class participation inclusive of attendance, contribution to class discussion, and postings to discussion forums on blackboard learn	15%
First elective paper of 1200 words To be submitted with cover sheet and bibliography.	15%
Class Presentations	20%
Final elective paper of 2000 words To be submitted with cover sheet and bibliography.	30%
Examination, consisting of two essay style responses	20%

Final Grades

All Grades out of 100 Points			
Grade	Max	Avg	Min
F	59.4	50	0.0
D	69.4	65	59.5
C-	72.4	72	69.5
C	76.4	75	72.5
C+	79.4	78	76.5
B-	82.4	82	79.5
B	86.4	85	82.5
B+	89.4	88	86.5
A-	93.4	92	89.5
A	100	96	93.5

Assessment Descriptions

ATTENDANCE, PARTICIPATION and DISCUSSION BOARD POSTS (15%)

Marks will be based upon how well you meet the following criteria:

- 1.Attendance in each class
- 2.Punctuality
- 3.Quality of contribution. This refers to your willingness to contribute to discussion in class and how well your remarks reflect critical engagement with the films and the readings.

Additionally, by way of extending class discussion, during weeks 1-4, students will post to the blackboard learn discussion groups of individual films (7 in total). These posts, each from 1-3 paragraphs long, will consist of student reflections on each of the films, inclusive of the student's critical review of an aspect, or aspects, on one of the course readings allocated to each film. (Though students are only required to respond to one critical reading, it is expected that students complete all the readings set down for each week.)

The posts are due by midnight on the Monday of the following week. For example, the two posts for Week 1 are due Monday, midnight, Week 2.

In summary: students will be posting for the films screened on both Monday and Tuesday, in other words two posts per week for weeks 1-3, with a final post for the film screened on Monday, Week 5.

CLASS PRESENTATIONS (20%)

Students are to present in groups [numbers will vary with class numbers]. Each student will develop an individual contribution within the collective presentation. To this end students will consult and work with each other to create an integrated presentation that also showcases individual performance. As such, each student will develop a reading of an aspect of the assigned film and cite from her or his own research [at least one key reading]. Please keep your total group presentation time to a maximum of twenty minutes [approximately three to five minutes each]. Additional time is allocated for a class discussion that will be led by the presenters, each of whom will prepare one question to stimulate class discussion at the END of the group presentation.

A copy of each presentation, inclusive of a list of references, in both digital and hard copy versions, is to be supplied to the lecturer on the day of presentation. The digital copy will be uploaded to blackboard learn as a contribution to class research resources.

For any reason, should a student be unable to deliver her or his section of the class presentation she or he will be referred to the Academic Director. Unless for reasons of illness or mishap, the student must still contribute to the class presentation (and that contribution will be delivered to the class by a group member). A supplementary 750 word critical analysis of the film will be a further requirement (to compensate for the missed class discussion). In this instance the submission date for the supplementary paper will be decided by the Academic Director.

Assessment Criteria for class presentations:

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

Presenters will be assessed for clarity, logic, quality of research and original insight. Marks will be lost for going over time. The questions and class discussion will afford further opportunity for individual assessment. Presenters will be assigned a group mark, with leeway for either outstanding or poor individual performance.

ELECTIVE PAPERS

First elective paper 1200 words 15%

Final elective paper 2000 words 30%

[See Appendix 4 at the end of this document for the essay questions.]

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

Presentation

1. Proper punctuation, grammar and sentence structure is essential.
2. Proper referencing procedure in footnotes, bibliography and filmography. In other words, the formatting of your footnotes, filmography and bibliography must conform to a style recognized in a style manual. Marks will be deducted if your essay does not include a proper bibliography, filmography and notes (may be endnotes, footnotes or in-text referencing).
3. Originality of expression (please do not paraphrase or over summarize)
4. Appropriate tone and register to essay format (formal academic voice)
5. Grammar, punctuation, spelling, syntax, word-choice, proof reading

Interpretation and research

6. Relevance of answer to topic/question
7. Effective use/ relevance of evidence
8. Development and rigor of argument
9. Originality of argument/ interpretation
10. Critical use of scholarship and evidence of depth of research.

All claims and interpretations must be supported with detailed argument. This means including supporting discussion of evidence from the films (analysis of key scenes), key historical facts, where necessary, and a lucid presentation of material. Please avoid presenting unsubstantiated opinions and value judgements. Avoid informal modes of writing.

Essays and assignments must reflect that the student has undertaken research and read widely on the topic, and **MUST** also demonstrate engagement with course readings, and, where relevant, with readings introduced through class presentations.

Your essays will further reflect your understanding of film as a unique and specific medium. In other words, you must demonstrate your understanding of the aesthetic and thematic qualities of the films that you choose to write about. A film is not a book. Your essays and assignments must highlight this.

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.

EXAMINATION (20%)

The exam will consist of two essay style responses based on material presented in the lectures, class presentations and the weekly readings, with a focus on material drawn from class presentations. An exam preview, presented in week seven, will outline the range and themes of the examination questions. This will then be posted to blackboard learn.

From a range of at least six questions, students will be required to respond to two, with the stipulation that they do not write on any of the films twice.

Students should allow for an hour per response and aim towards a wordlength of 1000 words per question. [This translates to approximately 4-6 pages of average-sized handwriting.]

Resources/Support/How to Succeed in This Course:

There is the opportunity of students meeting professors face-to-face either ahead of or following class times; students can also make contact for longer meeting times via email or submit questions via email.

The most effective way to succeed in this course is to keep reading along the time line of required readings.

Being prepared for each scheduled class will mean students gain more from lectures and interactive class discussions. Time management is crucial to such success, as is an open and enquiring mind.

There is also ample material on the BU learn site for students to expand their contextual knowledge of set texts and the BU Sydney library has books and visual material for research.

When writing or presenting it is crucial that students are guided by the Grading Criteria Sheets provided in “Appendices” as a means to successful navigation of requirements.

Professors are notified of students with documented disabilities or special needs ahead of first classes and offer assistance to these students in line with BU policy, which is also BU Sydney policy.

Community of Learning: Class and University Policies

Course members’ responsibility for ensuring a positive learning environment (e.g., participation/ discussion guidelines).

It is the responsibility of both the professor and all student members of the class to ensure a positive learning environment. It is thus understood that any member of the class who demonstrates behavior which undermines this positive learning environment will: firstly, be questioned and counseled regarding this behavior, seeking a satisfactory outcome; secondly, upon further recurrence, be brought into the delivery of the class material in an effort to involve them more; lastly, in light of the behavior continuing, the student will be expelled from the learning space for the rest of that day’s class, and a grade deduction will be implemented as for “missing class without verifiable extraordinary reasons”. (There is no precedent for this behavioral model thus far on our programs.)

Course Matters

Attendance at all classes is mandatory.

Any absence for medical reasons or other misadventure must be supported by a medical certificate or a letter offering a satisfactory explanation. Strict penalties apply, on a pro rata basis, for any unapproved absence. Missing one class without reason would attract as much as a 10% penalty.

Statement on Plagiarism

All students are responsible for having read the Boston University statement on plagiarism, which is available in the Academic Conduct Code. Students are advised that the penalty against students on a Boston University program for cheating on examinations or for plagiarism may be "... expulsion from the program or the University or such other penalty as may be recommended by the Committee on Student Academic Conduct, subject to approval by the Dean".

Late Work

In general, there will be no extensions granted for any coursework. All requests for an extension will be decided by the Academic Director and hence must also be addressed to the Academic Director..

The exception is where there are clear and acceptable reasons for late submission. In this case a written statement outlining any serious illness or misadventure together with supporting documentation (e.g. medical certificates) must be provided or a strict penalty of 5% per day will apply.

Outline of Class Meetings: Date, Topic, Readings Due, Assignments Due

CLASS SCHEDULE

Although the following schedule is intended to be final, it may, from time to time, be necessary to alter it. Should changes be needed, students will be given adequate time to accommodate them. **Any student missing class without verifiable extraordinary reasons will be penalized through grade deduction (implemented by the Program's Academic Director) in fairness to those who do attend. This includes any guest speaker sessions, and field trips.**

CLASS SCHEDULE AT A GLANCE:

Please reserve one of your Monday nights: most likely weeks 2 or 3 (TBC). Depending on programme confirmation of our local cinemas, the class outing to the cinema will take place on Monday of week 2 or 3.

+ TBC Monday evening field trip to a local cinema to view a current Australian release

	Lecture and discussion topics	Screenings	Assignments & Class Presentations
WEEK 1	<p>Introduction to Australian cinema.</p> <p>Cinema as a global art form: international appeal, local content. From the Tait brothers to Luhrmann's <i>Australia</i> and beyond this course tracks the evolution of Australian film culture and history.</p> <p>Combining romance and epic forms in his trademark raids across multiple genres Luhrmann's <i>Australia</i> addresses settler culture and the Stolen Generation</p>	<p><i>Australia</i> (2008, 165 mins) Dir. Baz Luhrmann</p>	
	<p>Indigenous art house: Ivan Sen's multiple award winning address of post-colonialism and the colonial legacy</p>	<p><i>Beneath Clouds</i> (2002, 90 mins) Dir. Ivan Sen</p>	
WEEK 2	<p>Australian Gothic & Period Film. The 1970s revival of the Australian film industry in the era of global art house cinema.</p> <p>Ocker films and the sexual revolution of early 1970s</p>	<p><i>Picnic At Hanging Rock</i> (1975, 115 mins) Dir. Peter Weir</p> <p>Excerpts: <i>Alvin Purple</i> (1973) Dir. Tim Burstal</p> <p><i>Barry McKenzie Holds His Own</i> (1972) Dir. Bruce Beresford</p>	
	<p>Australian women directors come into their own revisioning romance with unruly daughters and monstrous brides. This dark comedy of rural Australia charts the trajectory of thwarted female desire.</p>	<p><i>Love Serenade</i> (1996, 101 mins) Dir. Shirley Barrett 1996</p>	

<p>WEEK 3</p>	<p>Australian Gothic: the Western</p> <p>The 1980s forerunners: muscular masculinity and international acclaim</p>	<p><i>The Proposition</i> (2005, 104mins) Dir. John Hillcoat</p> <p><i>Mad Max 2</i> (1981) Dir. George Miller & <i>Crocodile Dundee</i> (1986) Dir. Peter Faiman</p>	
	<p>Embracing suburbia: in the 1990s, across a broad mix of comedic genres, including the buddy movie, gangster caper and twisted variants of romance, Australian directors create a cinema of noise, inclusive of popcultural values, and suburban tastes.</p> <p>The socially progressive Glitter Cycle films notably introduce the genre of maximalism to the world stage with Baz Luhrmann's <i>Strictly Ballroom</i> followed by P.J. Hogan's <i>Muriel's Wedding</i> and Stephan Elliott's <i>The Adventures of Priscilla</i>.</p>	<p>The Glitter Cycle: <i>Muriel's Wedding</i> (1994, 104 mins) Dir. P.J. Hogan</p>	
<p>WEEK 4</p>	<p>FIRST ELECTIVE PAPER</p> <p>You must include bibliography and cover sheet</p> <p>Women Directors. Suburbia from an inclusive perspective: Jocelyn Moorhouse's <i>Proof</i>.</p>	<p><i>Proof</i> (1991, 86 mins) Dir. Jocelyn Moorhouse</p>	<p>SUBMITTED LIBRARY by 8pm</p>
	<p>Glitter cycle continues: LGBTQIA+</p>	<p><i>The Adventures of Priscilla Queen of the Desert</i> (1994, 103 mins) Dir. Stephan Elliott</p>	
	<p>Overnight Field Trip to Central Western NSW. Students will depart on Sunday morning and return Monday evening.</p> <p>On this field trip we will be joined by the class from Australian Environmental Global Challenges (EE328)</p>	<p>Departure times and itinerary TBC</p> <p>Featured films: <i>Beneath Clouds</i> (2002) Dir. Ivan Sen <i>The Cars That Ate Paris</i> (1974) Dir. Peter Weir <i>The Chain Reaction</i> (1980) Ian Barry</p>	

		<i>The Chant of Jimmie Blacksmith</i> (1978) Dir. Fred Schepisi <i>Not Quite Hollywood</i> (2008) Dir. Mark Hartley	
WEEK 5	Field Trip to Central Western NSW continues		
	Group 1 film screening Suggested viewing: selected from woman directors <i>The Babadook</i> (2014) (revised horror) Dir. Jennifer Kent <i>Sweetie</i> (1989) Dir. Jane Campion <i>The Goddess of 1967</i> (2000) Dir. Clara Law <i>Maverick Mother</i> (2008) Dir. Janet Merewether		
WEEK 6	Class presentations Groups 1 & 2 Group 2 film screening Suggested viewing: a further film from Australian women directors OR Ozpolitiation, Australian noir or thriller <i>Kiss or Kill</i> (1997) Dir. Bill Bennett <i>The Interview</i> (1998) Dir. Craig Monohan <i>Road Games</i> (1981) Dir. Richard Franklin <i>Wake in Fright</i> (1971) Dir. Ted Kotcheff		
Tuesday	Screening of Group 3 class presentation film Suggested viewing: <i>Samson & Delilah</i> (2009) Dir. Warwick Thornton (Indigenous director) Gansta comedy: <i>Two Hands</i> (1999) Dir. Gregor Jordan		

	<i>Getting' Square</i> (2003) Dir. Jonathon Teplitzky		
WEEK 7	<p>Screening of Group 4 class presentation film</p> <p>Groups 3 & 4 class presentations.</p> <p>Suggested viewing: <i>Fury Road</i> (2015) (Mad Max with ecofeminist twist) Dir. George Miller</p> <p>Asian-Australian experience: <i>The Finished People</i> (2003) Dir. Khoa Do <i>The Homesong Stories</i> (2007) Dir. Tony Ayres <i>Little Fish</i> (2005) Dir. Rowan Woods <i>The Goddess of 1967</i> (2000) Dir. Clara Law</p>		<p>FINAL ELECTIVE PAPER Submitted to library</p> <p>You must include bibliography and cover sheet</p>
	Course overview and exam preview		
WEEK 8	FINAL EXAM – open book Notes only - no laptops and electronic storage devices		FINAL EXAM – open book Notes only - no laptops and electronic storage devices

CLASS SCHEDULE: WEEKLY READINGS with INTRODUCTION to THEMES and CONTEXTS

WEEK 1:

Course Introduction: Australian cinema, a national cinema of international appeal

Once upon a time Australia was at the forefront of the world's budding film industry - with the outlaw story of *The Story of the Kelly Gang* (1906) credited as the world first full-length feature film. In the 1920s Australian cinema went into a decline, bordering on extinction in the 1960s until the 1970s revival. Nonetheless in the early, pre-revival period, a distinct set of Australian themes, settings and characters emerged including the non-conformist larrikin. Baz Luhrmann's *Australia* reprises this heritage within his own brand of Maximalism whilst directly appealing to the styles of classic Hollywood romance and the epic.

Our Baz, Our Nicole: the romance of international melodrama, local themes

Baz Luhrmann's lavish *Australia* is foremost an apology to the Stolen Generations, but also a postmodern appropriation of 1940s adventurers and romances. Indigenous magic squares off against *The Wizard of Oz*, the character of Drover (Hugh Jackman) revives the Aussie larrikin, and Nicole Kidman's English rose begins her Australian journey in the peppery incarnation of classic Hollywood star, Katherine Hepburn, from her role in *The African Queen*.

Viewing:

Australia (2008) Dir. Baz Luhrmann

Suggested Further Viewing:

Walkabout (1971) Dir. Nicholas Roeg (100 mins)

Backroads (1977) Dir. Phillip Noyce [60 mins]

Jedda (1955) Dir. Charles Chauvel (101 mins)

Celluloid Heroes Part One (documentary) (223 mins)

Reading:

Manohla Dargis, "Oh Give Me a Home Where the Cowboys and Kangaroos Roam," movie review of *Australia*. <https://www.nytimes.com/2008/11/26/movies/26aust.html>
Nov 25, 2008.

Germain Greer, "Once upon a time in a land far, far away."

<http://www.theguardian.com/film/2008/dec/16/baz-luhrmann-australia> Dec 15, 2008

Marcia Langton, "Faraway Downs fantasy resonates close to home."

<http://www.theage.com.au/articles/2008/11/23/1227375027931.html> Nov 23, 2008

Marcia Langton, "Why Greer is wrong on *Australia*."

<https://www.smh.com.au/politics/federal/why-greer-is-wrong-on-australia-20081222-73kk.html>
Dec 23 2008

Dana Stevens, "Throw Another Cliché on the Barbie" <https://slate.com/culture/2008/11/baz-luhrmann-s-australia-reviewed.html>

25 Nov, 2008

Additional Reading:

Jane Mills, "Mapping *Australia*: Cinematic Cartographies of (Dis)location." *Senses of Cinema* July 2010 Issue 55

Sensesofcinema.com/2010/feature-articles/mapping-australia-cartographies-of-dislocation/

Background reading of early days of Australian cinema

Ina Bertand and William D. Routt, "The big bad combine: some aspects of colonial aspirations and international constraints in Australian cinema, 1896-1929", in *The Australian Screen*, Penguin, 1989. [Download from Blackboard]

Andrew Pike, 'The past: boom and bust', in *The New Australian Cinema*, Cinema Papers, 1980. [Download from Blackboard]

WEEK 1 continued:

Indigenous art-house cinema, Ivan Sen's *Beneath Clouds* (2002)

Beneath Clouds, by indigenous director Ivan Sen, is a laconic road movie exploring the complexities of identity and belonging. The central character, Lena, is a light-skinned half-Irish, half-indigenous teenager who passes for white. Noted for highly stylized cinematography and tightly compressed minimalist dialogue, the storyline also addresses indigenous survival and post-colonialist surveillance in rural communities.

Viewing:

Beneath Clouds (2002) Dir. Ivan Sen (90 mins)

Reading:

Tony Birch, "Surveillance, Identity and Historical Memory in Ivan Sen's *Beneath Clouds*", in *Empires, Ruins + Networks: The Transcultural Agenda in Art*, Scott McQuire & Nikos Papastergiadis (eds.) Rivers Oram Press, London, 2005, pp. 185-203. [on Blackboard as an attached file, also in library]

Adam Gall & Fiona Probyn-Rapsey, "Ivan Sen and the art of the road."

https://www.researchgate.net/publication/31045454_Ivan_Sen_and_the_art_of_the_road

Felicity Collins and Therese Davis, "Escaping History and Shame in *Looking for Alibrandi*, *Head On* and *Beneath Clouds*," in *Australian Cinema After Mabo*, Cambridge University Press, 2004. [on Blackboard as an attached file, also in library]

Christos Tsiolkas, "Through Clouds: a Discussion of *Kandahar* and *Beneath Clouds*."

<https://www.sensesofcinema.com/2002/feature-articles/kandahar/>

FURTHER VIEWING

Woman Directors: Indigenous self-representation in Rachel Perkins' *Bran Nue Dae*

The Australian government's racist policy of indigenous assimilation is addressed in this generous and light-hearted riposte from Rachel Perkins. Flipping the assimilationist policy of integrating 'black into white', the end of Perkins' over-the-top musical has everyone wanting to "become Aboriginal." Released within a few months of Baz Luhrmann's *Australia* and Prime Minister Kevin Rudd's formal apology to the Stolen Generations, the 2009 incarnation of *Bran Nue Dae* (an adaptation of Jimmy Chi's original 1990 stage musical) can be interpreted as an indigenous response to Luhrmann's film.

Viewing:

Bran Nue Dae (2009) Dir. Rachael Perkins (85 mins)

Reading:

Felicity Collins, "Rachel Perkins: Creating Change Through Blackfella Films". *Senses of Cinema* December 2013 Issue 69

[sensesofcinema.com/2013/contemporary-australian-filmmakers/Rachel-perkins-creating-change-through-blackfella-fims/](https://www.sensesofcinema.com/2013/contemporary-australian-filmmakers/Rachel-perkins-creating-change-through-blackfella-fims/)

Anna Haebich, "*Bran Nue Dae*". Copyright Agency Reading Australia.

<https://readingaustralia.com.au/essays/bran-nue-dae/>

Sandra Hall, "*Bran Nue Dae*".

<http://www.smh.com.au/news/entertainment/film/film-reviews/bran-nue-dae/2010/01/11/1263058240807.html?page=2>

WEEK 2:

Australian Cinema Renaissance: Ocker Cinema, the Period Film, Australian Gothic and international art house success of *Picnic at Hanging Rock*

The Australian film renaissance was somewhat ironically kick-started by the rude and crude ocker films. Featuring the soft porn of the 1970s sexual revolution, blokey stereotypes and lots of beer, these films were often on a collision course with the 1970s women's movement. Nonetheless these satirical films coincided with relaxed censorship laws (a new R rating) and promoted national discussion on changing views on sexuality and cultural mores.

Though successful at the local box office, these films were deemed unworthy of representing the nation and were soon replaced by Period Films preferably delivered in the international art house style of the era. Subsidized by public funds, beautiful accomplished films like *Picnic At Hanging Rock*, *The Getting of Wisdom* and *My Brilliant Career* negotiated notions of national identity through landscape, historical revisionism and myth-building. Characterised by strong female leads and Victorian times and themes, they were variants of the pastoral. The first of the period films, *Picnic At Hanging Rock*, additionally introduced the Gothic strand of settler fear of the alien bush, while *The Chant of Jimmie Blacksmith* broke new ground in addressing national guilt over injustices suffered by indigenous Australians.

Viewing:

Picnic at Hanging Rock (1975) Dir. Peter Weir (107 mins)

Excerpts:

Alvin Purple (1973) Dir. Tim Burstall (95 mins)

Barry McKenzie Holds His Own (1974) Dir. Bruce Beresford (93 mins) (A sequel to *The Adventures of Barry McKenzie*, 1972)

Suggested further viewing:

The Chant of Jimmie Blacksmith (1978) Dir. Fred Schepisi (122 mins)

My Brilliant Career (1979) Dir. Gillian Armstrong (100 mins)

The Year My Voice Broke (1987) Dir. John Duigan (103 mins)

Not Quite Hollywood (2008) Dir. Mark Hartley (103 mins)

Reading:

Tom O'Regan, "Cinema Oz: The Ocker Films", in *The Australian Screen*, Penguin, 1989.

[Download from Blackboard]

Geoffrey Turcotte, "Australian Gothic", <http://ro.uow.edu.au/artspapers/60/>

Ian Hunter, "Corsetway to Heaven: Looking Back to Hanging Rock: 1976", in *An Australian Film Reader*. Eds. Albert Moran and Tom O'Regan. Paddington, NSW: Currency Press, 1985. [Download from Blackboard]

Megan Morris, 'Personal Relationships and Sexuality', in *The New Australian Cinema*, Cinema Papers, 1980. [Download from Blackboard]

Graeme Turner, "Art directing history: the period film", in *The Australian Screen*, Penguin, 1989. [Download from Blackboard]

Susan Dermody and Elizabeth Jacka, "The Aesthetic Force-Field", in *The Imaginary Industry*, AFTRS Publications, 1988. [Download from Blackboard]

Felicity Collins, "The artist as a young woman", in *The Moving Image*, 6 1999. [Download from Blackboard]

Roger Ebert, Great Movie Picnic at Hanging Rock, <https://www.rogerebert.com/reviews/picnic-at-hanging-rock-1980>

Background reading:

Kathleen Steele, "Fear and Loathing in the Australian Bush: Gothic Landscapes in *Bush Studies* and *Picnic at Hanging Rock*." https://www.monash.edu/_data/assets/pdf_file/0004/1763896/steele.pdf

Kathryn Bartha, "Miranda Must Go." <https://www.killyourdarlings.com.au/2017/02/must-miranda-go/>

WEEK 2 continued:

Australian Women Directors – Shirley Barrett’s *Love Serenade*

One of Australian cinema’s ‘monstrous brides’ films this dark comedy of rural Australia subverts conventional romantic mores with deadpan satire. Based on the competition of two small town sisters for the affections of the Brisbane DJ, the ‘big fish’ who has moved in next door, this exploration of thwarted female desire is told through a feminist lens with a nod to the horror genre. On some websites (notably Wikipedia) it has been mistakenly grouped with the Glitter Cycle films for its popcultural incorporation of the music of Barry White.

Viewing:

Love Serenade (1996) Dir. Shirley Barrett

Reading:

Felicity Collins, “Brazen Brides, Grotesque Daughters, Treacherous Mothers: Women’s Funny Business in Australian cinema from *Sweetie* to *Holy*

Smoke.” https://www.sensesofcinema.com/2002/feature-articles/women_funny_oz/

Roger Ebert, “*Love Serenade*.” Roger Ebert.com Reviews 8 August 1997

<https://www.rogerebert.com/reviews/love-serenade-1997>

Andrea Meyer, “Eight Questions for Shirley Barrett, Director of ‘*Love Serenade*.” <https://www.indiewire.com/1997/06/eight-questions-for-shirley-barrett-director-of-love-serenade-83506/>

Catherine Simpson, ““Take it all off baby, take it all off” – The Australian *Kamasutra*: *Love Serenade*(Shirley Barrett, 1996)” <http://sensesofcinema.com/2009/key-moments-in-australian-cinema-issue-70-march-2014/take-it-all-off-baby-take-it-all-off-the-australian-kamasutra-love-serenade-shirley-barrett-1996/> accessed 20 April, 2020.

Nigel Spence, Nigel & Leah McGirr, “Unhappy Endings: The Heterosexual Dynamic in Australian Film.” In Ian Craven (Ed.) *Australian Cinema in the 1990s*. London: Frank Cass, 2001. (37-56)

Jeff Stafford, “Love is a Battlefield.” *Cinema Sojourns* Posted May 23, 2017. <https://cinemasojourns.com/2017/05/23/love-is-a-battlefield/>

Further viewing:

Sommersault (2004) Kate Shortland. An ‘unruly daughter’ film, in which a troubled teen explores her sexuality. Filmed in art house style, the story unfolds in the Australian snowfields.

WEEK 3:

Masculinities, Muscular Futurism and the Gothic Western: *The Proposition*

In stark contrast to the rural Period films, in the 1980s *Crocodile Dundee* and *Mad Max 2* were, in their very different ways, muscular, masculine films. Set in the rugged outback they became two of Australian Cinema's most internationally acclaimed and successful films. Some two decades later *The Proposition* (2005) is a 'period' western set under the same big John Ford sky and spectacular landscape as *Mad Max 2*. However, the themes are distinctly darker, no longer reflective of the classic western's concern with the 'destiny of a people' (Gilles Deleuze *Cinema One*). Instead, *The Proposition* takes a psychological turn towards family pathologies and the failures that result from colonial violence. The script and soundtrack are by musician and writer Nick Cave, of *The Birthday Party* and 'murder ballads' fame.

The laconic larrikin: this session will also look back at the representation of masculinity in two of Australia's most significant international successes of *Mad Max 2* (1981) and *Crocodile Dundee* (1986); also tracking the historical effect of funding changes on the Australian film industry. In the 1980s, the 10BA Tax Law was instrumental in facilitating a burst of Australian cinema production. The quality of many of the films produced (most of which are now grouped under the subgenre of Ozploitation) has been hotly debated, but it freed producers and directors from the 'quality' controls of government funding (investors could claim 150% tax deduction). *Crocodile Dundee* with its reprisal of the affectionate larrikin was, for a brief time, the world's highest grossing film. With a storyline divided between the outback and New York it drew on the legacy of American cinema's frontiersmen Davy Crockett and Daniel Boone attracting international audiences and initiating a conversation on Australian-American relations. *Mad Max 2*, sounding the zeitgeist of the punk era, revised the genre of the western in a pop-cultural punk variant and was an international cult success.

Indeed, the importance of the ongoing *Mad Max* franchise cannot be overstated, in particular the influence *Mad Max 2*. Drawing on models of Hollywood classicism, including George Lucas's *Star Wars*, director George Miller created a futuristic punk western with universal mythic appeal. Set in the deserts of Australia's red centre, *Mad Max 2*'s morally ambiguous hero inhabits a scavenger future society in the wake of a presumed nuclear blast. Prophetic of the ongoing energy crisis, punk styled bikers sporting Mohawks combat settlers for control of an inland petrol resource. The *Mad Max* franchise continues to evolve and reinvent itself, with Max playing sidekick to female warrior Furiosa in the distinctly eco-feminist and even more spectacular *Fury Road*. *Furiosa: A Mad Max Saga* (2024) is the most recent of the series.

Viewing:

The Proposition (2005) Dir. John Hillcoat

Further Viewing:

Mad Max 2 (1981) Dir. George Miller

Crocodile Dundee (1986) Dir. Peter Faiman

Suggested Viewing:

Not Quite Hollywood: The Wild, Untold Story of Ozploitation (2008) Dir. Mark Hartley

Reading:

Catriona Elder, "The Proposition: Imagining Race, Family and Violence on the Nineteenth-Century Australian Frontier."

<https://www.scielo.br/j/ides/a/7dMPxHVY7FdNFWDV3jpR69r/?format=pdf&lang=en>

Ross Gibson, "The Nature of a Nation," in *South of the West*, Indiana University Press, 1992. [Download from Blackboard]

Jason Wood, "The Proposition". Interview with director John Hillcoat and screenwriter, Nick Cave. Vertigo Magazine Issue 1 March 2006

https://www.closeupfilmcentre.com/vertigo_magazine/issue-1-march-2006/the-proposition/

Further Reading:

Arthur Lindley, "Translations of the Flesh: International Relations as Romantic Comedy in Recent British and Australian Film." *Senses of Cinema* October 2003 Issue 28

Sensesofcinema.com/2003/Australian-cinema-28/oz_britromantic_comedy/

Martin, Adrian, 'Mad Max 2', in *The Mad Max Movies*, Currency Press, 2003, 34-61.

[Download from Blackboard]

Stratton, Jon, 'What made *Mad Max* popular?' *Art & Text* 9, 1983. [Download from Blackboard]

Deleuze, Gilles, *Cinema 1*, Athlone, 1992.

WEEK 3 continued:

"The Glitter Cycle": *Muriel's Wedding V. The Castle and its conservative riposte to the socially progressive 1990s.*

In the 1990s Australian cinema underwent a suburban turn with idiosyncratic comedies of personal taste and self-making. Embracing popular culture, these films reflect a 'cinema of noise', fusing comedy with pop music in a brash mix of postmodern semiotic excess, cultural pastiche, and overblown characterizations. Baz Luhrmann's 1992 *Strictly Ballroom* was the first of these glitzy films, challenging convention and championing social progression with a new view of multicultural suburbia. P.J. Hogan's *Muriel's Wedding* followed suite, challenging the patriarchy – specifically in the figure of Muriel's undermining father – to subvert suburban conventions on marriage and female self-worth.

Viewing:

Muriel's Wedding (1994) Dir. P.J. Hogan (106 mins)

Further viewing:

Thank God He Met Lizzie (1996) Dir. Cherie Nowlan (90 mins)

Mullet (2001) Dir. David Caesar (89mins)

The Rage of Placid Lake (2003) Dir. Tony McNamara (89 mins)

Strictly Ballroom (1992) Dir. Baz Luhrmann (94 mins)

Reading:

Emily Rustin, "Romance and Sensation in the Glitter Cycle." Ian Craven (Ed) *Australian Cinema in the 1990s* 133-148. [Download from Blackboard]

McKenzie Wark, "Screening Suburbia," [*Muriel's Wedding; The Castle*], in Contemporary Australian Cinema – A Symposium. Compiled by Fiona Villella

<http://sensesofcinema.com/2000/contemporary-australian-cinema/symposium/>

Rebecca Coyle, *Muriel's Wedding* (P.J. Hogan

1994) <https://sensesofcinema.com/2000/contemporary-australian-cinema/symposium/#2>

Roger Ebert *Muriel's Wedding* March 17, 1995. <https://rogerebert.com/reviews/muriels-wedding-1995>

For ideological contrast: *The Castle*, voted Australia's most popular film (2007). Well-loved for its deadpan humour and witty vernacularisms its vindication of the patriarchy's 'good father' was a strong riposte to the 'flawed dads' of the 'unruly daughter' films. Socially progressive in some aspects (embracing migrant culture and exhibiting some solidarity with indigenous Australians) it is largely restorative of the conservative values challenged by the Glitter Cycle films.

Viewing:

Excerpts, *The Castle* (1997) Dir. Rob Sitch (83 mins)

Reading:

Stephen Crofts, "The Castle." Ian Craven (Ed) *Australian Cinema in the 1990s*. 159-174

Kieren Pender, "It's the vibe: 25 years on, how *The Castle* became an Australian Classic." *The Guardian* 19 March 2022

<https://www.theguardian.com/film/2022/mar/19/its-the-vibe-25-years-on-how-the-castle-became-an-australian-classic>

WEEK 4:

Australian Female Directors and the Suburban Turn – Jocelyn Moorhouse's *Proof*

In the 1990s Australian cinema takes a suburban turn with a focus on personal identity and socially progressive inclusive films. Jocelyn Moorhouse's 1991 *Proof* preceded the 'Glitter Cycle' films that were to dominate the decade. Cynical in its psychology, and bitter towards romance, this dark comedy is lightened by the sharp wit of its clever script. A highly imaginative film, *Proof* broke new ground by featuring a blind photographer who is the love interest of his obsessive housekeeper. Part male buddy movie, the complex love triangle that develops has deeper roots in childhood mistrust and offers new insights into our reliance on our senses.

Reading:

Paul Byrne, "Curator's Notes." <http://aso.gov.au/titles/features/proof/notes/>

Dave Crewe, "Proof Sheet" 6 June 2017

<https://www.sbs.com.au/movies/article/2016/08/11/proof-cheat-sheet>

Roger Ebert, *Proof*. <http://www.rogerebert.com/reviews/proof-1992>

Rita Kempley, *Proof*.

http://www.washingtonpost.com/wp-srv/style/longterm/movies/videos/proofrkempley_a0a2bd.htm

Diana Sandars, "Affectively Trapped, Fossilised and Fetishised: Early 1990s Melbourne through Stillness, Movement and Music in *Proof* (Jocelyn Moorhouse, 1991)" *Senses of Cinema* December 2017 Issue 85

WEEK 4 continued:

Stephan Elliott's *The Adventures of Priscilla Queen of the Desert*

Australia's LGBTQIA community has been notably represented in a number of important films, including by New Zealander cousin, Peter Jackson, whose *Heavenly Creatures* (1994) (scripted

by his partner Fran Walsh), continues to garner ongoing critical acclaim. Glitter Cycle and rainbow family friendly *The Adventures of Priscilla, Queen of the Desert* (1994) directed by Stephan Elliott remains one of the most iconic of Australia's films through the broad appeal of its humour, extravagant costuming and popcultural approach. Now a staple on mainstream TV, stage performances and cabaret variants, it can be credited for its role in brokering positive shifts in attitudes towards the LGBTIQ+ community in the decades leading up to Australia's successful referendum on marriage equity.

Viewing:

The Adventures of Priscilla, Queen of the Desert (1994) dir. Stephan Elliot 104 mins

Reading:

Ann-Marie Cook, "More Than Just a Laugh: Assessing the Politics of Camp in *The Adventures of Priscilla, Queen of the Desert*." (2010) <https://people.southwestern.edu/~bednarb/road-movies/articles/cook.pdf>

Anne Le Guellec-Minel, "Camping it out in the Never Never: Subverting Hegemonic Masculinity in *The Adventures of Priscilla Queen of the Desert* (Stephan Elliott, 1994)" <https://journals.openedition.org/lisa/9086>

Diana Sandars, "Don't Let Them Drag You Down: *The Adventures of Priscilla Queen of the Desert* by Philip Brophy" sensesofcinema.com/2008/book-reviews/adventures-priscilla-queen-desert/

Further suggestios:

Heavenly Creatures (1994) Dir. Peter Jackson

Based on a real-life matricide this biographical psychodrama captures the mood of the 1950s when close friendships between young women were discouraged. Two young women create a fantastical creative life for themselves in the fictive kingdom of Moravia where they role-play their affection for one another to the backdrop of the operatic voice of Mario Lanza.

Readings:

David Buckingham, "Heavenly Creatures." <https://davidbuckingham.net/growing-up-modern/gender-trouble-cinema-and-the-mystery-of-adolescent-girlhood/heavenly-creatures/>
Alex Di Francesco, "Every One of Us Is Other, Looking Back on Representation in *Heavenly Creatures* 25 Years Later." <https://longreads.com/2019/11/15/every-one-of-us-is-other-looking-back-on-representation-in-heavenly-creatures-25-years-later/>

LGBTQIA cinema by Australian women directors

Head On (1998) Dir. Ana Kokkinos (104 mins). A hedonistic and dizzying ride through Melbourne's subculture as a young gay man finds himself in conflict with his conservative Greek family. Contains explicit sex scenes.

Love and Other Catastrophes (1996) Dir. Emma Kate-Crogan (76 mins). A household of film students seeks love and romance. Set around Melbourne university campus and inner city Melbourne it features a cameo role by film theorist Adrian Martin. The classic Hollywood woman's films by Frank Capra are given a lesbian twist with the female lead, Frances O'Connor, playing Carey Grant to Radha Mitchell's Irene Dunn. In-jokes about film and philosophy abound.

WEEK 4-5:

OVERNIGHT FIELD TRIP: Australian Cinema & Australian Environmental Global Environmental Challenges Go Central West **Departure times & itinerary TBC**

Australian cinema students will be joined by the class from the Australian Global Environmental Challenges (EE328) course. Students will depart on Sunday morning and return Monday evening. We will visit the locations of a number of key films from the Ozploitation period of Australian Cinema's renaissance, inclusive of environmental themes, and stay overnight in the historic settler village of Rylstone.

Students will learn more of the environmental and historical background that subtends Ivan Sen's *Beneath Clouds* through a Wiradjuri cultural tour to Ganguddy on Monday morning. We will also travel the route of futuristic environmental disaster film, *The Chain Reaction*. This will include lunch on a regenerative farm in Glen Davis (just off the road where George Miller, of *Mad Max* fame, directed his first car chase), followed by after-dinner screenings on Sunday evening.

Highlights include a Monday afternoon visit to Sofala, largely unchanged since Peter Weir filmed *The Cars That Ate Paris* in 1974, and Sunny Corner whose mining legacy remains one of the most polluted sites in the country.

Viewing:

Beneath Clouds (2002) Dir. Ivan Sen

The Cars That Ate Paris (1974) Dir. Peter Weir

The Chain Reaction (1980) Ian Barry

The Chant of Jimmie Blacksmith (1978) Dir. Fred Schepisi

Not Quite Hollywood (2008) Dir. Mark Hartley

Tuesday 12 NOVEMBER

Group 2 class presentation film

Suggested films include:

Jane Campion's *Sweetie* (1989)

Challenging patriarchal models on multiple levels, Jane Campion's 1989 *Sweetie* is one of the original and best of the 'unruly daughters' films. Her distinguished career includes the widely acclaimed art house films *The Piano* and *Holy Smoke*, and TV series *Top of the Lake*. With a wickedly humorous feminist bent, together with Shirley Barratt's *Love Serenade* (1996) these films examine the darker aspects of female pathology.

Viewing:

Sweetie. (1989) Dir. Jane Campion

Reading:

Gus Cileone, "Does Jane Campion's "Sweetie" Suggest That Patriarchal Males Thwart Female Potential?" <https://the-take.com/read/does-jane-campions-sweetie-suggest-that-patriarchal-males-thwart-female-potential>

Felicity Collins, "Brazen Brides, Grotesque Daughters, Treacherous Mothers: Women's Funny Business in Australian cinema from *Sweetie* to *Holy Smoke*." <http://www.sensesofcinema.com>

Eric McDowell, "First Films: Jane Campion's Sweetie" <http://www.michiganquarterlyreview.com/2014/06/first-films-jane-campions-sweetie/>

Lisa Morton, "Crush and Sweetie: the Female Grotesque in Two Contemporary Australasian Films."

Deep South v.1 n.3 (Spring, 1995) https://www.otago.ac.nz/deepsouth/vol1no3/morton_issue3.html

Catherine Simpson, in "Volatile Vehicles: When Women Take The Wheel, Domestic Journeying and Vehicular Moments in Contemporary Australian Cinema." In Lisa French

Ed. *Womenvision* (Melbourne: Damned Publishing, 2003) <https://www.researchonline.mq.edu.au/vital/access/manager/Repository/mq:5118>

Terrie Waddell, "Scrubbers: 'The Great Unwashed' of Australian Cinema." In Lisa French Ed. *Womenvision*(Melbourne: Damned Publishing,

2003) <https://www.researchonline.mq.edu.au/vital/access/manager/Repository/mq:5118>

Or revisioned horror/ psychological thriller:

Jennifer Kent, *The Babadook* (2014)

Visually stunning with acclaimed art direction, and a multi-media approach channeling German expressionism, this psychological horror film explores the taboo of the darkness within motherhood.

Reading:

Peter Bradshaw, *The Babadook review – a superbly acted, chilling Freudian thriller* <https://www.theguardian.com/film/2014/oct/23/the-babadook-review-chilling-freudian-thriller>

Or documentary:

Janet Merewether's *Maverick Mother* (2007)

Merewether's award-winning films include those in the hybrid genre of creative documentary. Combining flamboyant style, performance, strategic humour and multiple media forms she has created a suite of challenging and socially progressive films. In *Jabe Babe*, *Reindeer in My Saami Heart* and *Maverick Mother* her female subjects perform themselves with the agency often denied in traditional documentary modes (Merewether herself occupies the subject position on the sensitive topic of Motherhood by Choice in *Maverick Mother*).

Further Viewing:

Jabe Babe (2005)

Reindeer in My Saami Heart (2016)

Reading: Merewether, Janet. "Shaping the Real: Directorial imagination and the visualisation of evidence in the hybrid documentary." http://scan.net.au/scan/journal/display.php?journal_id=144

Merewether, J, 'F*ck the Mainstream - Let's Make Art - women and experimental screen arts in Australia', Chapter in L. French (ed.) *Womenvision - Women and the Moving Image in Australia*, Damned Publishing, Melbourne.

Adams-Spink, Geoff. "The highs and lows of being tall."

<http://news.bbc.co.uk/2/hi/entertainment/4763456.stm>

WEEK 6:

Group 1 class presentation followed by screening of Group 2 film, and Group 2 presentation.

Suggested viewing: women directors as above week 5.

OR

Ozpolitation, Australian noir or thriller

Bill Bennett *Kiss or Kill* (1997)

Craig Monohan, *The Interview* (1998)

Richard Franklin, *Road Games* (1981)

Ted Kotcheff, *Wale in Fright* (1971)

WEEK 6 continued:

Screening of Group 3 film

Suggested viewing:

Warwick Thornton (Indigenous director), *Samson & Delilah* (2009)

Gansta comedy:

Gregor Jordan, *Two Hands* (1999)

Jonathon Teplitzky, *Getting' Square* (2003)

WEEK 7:

Group 3 class presentation followed by screening of Group 4 film and Group 4 class presentation.

Suggested viewing:

George Miller, *Fury Road* (2015) (Mad Max franchise with ecofeminist twist)

Asian-Australian experience:

Khoa Do, *The Finished People* (2003)

Tony Ayres, *The Homesong Stories* (2007)

Rowan Woods, *Little Fish* (2005)

Clara Law, *The Goddess of 1967* (2000)

2nd ELECTIVE PAPER due in Library by 8pm

WEEK 7 continued:

Course overview and examination preview – the preview will also be posted to blackboard

WEEK 8:

Examination 9-11am

Appendices

Appendix 1

Australian Cinema Further Suggested Viewing: Some films reappear under different headings

Epic

George Miller, *Fury Road* (2015). This post-apocalyptic eco-feminist epic consists of one long and spectacular chase scene, disrupted only by a u-turn, after which the pursued turn and defeat their pursuers in the race back home. In this feminist variant of the Mad Max franchise, Furiosa displaces Max from the lead role, and wins the revolt against the ruling warlord.

Psychodrama/Thriller/Crime

Ivan Sen, *Mystery Road* (2013) and sequel *Goldstone* (2016). These stylish outback crime thrillers introduce Indigenous detective Jay Swan, played by Aaron Pedersen, and will spawn three highly acclaimed television series, *Mystery Road 1* and *2*, and *Mystery Road Origin*.

Craig Monohan, *The Interview* [1998]. Hugo Weaving and Tony Martin are outstanding for the chilling wit of this psychodrama/thriller set in a police interview room. The plot is a Kafkaesque *mise-en-abyme* in which Martin, the interviewing detective, is also under surveillance and the interviewee is far cleverer than he seems. Won AFI Best Film 1998 and Best Lead Actor for Weaving.

Bill Bennett, *Kiss or Kill*. [1997] This stylish road movie stars Frances O'Connor and Matt Day as fugitives on the run across the outback. After a series of murders, each thinks the other is the killer. Shot in color, and featuring stunning cinematography of the Woomera nuclear test site, it exhibits the twisted psychology of the *noir* genre. Additionally, the editing notably pays homage to Godard and the jump cut. Won 5 AFI awards in 1997. Selected for Montreal (best actress for O'Connor) and Toronto film festivals.

Richard Franklin, *Road Games*. [1981] This road-movie thriller film was a favorite of Tarantino and has been described as Hitchcock on the Nullabor.

Ted Kotcheff, *Wake In Fright*. [1971] One of the first of the Ozploitation films of the Australian New Wave, this Australian/American coproduction tracks the moral demise of a young schoolteacher in a brutal outback town. Dark psychology is at its most unsettling. In 2009 it was rescreened as a Cannes Classic.

LGBTIQA+

Ana Kokkinos, *Head On*. [1998] [Greek Australian] A hedonistic, drug-taking gay man struggles to reconcile his sexuality and lifestyle with his parents' conservative Greek culture. The film carries a warning of explicit sex scenes.

Emma-Kate Crogan, *Love and Other Catastrophes*. [1996] Frances O'Connor and a fine supporting cast feature in this charming low budget comedy set around Melbourne University. O'Connor's character's quest is to get into the classes of local film critic, Adrian Martin. In-house jokes about movie-making and philosophy abound. The film broke new ground of lesbian romance with the O'Connor character's break up and reconciliation with her girlfriend. Nominated for 5 AFI awards.

Tony Ayers, *Walking on Water*. [2002] Deftly alternating between comedy and anguish, the film tracks a group of friends as they deal with their roles in the illegal assisted death of a friend dying of AIDS. Offers authentic insights into Sydney's gay rave culture with a gritty script and authentic supporting roles.

Jane Campion, *The Power of the Dog* (2021) is revisionist Western psychodrama based on Thomas Savage's eponymous novel (1967). Filmed in NZ, standing in for Montana, USA, the film uncovers the

secret lusts behind the belittling behavior of Phil, one of the wealthy-ranch owning brothers. Underneath his brutal exterior Phil is obsessed by his late mentor, Bronco Henry, and, as such, the film is a study in repression.

Peter Jackson, *Heavenly Creatures* (1994). Based on a real-life matricide this biographical psychodrama captures the mood of the 1950s when close friendships between young women were discouraged. Two young women create a fantastical creative life for themselves in the fictive kingdom of Moravia where they role-play their affection for one another to the backdrop of the operatic voice of Mario Lanza.

Indigenous

Patrick Hughes, *Red Hill*. [2010] A wrongly incarcerated indigenous prison escapee takes revenge on a small town. With a nod to Australian classics *The Chant of Jimmie Blacksmith* and *Wake in Fright*, this thriller shifts the tone of Australian horror to neo-western.

Fred Schepesi, *The Chant of Jimmie Blacksmith* (1978), An ill-treated man, son of an Aboriginal mother and white father, is driven to revenge. Based on the novel by Thomas Keneally, the story is based on the actual events surrounding Jimmy Governor, an exploited Aboriginal man who is driven to commit violent acts of axe-murder.

Kriv Stenders, *Blacktown* [2005]. Set in western Sydney, this Dogme styled 'no-budget' film has been compared to the work of American filmmaker, John Cassavetes. It features Tony Ryan (of *The Gate*) as an indigenous Prince Charming. It won the audience award at 2005 Sydney Film Festival. Stenders also directed the micro budget *Boxing Day* 2007, *The Illustrated Family Doctor* 2005 and *Red Dog* 2011.

Ivan Sen, *Mystery Road* (2013) and sequel *Goldstone* (2016). These stylish outback crime thrillers introduce Indigenous detective Jay Swan, played by Aaron Pedersen, and will spawn three television series, *Mystery Road 1* and *2*, and *Mystery Road Origin*.

Ivan Sen, *Loveland* (2022). Filmed in Hong Kong this science fiction futuristic love story of an assassin and a night club singer brings the future closer. Inflicted with a mysterious wasting disease, the assassin is forced to confront his own murky past when he seeks out a reclusive life extension scientist.

Ivan Sen, *Toomelah* (2011). After being suspended from school a young boy is temporarily caught up with a gang of drug dealers. Sen's mother and many of his family come from this former mission town where Sen spent much of his youth though he never lived there. Inspired by a visit during which he followed the local teenage boys, he created a script based on their daily lives and struggles, including their relationships with drugs, gangs and drug dealers. The film also follows the story of an aunt from the Stolen Generation reintegrating into community.

Warwick Thornton, *Samson and Delilah*. [2009] Set in an aboriginal community outside Alice Springs this tale of tough love is told with stunning cinematography and humour. The first half of the film consists of a brilliant comedy sequence in which Samson woos Delilah through antics of near wordless slapstick. The darker side of the film tracks Samson's addiction to petrol-sniffing and examines neglect in both whitefella and blackfella communities before concluding with redemption (watch to find out how). Winner of multiple awards including Best First Director at Cannes 2009.

Warwick Thornton, *We Don't Need A Map* (2017). With much hilarity this essay film investigates the meaning of the iconic Southern Cross star constellation from the perspectives of both Aboriginal peoples and settler Australians.

Warwick Thornton, *Sweet Country* (2017) Relentless in its brutality, there is no justice for the innocent victims of a deranged alcoholic war veteran. This film is hard to watch, even with the presence of a kindly Sam Neil. The ending beggars belief. If ever a film was a 'kick in the guts' this would be it.

Phillip Noyce, *Backroads*. [1977] An existential road movie in which an aimless white drifter has a chance encounter with an Aboriginal man down on his luck. They steal a car and collect other passengers - and a

gun - along the way, with horrendous consequences. Indigenous activist Gary Foley (now a respected historian), stars in the lead role and the film is notable for its cross-cultural political exchanges and Australia's first frank discussions of race on film.

Nicholas Roeg, *Walkabout* [1977]. By the cult British director of *Performance* (that featured a cross-dressing Mick Jagger and James Fox as a gangster) this surreal outback film opens with a scene in which a white teenage girl and her younger brother find themselves abandoned after their father fails to shoot them dead and blows himself up in his car. They encounter a young indigenous man on 'walkabout'. The film features stunning cinematography and David Gulpilil as the indigenous lead.

Rolf de Heer, *Ten Canoes* [2006]. Set in Arnhem Land, in indigenous Yolngu Matha language with a voiceover in English by David Gulpilil, traditional ways are foregrounded as a hunter tells a story from the dreaming in parallel to his real life. Using an entirely local indigenous cast, the aboriginal community 'commissioned' de Heer to make the film. Won 6 AFI awards. Stunning cinematography of the lush top end of Australia.

Rolf de Heer, *The Tracker* [2002]. Starring David Gulpilil as the abused tracker, a racist white colonial policeman (Gary Sweet) gets his just deserts. The film directly addresses Fred Schepesi's gritty film, *The Chant of Jimmie Blacksmith* 1978, in which an ill-treated half-caste man is driven to revenge.

Rolf de Heer, *Dingo* [1991]. In a surreal moment jazz legend Miles Davis and his band step off a plane that has landed on the red dirt airstrip of an outback town to play a set. This triggers a story that ends in Paris. Miles Davis plays himself.

Rachel Perkins, *Bran New Dae* (2009). The racist policy of indigenous assimilation is addressed in this generous and light-hearted riposte from Rachel Perkins in which 'assimilation of black into white' is flipped. By the end of Perkins' over-the-top musical everyone wants to "become an Aboriginal." Released within a few months of Baz Luhrmann's *Australia* in the light of Prime Minister Kevin Rudd's formal apology to the stolen generations.

Rachel Perkins, *Radiance* (1998). Based on a screenplay by Louis Nowra, three indigenous sisters from very different walks of life return to the family home for their mother's funeral and encounter ugly family secrets in the context of racial exploitation and abuse. Delivered with humour and pathos, the film launched the career of Deborah Mailman, playing the irrepressible character of a daughter clinging to the myth of the 'Black Prince', the rodeo champion, whom she believes is her father.

Rachel Perkins, *One Night the Moon* (2001). Featuring singer song-writer Paul Kelly and singer Ruby Hunter, this would have to be one of the saddest and most poetic musicals ever made. The story is based on the wanderings of a child, who, one night, awakes attracted by the moon and follows it. The film is about the search to find her - and, tragically, about the racism of the father who refuses the aid of a highly skilled Aboriginal tracker.

Wayne Blair, *The Sapphires* (2012). This romantic dramatic comedy dazzles with music and stage performances. Based on the true story of an Aboriginal girl group who toured Vietnam during the 1960s Vietnam War, the film follows their story of entertaining the troops with soul music. One of the girls, light-skinned and raised as white, is Stolen Generation. The plotline, in part, follows her journey back to country and family. The visual gags include a scene where white culture is equated to a tower of Tupperware.

Charles Chauvel, *Jedda* (1955). Chauvel earned national acclaim for his war movies *Forty Thousand Horsemen* (1940) and *The Rats of Tobruk* (1944). Then, in 1955, he made Australia's first colour film and chose to tell the story of an orphaned Aboriginal girl adopted by the white owners of a cattle station. After she has grown into an accomplished young woman, with an understanding she will marry the owner's son, she is seduced by Marbuck, a visiting black stud, who abducts her after 'singing' her to his campfire. The second part of the film, filmed on tribal lands and now considered a tribute to traditional law, has Marbuck condemned by the Aboriginal elders for stealing a woman of the 'wrong skin'. Baz Luhrmann references the film in *Australia*.

Jennifer Kent, *The Nightingale* (2018). A sexually exploited convict woman forms an unlikely partnership with an indigenous man to extract her revenge. Set in Tasmania, during the penal colony era, this brutal story of the oppression of callous and murderous English overlords is not for the faint-hearted.

Global

Kim Morduant, *The Rocket* [2013]. Unexploded ordinance from the Vietnam War and the contemporary environmental ravages of global corporations provide the backstory for this charming dramatic comedy set in the rural backwaters of Laos. Pop cultural references to James Brown and 60s politics intermingle with traditional beliefs in this portrait of community under threat. Won best screenplay AACTA, 2013.

Garth Davis, *Lion* (2016). A small Indian boy from a tiny village becomes separated from his brother and falls asleep on a special train that carries him non-stop to the other side of India where he doesn't speak the language. Hence he has no means of finding his way back to his illiterate mother. After a series of misadventures he is adopted by a Tasmania couple and lives a good, happy life, until one night, as a university student, his memory is triggered by a particular Indian delicacy, and he begins a frantic search for his birth family. The film is based on a non-fiction book *A Long Way Home* by Saroo Brierley, and filmed in India and Tasmania.

Tony Ayers, *The Home Song Stories*. [2007] The Asian Australian version of the aberrant mother syndrome. A glamorous Hong Kong nightclub singer marries an Australian soldier and migrates to Australia with her two children. Best Director, Best Screenplay and Best Lead Actress AFI awards.

Bollywood in Australia

Siddharth Anand, *Salaam Namaste*. [2005] Shot on location in Melbourne with dancing to Bhangra Beats, the film is a broad satire on the middle class aspirations of Indian parents. With a plot based on two Indian students who rebel against traditional Indian values, they become lovers. There is a brilliant cameo of their landlord, an Indian 'Crocodile Dundee' who has made Australia his home.

Family

Kriv Stenders, *Red Dog* [2011]. A sentimental road movie – Lassie style – the film stars Red Dog and his adopted American master. Fine insights into laconic Australian humor abound and the outback way of life is peppered with tough and funny moments in the adventures of a dog that brings a community together. Strong cameo performance by Red Cat, Red Dog's nemesis. Won IF (by audience vote rather than AFI industry professionals). Best Feature 2011.

Coming of Age

Kate Shortland, *Sommersault* [2004]. Explores family taboos and teenage sexuality in the ski fields of the Snowy Mountains [a rare contrast to the usual heat and dust setting of Australian rural films]. Art house indie styling, stars Abbie Cornish. Won 13 feature awards at AFI in 2004.

Khoa Do, *The Finished People* [2003]. This low-budget documentary comedy-drama is shot, caper-style, on the streets of Sydney's west. It follows the escapades of a teenage ex-criminal who lives in a car park, a wannabe gangster who sleeps on cardboard in shop-fronts with his pregnant girlfriend, and the comic set pieces of a junkie's job interviews. Nominated for best film AFI awards 2004. Won an IF Independent Spirit Award. Keeps it real and respectful of the plight of people living on the streets.

Rolf de Heer, *Bad Boy Bubba* [1993]. Abject surrealism. Highly acclaimed story of a mentally challenged 35 year old man who escapes from being kept captive at home by his religious fanatic mother. She has him believe the air is toxic outside and that Jesus will stike him down if he leaves.

Tony McNamara, *The Rage in Placid Lake*. [2003] The plot revolves around Placid's rebellion against the hippie values of his 40-something year old parents. Brainy girl next door is played by Rose Byrne.

Unruly Daughters Monstrous Brides

Jane Campion, *Sweetie*. [1989] One of the original 'unruly daughters' films, this black comedy drama is the first film of this highly acclaimed director. A study in abjection and family dysfunctionality, the superstitious Kay spends her life in fear of trees, which remind of her traumatic relationship with her emotionally volatile and physically destructive sister, Sweetie, the 'Princess in a Treehouse'. The film unravels to reveal the father's 'weakness' for his princess as the source of the family trauma and Sweetie's end. In the era of Second Wave Feminism, the film was widely acclaimed and aligned with then-current theories of abjection by French feminist philosopher, Julia Kristeva.

Shirley Barratt, *Love Serenade*. [1996] A 'monstrous bride' film in which two small town sisters compete for the big-time DJ who has moved in next door to operate the local radio shack. Cut to the sound track of Barry White, blaring out throughout the town on the ancient war-time speaker system, fish references abound: the DJ is the 'big catch' of the sisters whom the audience first meets fishing on the local River Murray. Over the course of the film the comedy darkens with a Gothic twist.

Kate Shortland, *Sommersault* (2004). An 'unruly daughter' film, in which a troubled teen explores her sexuality. Filmed in art house style, the story unfolds in the Australian snowfields.

Romance

Cherie Nowlan, *Thank God He Met Lizzie*. [1997] On the occasion of his wedding to the competent and commanding Lizzie (Cate Blanchett), the groom reflects on his relationship with the adorable, but frustratingly charming, messy indie-hippie Jenny (Frances O'Connor).

Sarah Watt, *Look Both Ways*. [2005] A female cartoonist who uncontrollably imagines everyday situations as disaster falls in love with a man who begins to avoid her when he finds out he's got cancer. With film footage intercut with animated cartoons of flights of fancy, it won multiple AFI awards for its study of neuroses.

Gangsta Caper Comedies

Jonathon Teplitzsky, *Getting' Square*. [2003] Set on the Gold Coast, this is a caper comedy in the style of 1998's *Lock, Stock and Two Smoking Barrels*. David Wenham's role as a wasted junkie won him best actor at the AFI awards 2003. The courtroom scene and a ridiculous hold-up scene notably showcase Australian humor.

Gregor Jordan, *Two Hands*. [1999]. Features Heath Ledger and Rose Byrne in a cast of semi-competent gangsters, one of whom is notably played by Brian Brown's nightclub boss in footy shorts. Won AFI best film in 1999. Like *Getting' Square* the film could be described as a ruse to showcase typical Australian humor.

Khoa Do, *The Finished People* [2003]. This low-budget documentary comedy-drama is shot, caper-style, on the streets of Sydney's west. It follows the escapades of a teenage ex-criminal who lives in a car park, a wannabe gangster who sleeps on cardboard in shop-fronts with his pregnant girlfriend, and the comic set pieces of a junkie's job interviews. Nominated for best film AFI awards 2004. Won an IF Independent Spirit Award. Keeps it real and respectful of the plight of people living on the streets.

Dark Gangsta Comedy

Andrew Dominik, *Chopper* (2000) Starring Eric Bana (*The Hulk*) in the role of notorious Melbourne hit-man, Chopper Read, the script and lead actor was approved by Read himself. In this dark and violent comedy, Dominik charts the twisted pathologies of a hit man. Read is brilliantly interpreted by a director who learnt his craft making music videos. Not for the squeamish. Tarantino fans would appreciate this.

Revsioned Western

Patrick Hughes, *Red Hill*. [2010] A wrongly incarcerated indigenous prison escapee takes revenge on a small town. With a nod to Australian classics *The Chant of Jimmie Blacksmith* and *Wake in Fright*, this thriller shifts the tone of Australian horror to neo-western.

Jane Campion, *The Power of the Dog* (2021) is a revisionist Western psychodrama based on Thomas Savage's eponymous novel (1967). Filmed in NZ, standing in for Montana, USA, the film uncovers the secret lusts behind the belittling behavior of Phil, one of the wealthy-ranch owning brothers. Underneath his brutal exterior Phil is obsessed by his late mentor, Bronco Henry, and as such, the film is a study in repression.

Inclusion

Jocelyn Moorhouse, *Proof*. [1991] A cynical and sharp-witted blind man takes photographs in his quest for truth. Multiple twists abound in this tightly scripted comedy/psychodrama with strong performances from the youthful Hugo Weaving, Russell Crowe and Genevieve Picot.

David Caesar, *Mullett*. [2001] A country boy returns home and discovers he's no longer really wanted. In this Australian comedy of non-communication the story unfolds through what is not said.

Clara Law, *The Goddess of 67*. [2000] Won Rose Byrne Best Actress at Venice Film Festival. Best director at Chicago Film Festival. Byne plays a decidedly offhand blind girl who leads the unsuspecting Japanese buyer of 'the Goddess' (a rare Citroen 'DS' – deesse – French for goddess) on a road trip of revenge. Includes a must-see scene where she learns to dance to a pub jukebox.

Claymation/noir aesthetic

Adam Elliot, *Mary and Max*. [2009] A stylish and funny bittersweet **claymation** with a noir aesthetic from Oscar winner Adam Elliot. Voices include those of Philip Seymour Hoffman, Eric Bana and Toni Collette. Friendship is tested in an unlikely coupling of an awkward Australian schoolgirl and a middle aged male New Yorker with Asperger's syndrome. Highly acclaimed for its aesthetic and witty scripting.

Drama+

Chris Kennedy, *Doing Time for Patsy Cline*. [1997] Combining the genres of the road movie and the heist caper, this film featured strong performances by Miranda Otto, playing a country singer, and Richard Roxburgh as her drug-running manager. 10 AFT nominations, won 4 Australian Film Institute Awards. Best script at San Diego festival, and most popular at Melbourne Film Festival.

Clara Law, *The Goddess of 1967*. [2000] Won Rose Byrne Best Actress at Venice Film Festival. Best director at Chicago Film Festival. Byne plays a decidedly offhand blind girl who leads the unsuspecting Japanese buyer of 'the Goddess' (a rare Citroen 'DS' – deesse – French for goddess) on a road trip of revenge. Includes a must-see scene where she learns to dance to a pub jukebox.

The Unruly Mother

Richard Roxburg, *Romulus My Father*. [2007] The tragic theme of Flaubert's *Madame Bovary* is revisited through the migrant experience of a troubled and aberrant mother who can't reconcile her European past with life on an Australian farm. The father, played by Eric Bana, is driven to madness. Adult themes are charmingly related through the naive eyes of her young son. Won Best Film and Best Lead Actor AFI awards.

Tony Ayers, *The Home Song Stories*. [2007] The Asian Australian version of the aberrant mother syndrome. A glamorous Hong Kong nightclub singer marries an Australian soldier and migrates to Australia with her two children. Best Director, Best Screenplay and Best Lead Actress AFI awards.

Jennifer Kent, *The Babadook*. [2014] This psychological horror film explores the taboo of the darkness within motherhood. Won best film, best director and best screenplay AACTA awards, 2014.

Socialist Comedy

Peter Duncan, *Children of the Revolution*. [1996] In this preposterous comedy a working-class Australian communist (played by Judy Davis) has a lovechild with Stalin. With reference to the era of the red scare in Australia in the 1950s and 1960s, Sam Neil plays a wicked double agent. Richard Roxburgh has the role of the love child who grows up to nearly achieve a revolution his mother wouldn't approve of.

Horror/Ozploitation

Jennifer Kent, *The Babadook*. [2014] Visually stunning with acclaimed art direction, and a multi-media approach channeling German expressionism, this psychological horror film explores the taboo of the darkness within motherhood. Won best film, best director and best screenplay AACTA awards, 2014.

Greg Mclean, *Wolf Creek*. [2005] Backpackers are held hostage in the outback. With tongue-in-cheek references to earlier Australian cinema, John Jarrat, who played the affable Bertie in *Picnic at Hanging Rock*, returns as a serial killer. Note: this film is in the tradition of the cheap and nasty.

Patrick Hughes, *Red Hill*. [2010] A wrongly incarcerated indigenous prison escapee takes revenge on a small town. With a nod to Australian classics *The Chant of Jimmie Blacksmith* and *Wake in Fright*, this thriller shifts the tone of Australian horror to neo-western.

Sean Byrne, *The Loved Ones*. [2010] Stylish comedy horror, featuring *Twilight* star Xavier Samuel. Tongue-in-cheek and postmodern in style, the plot revolves around the revenge a female psychopath.

Ted Kotcheff, *Wake In Fright*. [1971] One of the first of the Ozploitation films of the Australian New Wave, this Australian/American coproduction tracks the moral demise of a young schoolteacher in a brutal outback town. Dark psychology is at its most unsettling. In 2009 it was rescreened as a Cannes Classic.

Love & Drugs

Rowan Woods, *Little Fish*. [2005]. Set in Sydney's 'west' in the Vietnamese community of Cambramatta, this multicultural exploration of drug culture is represented as an intergenerational problem. Whitey is no loner on top in the social pile, and Cate Blanchett [best actress AFI awards 2005] plays a former addict trying to stay clean. LGBTIQ+ love interest: Hugo Weaving [best actor AFI awards 2005] plays an ex-football star heroin addict unable to accept that the love affair with his dealer is over. [5 AFI awards 2005]

Chris Kennedy, *Doing Time for Patsy Cline*. [1997] Combining the genres of the road movie and the heist caper, this film featured strong performances by Miranda Otto, playing a country singer, and Richard Roxburgh as her drug-running manager. 10 AFT nominations, won 4 Australian Film Institute Awards. Best script at San Diego festival, and most popular at Melbourne Film Festival.

Neil Armfield, *Candy* (2006) Starring heart throbs Abbie Cornish and Heath Ledger, the film is based on Luke Davies' 1998 novel, *Candy: A Novel of Love and Addiction*. Told with tenderness, humour and compassion, the film traces the love story of an art student and poet who spiral into a destructive arc of heroin addiction, theft and prostitution.

Compellingly awful Ozploitation:

Sandy Harbutt, *Stone*. [1974] An early biker movie set in the 1970s in the hippie era.

Philippe Mora, *Mad Dog Morgan*. [1976] Features Dennis Hopper of *Easyrider* fame as a crazed outlaw.

Richard Franklin, *Road Games*. [1981] This road-movie thriller film was a favorite of Tarantino and has been described as Hitchcock on the Nullabor.

Russell Mulcahy, *Razorback*. [1984] This surreal horror film features a giant boar on attack. Mulcahy went on to direct the first two of the *Highlander* trilogy.

Peter Weir, *The Cars That Ate Paris*. [1974]. The citizens of Paris, a small rural town are not to be trusted. By night they lure cars off the road with trick lights and then harvest the resulting carnage for car parts, conducting experiments on any surviving victims. Inside this crazy plot the town's customized cars extract their revenge. The film was the inspiration for the styling of the vehicles of *Mad Max 2*.

Ian Barry, *The Chain Reaction* [1980]. Filmed in the magnificent Capertee Valley, with the cooling tower of the Wallerawang coal-fired power station standing in for the nuclear reactor, this car-chase-environmental thriller turns on the race to cover up nuclear contamination of the river system and underground aquifer. The car-chase scene was directed by a young George Miller (of *Mad Max* fame).

Race Hate

Geoffrey Wright, *Romper Stomper* (1992). With a race hate plot about a vicious Neo-Nazi gang in inner city Melbourne, Russel Crowe plays a dangerously unhinged gang leader. After a vicious bashing of three Vietnamese commuters in a railway tunnel, the Vietnamese community extract their revenge with a raid on the gang's HQ. Forced to flee the gang falls apart. The film does not condone race-hate but rather exposes the mindless stupidity of its psychology. When the film was reviewed, somewhat harshly, by well known TV critic David Stratton, he described it as '*Clockwork Orange*' without the intellect.

Selected Documentary

Rachel Perkins, (creator, producer, and with Beck Cole co-director), *First Australians*, Episode 1 (2008) (110mins) This documentary chronicles race relations between First Nations people and the British, from the arrival of the British in 1788 to the peace negotiated by Windradyne to end the Bathurst Wars in 1824.

Janet Merewether, *Jabe Babe* (2005), *Maverick Mother* (2007) and *Reindeer in My Saami Heart* (2016). Merewether's award-winning films include those in the hybrid genre of creative documentary. Combining flamboyant style, performance, strategic humour and multiple media forms she has created a suite of challenging and socially progressive films. In *Jabe Babe*, *Reindeer in My Saami Heart* and *Maverick Mother* her female subjects perform themselves with the agency often denied in traditional documentary modes (Merewether herself occupies the subject position on the sensitive topic of Motherhood by Choice in *Maverick Mother*).

Rachel Antony and Laurence Billiet, *The Giants* (2022). This hybrid documentary combines the life of activist, Bob Brown, and the successful campaign to save the Franklin River in Australia (1983) with extraordinary animated sequences of rainforest ecology that have been created in the contemporary struggle to save the Tarkine, another old growth Tasmanian forest of significant world ecological importance.

Appendix 2

Glossary of Aussie Slang

Abo: indigenous Australian; less polite than koori, blackfella; see *Backroads*

Battler: someone working hard and only just making a living; see *The Castle*

Back of Bourke: a very long way [Bourke is in outback NSW, on the Darling River]

Bangers: sausages, typically served with mashed potato, 'bangers and mash'

Bastard: term of endearment, "How are ya, ya old bastard?"; derogatory expression, "ya bloody bastard"

(Stupid) bugger: idiot, fool; see *Backroads*

Boot: trunk of a car; see *Backroads*

Black velvet: aboriginal woman; see *Backroads*

Blue: a fight, as in 'have a blue'

Built like a brick shithouse: well-built physique; see *The Adventures of Barry McKenzie*

Chinwag: conversation, chat

Bluey: Australian cattle dog [a Blue Heeler] Mad Max has one.

Boong: derogatory term for indigenous Australian; expression, 'bloody boongs' in *Backroads*

Chook: Chicken

Corroboree: Aboriginal assembly, usually festive or sacred

Cow cocky: one-man dairy farmer. Small farmers were called cockatoos (a native bird) by the squatters.

Crook: feeling sick, 'I'm crook'; also a thief

Dago: racial slur for an Italian; see *Backroads* "Look at the dagos. Within two years they own their own house."

Dead-set: expression for 'for sure 'or certain

Digger: a returned soldier

Ding: to damage a car or other object through bumping into or crashing, "I dinged the car"

Dinki-Di: like 'true blue' or 'dinkum' means the truth or genuine. The can of dog food in *Mad Max 2* is labeled *Dinki-Di*

Drongo: dope or stupid person

Drover: one who moves sheep or cattle overland over long distances. "Drover" is the male lead in Baz Luhrmann's *Australia*.

Dunny: toilet, often outside, as in 'on the dunny'

Fair go: give someone a chance Important in *They're A Weird Mob*

Fix you up: to pay; see *Backroads*

Full as a goog: drunk

Give a gobful: to abuse, justifiably

Good sort: affectionate term for woman; see *They're A Weird Mob*

Good on ya: well done, bravo

Grog: alcohol, beer, spirits

Gubba: Aboriginal slang term for white man, whitefella; see Noyce's *Backroads*

Have a go: try to do something; make an attempt

(To) have a go at someone: to challenge, to criticize; see *Backroads*, 'I'm not having a go at you mate.'

Hooroo: goodbye

Jiffy: brief period of time, as in "back in a jiff" or 'back in a jiffy"

Jumbuck: a sheep, as in the "jolly jumbuck" in the Bush ballad, "Waltzing Matilda"

Kelpie: Australian sheepdog

Koori: indigenous Australian; also abo

Kiwi: a New Zealander

Larrikin: 'a mischievous or frolicsome youth' (*English Dialect Dictionary*, ed. J. Wright, 1898-1905). An early Australian meaning was 'a nasty young thug'; in more recent years an affectionate slang term for a person given to comical or outlandish behavior.

Loo: toilet, as in "on the loo"

Lubra: aboriginal woman; see *Crocodile Dundee*, *Backroads*, *Ten Canoes*

Mad as a cut snake: very angry

Mate: friend, 'me mate'; often used more casually as praise, 'good on ya mate'; men typically address each other as mate in everyday dealings like buying petrol, "fill er up mate".

Middy: a medium-sized beer, smaller than a 'schooner'

My mob, your mob: indigenous expression for my people, your people; see *Backroads*

Ocker: 'an Australian who speaks and acts in an uncouth manner'. Typically a rude and crude, an uncultured beer and boobs man. Satirized in Barry McKenzie and Alvin Purple movies.

Pony: a small beer
Roo: kangaroo
Scallywag: larrikin, mischievous fun-loving rascal; see *Chopper* 'scallywag behavior'
Schooner: a large beer
Shiela: popular term for woman
Shithouse: toilet; adjective for when things are going badly
Shout: buy someone a drink, very important in *They're A Weird Mob*
Skippy: kangaroo, borrowed from the television series starring a kangaroo called 'Skippy'; see *Crocodile Dundee*
Slab: a carton of two dozen cans of beer
Sook: cry-baby or timid person, as in "don't be a bloody sook"; see *Chopper*
Squatter: occupied large tracts of Crown land in order to graze livestock
Stickybeak: someone who pries into another's affairs; 'don't be a stickybeak'; see *Chopper*
Stubby: small bottle of beer
Sunshine: informal term of address, used like 'mate'
Tinnie: a can of beer; an aluminium rowboat often equipped with an outboard motor
Tucker: food
Tuckerbag: sack for carrying food
Up the duff: pregnant
Vegemite: black savoury spread for toast or sandwiches; an acquired taste; children are sometimes referred to as "happy little Vegemites" in reference to a famous advertising jingle for the product
Walkabout: to go walkabout, a ritual walk practiced by aboriginal people; see *Crocodile Dundee*
Westie: someone from Sydney's western suburbs
Whinger: someone who complains, a tiresome characteristic associated with weakness. 'Don't be a whinger.' "Whinge, whinge." *Chopper*.
Wog: person of Mediterranean origin [typically post WW2 immigrant]; can also refer to a cold or flu, "to catch a wog" is to come down with a cold or flu; see *Backroads*
Wop: similar to wog; see *Backroad*

Appendix 3

Australian Feature Film Timeline:

1906 Australia leads the world with the first feature length film, *The Story of the Kelly Gang* (directed John and Nevin Tait) on the bushranger Ned Kelly, of Irish heritage. In this international phase of silent cinema, Australian feature films thrive. Australia also has the world's first vertically integrated film production and distribution system, with a group of directors and producers, the Combine, owning the film production studios, cinema buildings and controlling the distribution network.

1910-12 In the Golden Age of Australian cinema (before Hollywood has made its first movie in 1912) Australia has made 90 fiction films.

1912 English dominated government fears an uprising from the Scottish and Irish underclass and bans popular bushranger films as "heroic and criminal" with potential to "corrupt public standards of law and order". This is a severe blow to the most profitable side of the industry. American western movies are not banned.

1914 World War 1, Australian cinema production falls with the rise of Hollywood.

1915 The Combine decides to buy packages of Hollywood films, under the 'blind and block' system, instead of making their own. Several independent filmmakers and producers struggle on in a sector of significantly diminished opportunity and market share.

1916 Hollywood is producing 80% of world's films

1919 Husband and wife team, Raymond Longford and Lottie Lyell have Australia's biggest cinematic hit with the working class romantic comedy, *The Sentimental Bloke*, based on a C.J. Dennis prose poem in the Australian vernacular.

1920 The Australian film industry, like those of Europe and Latin America, is in decline. Local production never completely stops with the Combine agreeing to exhibit the low budget hayseed comedies of Beaumont Smith.

1921 Government funds documentaries through the Commonwealth Cinema and Photographic Branch.

1927 A Raymond Longford initiated Royal Commission into the film industry and the Combine's decisions to curb production is inconclusive.

1926-1933 The MacDonagh sisters direct a series of silent films, with urban rather than rural settings. None of their films have survived.

1932 The coming of sound. Ken G. Hall opens the first Australian sound studios at Cinesound, Bondi Junction, in Sydney. His films include *The Squatter's Daughter* (1933) and *Orphan of the Wilderness* (1936).

1940 Cinesound ceases feature production, but continues to make newsreels.

1940 Charles Chauvel makes *40,000 Horsemen* about Australia's participation in World War 1. Stars Chips Rafferty and creates the digger mythology.

1940 The government documentary branch, the Commonwealth Cinema and Photographic Branch becomes Film Division of the Department of Information (DOI). Alongside independent producers, war cameramen Frank Hurley and Damian Paper make 94 war-related short films for propaganda, information and fund-raisin purposes by 1945.

1944 Chauvel makes the sober *Rats of Tobruk* addressing the reality of war

1945-60s. The industry is in serious decline with British and American companies using Australia as an exotic location base. British Ealing Studios make *The Overlanders* (dir. Harry Watt, 1946) and *Bitter Springs* (dir. Ralph Smart, 1950). American director, Stanley Kramer makes *On the Beach* with international stars Ava Gardner, Gregory Peck and Fed Astaire (1959). Fred Zimmerman, another renowned American director, makes the rural droving drama, *The Sundowners*, with Robert Mitchum and Deborah Kerr. British director, Michael Powell, breaks new ground with *They're A Weird Mob* (1966), a migrant comedy of cultural misapprehensions (an important film in brokering the idea of Australia as a multicultural nation).

1951 The French film journal, *Cahiers de Cinema*, is highly influential in promoting the idea that the world's great directors are the equivalent to the world's great literary authors and consolidates the idea of cinema as national cultural currency.

1952 The first Melbourne Film festival. The Sydney and Melbourne Film Festivals are instrumental in opposing censorship and promoting quality independent and European cinema, alongside classic films from the great directors of the studio system.

1955 Chauvel makes *Jedda*, Australia's first colour fiction film. It is also the first feature to portray indigenous law with indigenous actors in leading roles

1956 The arrival of television. Australian advertising market is too small to support local production

1956 The government's documentary branch, the Film Division of the Department of Information becomes the Commonwealth Film Unit (CFU)

1961 Government rules that all television commercials be Australian made

1962 Government commissions *The Vincent Report* to discuss Australian drama quotas for television, and also loans, tax incentives and concessions for the film industry. However, Prime Minister Menzies, buries the report.

1967 Prime Minister Gorton establishes the Australia Council for the Arts

1969 Film and Television Committee recommends the establishment of a film and television school (opens 1973), the establishment of the Australian Film Development Corporation (AFDC) to market film products overseas and administer a film and television fund, and the establishment of the Experimental Film and TV Fund.

1971 In *Wake in Fright* Canadian filmmaker Ted Kotcheff depicts dark psychology in the moral demise of a young schoolteacher in a brutal outback town, the Gabba.

1971-3 Bruce Beresford convinces the government that popular comedy is the best strategy to restart the Australian film industry. The 'ocker' films result, including Tim Burstall's *Stork* (1971), Bruce Beresford's *Adventures of Barry Mackenzie* (1972), Tim Burstall's *Alvin Purple* (1973), Tim Burstall's *Petersen* (1974) and Bruce Beresford's *Barry Mackenzie Holds His Own* (1974). These films were found embarrassing, and considered too crass to represent Australia's national identity.

1973 The Commonwealth Film Unit (CFU) is renamed Film Australia. Younger filmmakers experimented with styles and themes, including Peter Weir, Philip Noyce and others who were later to make their mark as international film directors of note.

1975 Film Australia becomes part of newly formed Australian Film Commission

1975 Peter Weir's *Picnic at Hanging Rock* is the first, and most successful, of the 'pretty and accomplished' Period Films, winning high acclaim at Cannes International Film Festival. (Weir trained in advertising and the Commonwealth Film Unit, later renamed Film Australia). These films were nicknamed the AFC genre films, because the government mandate for funding was that they reflect on Australia's history and literature (overwhelmingly golden tinted, rural and nineteenth century), and aesthetically adopt the mannered styling of European art house cinema. Weir's film was notable for the Gothic twist it brought to what was to become a highly predictable white settler genre.

1977 British cult filmmaker Nicholas Roeg makes *Walkabout*, a surreally styled film about two white schoolchildren who survive the outback with the aid of an indigenous youth.

1977 Phillip Noyce's *Backroads* was an exception to the Period Film. Initially highly unpopular in Australia, but lauded in London where it played for six months, this existential road movie of chance encounters between white fellas and black fellas brokered important cross-cultural exchanges and discussions of race. It starred indigenous activist, Gary Foley, and was loosely modeled on the French New Wave films of Jean-Luc Godard, and featured improvised dialogue.

1978 Within the genre of the Period Film, the indigenous themed *The Chant of Jimmie Blacksmith* (dir. Fred Schepisi) exceptionally broke new ground in addressing issues of violence and racial injustice.

1979 With the decidedly feminist bent of a Victorian woman rejecting marriage for a career as a writer, Gillian Armstrong's *My Brilliant Career* was delivered in Period Film style, and is a rare socially progressive example of the genre. Armstrong is one of the first graduates of AFTERS, the new film and television school.

1981 The 10BA tax incentive was introduced to allow investors 150% deduction on their investment and to pay tax on only half of any income earned. This spawned ramped up production of the Ozploitation movies (low budget horror, comedy and action films), many of which never saw release in Australia or only played in the American drive-in circuit. Quentin Tarantino was famously a fan, with *Road Games* (dir. Richard Franklin, 1981), described as "Hitchcock on the Nullabor", one of his favourites. *Razorback* (Dir. Russell Mulcahy, 1984) was notably surreal, as was Peter Weir's earlier 1974 *The Cars That Ate Paris*. George Miller's B-movie styled *Mad Max 1* (1979) is one of the more noteworthy. 10BA continues to this day, but with less generous concessions. Designed to reimburse the Australian taxpayer for the government funding of the much of the Australian film industry, the scheme continues to run at an economic loss but has been justified in terms of the creation of cultural capital. The category of Ozploitation now includes the Ocker films that were made before the tax incentives were introduced.

1981 After the decline of the Period Film (that quickly became too formulaic), George Miller made the highly acclaimed, international cult film, *Mad Max 2*. Modeled on the *Star Wars* franchise, Miller's consciously mythopoetic plot was styled on the look of 1980s postmodernist street culture to create a post apocalyptic futurist western that pitted Mohawk-styled punks against the settlers.

1986 Comedian Paul Hogan stars in *Crocodile Dundee* (dir. Peter Faiman), in which an Australian bushman woos New York. Shot in Australia's Top End and New York, it was very briefly the world's highest grossing movie, and a rare example of commercial, non-publicly funded Australian film.

1989 With a suburban feminist agenda, New Zealand director (and adopted Australian) Jane Campion revisited romance, breaking new ground with her highly influential *Sweetie*, the first of the 'unruly daughters' films.

1990s Australian cinema largely leaves the bush and rural locations and goes urban, turning to the city and suburbia for its stories and identity.

1991 Jocelyn Moorhouse's *Proof* breaks new thematic ground in a dark, dramatic suburban comedy about a blind photographer, with mother issues, in his search for truth. Brilliantly scripted, and featuring the youthful duo of Russell Crowe and Hugo Weaving, *Proof* so

impressed Hollywood director Steven Spielberg that he invited Moorhouse to direct *How to Make An American Quilt*.

1992 Australian cinema becomes a pop-cultural cinema of noise in the socially progressive 'Glitter Cycle' films, inaugurated by Baz Luhrmann's *Strictly Ballroom*, and followed by Stephen Elliott's *The Adventures of Priscilla Queen of the Desert* (1994) and P.J. Hogan's *Muriel's Wedding* (1994).

1992 The highly controversial *Romper Stomper* (dir. Geoffrey Wright) depicts race-hate in inner city Melbourne. Stars Russell Crowe as the Neo-Nazi gang leader, Hando. Reviewer David Stratton described it somewhat harshly as "*Clockwork Orange* without the intellect". In my view it remains a brilliant study of the stupidity and tragedy of race-hatred. Recently remade as a television series.

1996 Shirley Barratt's *Love Serenade* consolidates Australian feminism's films of 'grotesque brides and unruly daughters'. In Barratt's film thwarted female desire becomes deadly to the male. DOP Mandy Walker won the Camera d'Or at Cannes.

1997 The comedy of *The Castle* (dir. Rob Sitch) is a conservative riposte to the socially progressive Glitter Cycle films, firmly restoring the father as patriarchal hero in a plot in which the little Aussie battler defeats the corporations. In 2007 it was voted Australia's most popular film. It is loved as much for its affectionate send-up of suburban bad taste as for its battler plot.

1998 Set in Melbourne, Anna Kokkinos's multicultural *Head On* explores the clash between the hedonistic queer lifestyle of Ari, its young Greek Australian protagonist, and his traditional Greek family.

2000 Andrew Dominik's *Chopper* is a savagely witty biopic of Melbourne's notorious criminal Chopper Read. Notable for its finely tuned script and edgy style, it was made with Read's approval and combines music video aesthetics with a tightly compressed plot and cynical wit. Hollywood star, Brad Pitt, was a fan of the film and contacted Dominik to make *The Assassination of Jesse James by the Coward Robert Ford* for Warner Bros in 2007 (it starred Brad Pitt).

In the 2000s Australian cinema continues to expand on its socially progressive themes, innovation in independent art house style and experimentation in multiple forms of media and cross-media. The revisioning of classic genres continues with further forays into the Western and Horror. Australian multicultural themes expand to include representation of Asian Australians. Significant international co-productions are established. Indigenous filmmakers, including Rachel Perkins, Ivan Sen and Warwick Thornton, win multiple awards in Australia and internationally for stories told from the perspective of First Nations agency and self-determination.

2002 Ivan Sen's multi award-winning *Beneath Clouds* is a masterpiece of cinematic styling and minimal dialogue. Issues of belonging in indigenous youth are engaged through the lens of the journey of a mixed heritage indigenous girl, Lena, who is mistaken for white by her young indigenous travelling companion.

2005 With musical collaboration and script by Australian writer and musician Nick Cave, John Hillcoat's *The Proposition* features a cast of international and Australian stars, including John Hurt, Ray Winstone, Emily Watson, David Wenham and Guy Pearce. In contrast to the Period

Films, the Gothic strand of Weir's *Picnic at Hanging Rock* is revisited with more historical accuracy in this savage red dirt nineteenth century Western in which the psychopathic villain, Arthur, is trumped in brutality by the English ruling class. Winner of multiple awards in Australia and praised internationally, this multi-layered Neo-Western was notably an Australia-United Kingdom coproduction.

2005 *Salaam Namaste* (dir. Siddharth Anand) is a Bollywood funded production filmed in Melbourne. This cross-cultural comedy of cultural misapprehensions and progressive values features an Indian version of Crocodile Dundee. With themes of cultural rebellion, the two protagonists, sent to study architecture and medicine in Melbourne, eschew their parents aspirations to become a DJ and a chef. The film is significant for reflecting the dilemmas of Australia's growing population Indian Australians.

2005 Sarah Watt's multiple award-winning *Look Both Ways* combines film and multiple mediums of animation in a disaster-comedy of neuroses.

2006 Rolf de Heer was commissioned by the indigenous community of Arnhem Land to make *Ten Canoes*. Told in parallel stories of contemporary and mythical times, traditional law and ways of hunting and making are foregrounded.

2007 Tony Ayers' *The Homesong Stories* is an Asian Australian variant of the aberrant mother/Madame Bovary syndrome. Told from the perspective of a former Hong Kong nightclub singer's son, the film follows her failure to adapt to her Australian husband and Australian lifestyle.

2007 In the same year Richard Roxburg's *Romulus My Father* deals with the similar theme of the aberrant mother and the struggles of his eastern European parents to adapt to Australia. Also told from the perspective of the son, with sympathy for the mental health strain on the father, his mother Christina is a victim of her infidelities and her failures at parenting.

2009 Warwick Thornton's *Samson and Delilah*, a bittersweet love story of two indigenous youths, is set against the backdrop of indigenous and whitefella neglect in outback Alice Springs. It won the Gold Camera Award for best first feature film at Cannes.

2009 Adam Elliott wins an Oscar for his funny and bittersweet claymation, *Mary and Max*, the tale of an unusual pen pal friendship between a struggling Australian school girl and an awkward middle aged New York man with Asperger's syndrome.

2013 *The Rocket* (dir. Kim Mordaunt). A charming Australian production filmed in Northern Laos against the twin backdrops of unexploded ordinance left over from the Vietnam War and rural exploitation by Australian corporations. The story follows a family displaced from their village by the building of a dam by an Australian firm. Through this ruse the film examines the impact of war, global pressures on traditional cultures, cross-cultural influences (the character of Purple is a James Brown impersonator), and corporate irresponsibility.

2014 Jennifer Kent's highly acclaimed cult horror film, *The Babadook*, revisions the Horror genre with feminist themes of grief, mental health and the taboo subject of a mother's failure of care. Over the course of the film it becomes apparent that the demons that appear to possess the child are a response to those of the mother.

2016 Garth Davis's debut feature *Lion* is based on the true story of a lost Indian boy who is adopted by an Australian mother (based on the non-fiction book, *A Long Way Home* by Saroo Brierly). The film traces the awakening of adult Saroo's search for his Indian roots and his long-lost mother, whilst also addressing global issues of child abuse, child trafficking, international adoptions and contemporary notions of family. Featuring international stars, Australia's Nicole Kidman, and India's Dev Patel, the film is shot in both India and Australia and is an important study in cross-cultural values, ethics and relationships.

APPENDIX 4

First and second elective papers: an important note

Even though your footnotes and references will reflect your research do not forget to attach a separate bibliography. There is a severe penalty for failure to provide a separate bibliography.

An essay without a bibliography, no matter how good, cannot achieve a grade higher than B+.

ASSIGNMENT 1: First Elective Paper

Short Essay Questions

Length: 1200 words

Respond to one of the following questions. Do not forget to attach a cover sheet and bibliography (a minimum of four critical readings – at least two class readings should be included).

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 and make sure to reference the research materials of your bibliography. Again, your bibliography must contain at least four quality readings, two of which must be from class readings.

1. Discuss how Baz Luhrmann's postmodernist raids of *Gone with the Wind* and *The Wizard of Oz* underscore key themes of race and belonging in *Australia*. Illustrate your discussion with analysis of three key scenes from the film.
2. In your opinion how well does Baz Luhrmann's *Australia* succeed in educating global audiences on Australia's settler history and that of the Stolen Generations? You may refer to other films viewed in class so far for comparison.
3. Within the broader theme of failure, a subtheme of female solidarity undermines the patriarchal order of *The Proposition*. Discuss.
4. In *The Proposition* Captain Stanley's misplaced chivalry contributes to the failures of a man who acts above his station. Discuss.
5. In respect of *The Proposition*, scriptwriter Nick Cave said it was a group of people being in a place they shouldn't be. Can the same be said about *Picnic at Hanging Rock*?

6. In *Picnic at Hanging Rock* a kind of contagion seems to transfer from the Rock to the school, manifesting in the scene of schoolgirl hysteria during the calisthenics class. In your view how does this scene relate to Turcotte's ideas of Australian Gothic?
7. In *Beneath Clouds* colonial violence and dispossession lingers on into the twenty-first century and manifests as intergenerational trauma and resistance. Discuss.
8. In your opinion is *Love Serenade* a feminist film about sisterly bonding or an unconventional critique of Romantic Comedy with a horror twist? You may remain undecided but give your reasons why.
9. *Muriel's Wedding* is savage in its critique of the father and unflinching in the portrait of the downtrodden mother, yet Muriel is marriage-obsessed. Through analysis of several key scenes of the film discuss the pressures that lead this obsession and, further, the reasons behind her ultimate rejection of marriage and reappraisal of self-worth.
10. Ultimately a story of female bonding and friendship, *Muriel's Wedding* is also about leaving the suburbs and the right to self-invention. Discuss the socially progressive aspects of this Glitter cycle film.
11. The music of ABBA in *Muriel's Wedding*, and Barry White in *Love Serenade* is much more than a background track, but carries much stronger significance, functioning as a psychological crutch for Muriel, and tool of seduction in *Love Serenade*. With detailed analysis of several scenes discuss the role of music in either or both films.
12. TBC Write a critical review the film of class field trip to the cinema.

SECOND ELECTIVE PAPER

Length: 2000 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 and make sure to reference the research materials of your bibliography. Your bibliography must contain at least six critical readings or reviews. You must address and include at least two class references.

The essay questions for the second elective essay will be posted to Blackboard at a date TBA.

You will receive notification via Blackboard.