

**CIN 2320: Masterpieces of World Cinema**  
**Australian Regional Cinema**  
**Oakland University**  
**Fall 2018**  
**DH 203**  
**Thursday 6:00PM-9:50PM**

**Instructor**

Nathan Koob

Office: DH 169 (subject to change)

Office Hours: Mondays 3:10-5:10 *or by appointment*

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**Course Description:**

This course examines the study of World Cinema from the perspective of a more specific case study. As such, we are focusing on Australian regional cinema including Australian society, New Zealand, the Outback and indigenous populations. Through our study of Australian regional cinema you will learn methods and approaches which will leave you better equipped to study any world cinema context. We will learn how to study and talk about cinema while also examining the history, styles and identities of Australian regional cinema.

**Learning Objectives:**

**Global Perspective**

- Experience the environments, political systems, economies, societies and religions of one or more regions outside of the United States and develop awareness of the transnational flow of goods, peoples, ideas, and values.
- Function within a more global context through better understanding the role that different cultural heritages, past and present, play in forming values in another part of the world

**Film Literacy**

- Utilize the language and tools used to study cinema and how moving images are constructed in order to make meaning
  - Realize and further examine the importance of film cultures, industry, and filmmaking professionals

**Critical Analysis**

- Increase your abilities to clearly express your ideas through writing
- Establish a mode of interpretive analysis which clarifies and supports your own perspectives

**Required Text:**

- Greg M. Smith. *What Media Classes Really Want to Discuss*. NY: Routledge, 2011.

- Jonathan Rayner. *Contemporary Australian Cinema*. Manchester, UK: Manchester University Press, 2000.
- Supplementary Readings on Moodle (M)

**Recommended Text:**

- Timothy Corrigan. *A Short Guide to Writing About Film*. 9<sup>th</sup> Edition. NY: Pearson, 2015.

**Course Requirements and Grading:**

- Class attendance and participation (15%)
- Three short response papers due intermittently throughout the semester (5% + 10% +15% = 30% together).
- Midterm Exam (25%)
- Final Exam (30%)

**Participation:**

Participation in the course refers not only to attendance, but primarily to active listening with insightful comments and questions during class discussions. In order to facilitate lively participation make sure you are remaining actively engaged through both readings and screenings which means taking notes and developing questions/ideas. Remain respectful to others and their positions.

You may use laptops to take notes in lecture, but any use of phones, tablets, headphones or laptops for the purposes of anything beyond taking notes will count against your participation grade. I will only comment directly on such behaviors if they are disrupting others, but rest assured even if I do not comment I will notice and mark you down.

I do expect participation in class, however, I am also going to open a general discussion forum on Moodle for this course where you may create threads, discussion topics or ask questions. While it will not completely replace class discussion, the online forum can definitely positively effect your participation grade. It is a way for you to further show participation in the course, try out ideas/topics with your fellow classmates, work through course material and provide you with the opportunity to gain quick answers/responses to your questions.

<b>Element</b>	<b>(D) Unsatisfactory</b>	<b>(C) Basic</b>	<b>(B) Proficient</b>	<b>(A) Distinguished</b>
<b>Attendance &amp; Participation</b>	Student is frequently late or absent. Absences are not handled following procedures specified by the instructor. Student is not prepared and does not participate in group and class discussions. Does not demonstrate commitment to learn	Student is usually on time, prepared for class, and participates in group and class discussions. Student attends classes and if an absence occurs, the procedure specified by the instructor is followed. Sometimes takes an active role in	In addition to attending classes, being on time, being prepared, and following procedures specified by the instructor, the student usually takes an active role in learning and supporting the learning of others.	In addition to attending classes, being on time, being prepared, and following procedures specified by the instructor, student consistently takes a leadership role in learning and supporting the learning of others.

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**Format for Written Assignments:**

All assignments must be done on a computer. Do not try to type an essay for this course on your phone. Typeface should be 12 font Times New Roman, easy to read and double-spaced. Make sure to put your name on your paper even if submitting it through the Moodle system.

Late Policy: Work is due at the beginning of class. Every 3 days late will result in a 5 point reduction from the assignment (e.g. a paper turned in 2 days late will be reduced by 5 points, a paper turned in 4 days late will be reduced by 10). Written assignments must reach the minimum required length (e.g. 2 FULL pages) or they will be subject to point reduction. If you are absent on a day when a paper is due, you are still responsible for turning in the paper to Moodle before class time on the due date – otherwise your work will be considered late.

**Response Papers**

You must turn in three essays in response to the readings and screening/s of a given week. For certain screenings I will give you a prompt and ask you to write a short 2-3 page paper in response. Prompts will combine ideas found in the readings and ask you to engage those ideas with the screening for that week as well as your own ideas. It will behoove you to keep up with the reading in order to be able to apply concepts from the reading to the texts/films we watch.

**General Grading Guidelines:**

<b>Element</b>	<b>(D) Unsatisfactory</b>	<b>(C) Basic</b>	<b>(B) Proficient</b>	<b>(A) Distinguished</b>
<b>Quality of Writing and Argument</b>	Writing contains many grammar and syntax errors. Repeated patterns of mechanical and usage errors seriously interfere with writer’s purpose. Argument is poorly worded and supported, evidence is lacking or inaccurate, and fails to demonstrate any significant course-specific learning.	Grammar and syntax are correct. Argument is understandable and evidence is accurate, but lacking in quantity or quality. Paper will demonstrate a learned knowledge of the work we have been doing in class, but fails to extend it to any degree.	Communication of ideas is clear and accurate. Argument is clearly presented, supporting evidence/ counterarguments are effective and well-used. Will show insight and an above average command of the material discussed in class, while engaging complexly with the primary text.	Writing is of polished quality. The language used reflects a careful choice of words and a strong vocabulary. Argument is clearly presented, original, and supporting evidence/ counter-arguments are fully unpacked and implemented excellently. Will respond to assignments aggressively, creatively, and with a high degree of organizational foresight.

**Midterm and Final Exams:**

The exams will cover material from both lectures and the readings. This is to say that just attending lecture and taking notes will not be enough as material in the readings not specifically covered in lecture is fair game for the exam. You are encouraged to ask questions in class or office

hours regarding any material you do not understand or would like to talk through. The format of the exam will be a mixture of fill in the blank, multiple choice, short answer questions and a short essay covering both key terms and theories/concepts discussed in the lecture and readings.

**Attendance:**

Attendance will be checked at each meeting and is required for all lectures and screenings. You are expected to arrive on time and be prepared to fully engage in the class discussions. This course is highly dependent upon both the lecture and discussion in every class. The material in the readings may not always be covered in class, but you are expected to know it. If there are any questions concerning the readings feel free to ask either in class or during office hours but know that there are weeks where my lesson plans will take a slightly different direction on the topic than the readings. Therefore, if you are to miss a class finding someone with excellent note-taking skills will be highly recommended.

Class will begin promptly. Late arrivals or early departures will be considered one absence unless cleared by me in advance. Do not expect me to warn you about your attendance status. If you are consistently absent or late you will quickly and quietly fail the course. If you ever need to leave a class or screening early you must let me know, preferably in advance, so that I will not mark you absent.

First Two Absences: You are allowed two absences, no questions asked. Use at your discretion.

Three Absences +: 3 absences and above will begin to negatively affect your GPA in the course through your participation grade by 0.3 points per additional absence. At this point you have missed almost 1/5 of the entire course. Enough absences can result in failure of the course.

University excused absences apply to participation as an athlete, manager or student trainer in NCAA intercollegiate competitions, or participation as a representative of Oakland University at academic events and artistic performances approved by the Provost or designee. For the excused absence policy, see <http://www.oakland.edu/?id=6850&sid=175>.

**A Note on Screenings:**

Screenings for the class have been chosen without regard to their MPAA rating or content and may contain violence, language, sexual, or other objectionable content. If you feel like viewing any content might be a problem for you notify me so we can try to work something out or move you to another course.

You must attend all screenings and make sure to remain actively engaged in the screenings, which includes taking notes and being respectful to those around you. Turn cell phones off—no

computers, tablets or devices that emit light will be allowed during screenings. Refrain from loud talking, sleeping and disruptive behavior.

**You are responsible for watching the assigned films each week.** It is highly possible that a number of films we watch in class will NOT be readily available and it is possible that we may occasionally screen something during lecture as well **so be sure to come to class and screenings.**

**Communication:**

I usually check email once or twice a day; do not expect immediate or detailed responses. Expect a response within 24 hours. If I'm travelling over a given weekend I may be much slower in responding or, in an extreme circumstance, even unavailable for email correspondence. I will notify you in advance if this is going to be an issue. *Email is not a substitute for face-to-face meetings. If you have detailed questions or concerns visit me during my office hours.*

**Plagiarism:**

*Plagiarism will not be tolerated.* Plagiarism consists of using other people's words *and/or ideas* and presenting them as one's own, whether the material is taken from a book, a friend, or the Internet. Please consult the General Information section of the Undergraduate Catalog to acquaint yourself with the university's definition of and policies regarding plagiarism. Any student suspected of cheating and/or plagiarism will be reported to the Dean of Students and, thereafter, to the Academic Conduct Committee for adjudication. Anyone found guilty of academic misconduct in this course may receive a course grade of 0.0, in addition to any penalty assigned by the Academic Conduct Committee. Students found guilty of academic misconduct by the Academic Conduct Committee may face suspension or permanent dismissal. For any trouble with your writing I recommend you see me or the Oakland Writing Center (212 Kresge Library, 370-3120). *Ignorance of the standards and policies of academic integrity is not an acceptable excuse.*

**Disabilities:**

A student with a documented learning or physical disability must contact the Office of Disability and Support Services, 121 North Foundation Hall, (248) 370-3266, and inform me of special needs during first week of classes. For more information, visit <http://www.oakland.edu/dss>.

**Grading:**

The University's new grading scale is below. For this course, you will receive grades on individual assignments on a 0-100 scale. The corresponding letter grades are as follows: A 94-100, A- 90-93, B+ 87-89, B 84-86, B- 80-83, C+ 77-79, C 74-76, C- 70-73, D+ 67-69, D 60-66, F 0-59

Grade	Honor Points
A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7
D+	1.3
D	1.0
F	0.0

**Schedule:**

(Subject to change)

**Week 1: Introductions/Analyzing Film**

R 9/6: Why We Study ^Australian^ Film

**Screening:** *The Rover* (David Michôd, 2014) 103 min

**Reading:** Corrigan “Glossary of Film Terms” (M) (For reference)

Crofts “Reconceptualizing National Cinema/s” (M)

Smith Ch1 “‘It’s Just a Movie’: Why You Should Analyze Film and Television

Bordwell/Thompson “Australia and New Zealand” (M)

**Week 2: Australian Cinema and Writing About Film**

R 9/13: G’Day/Analysis on the Page

**Screening:** *Crocodile Dundee* (Peter Faiman, 1986) 97 min

**Reading:** Rayner Ch 1 “Introduction” (M)

Corrigan “Beginning to Think, Preparing to Watch, and Starting to Write” (M)

Rayner Ch 4 “The Male Ensemble Film”

### **Week 3: Narrative and *Mise-en-Scène***

R 9/20: Narrative Film and *Mise-en-scène*

**Screening:** *The Castle* (Rob Sitch, 1997) 85 min

**Reading:** Giametti Ch 8 “Story” 330-349 (M)

Giametti Ch 2 “*Mise-en-Scène*” (M)

### **Week 4: Realism and Prestige in National Cinema**

#### **RESPONSE PAPER #1 DUE**

R 9/27: New Australian Cinema

**Screening:** *Picnic at Hanging Rock* (Peter Weir, 1975) 115 min

**Reading:** Rayner Ch 3 “The Period Film”

Smith Ch 2 “What is Realism, Really?”

### **Week 5: Documentary**

R 10/4: Investigations into Reality

**Screening:** *Cane Toads: The Conquest* (Mark Lewis, 2010) 85 min

**Reading:** Smith Ch 5

Renov “New Subjectivities” (M)

### **Week 6: Genre**

R 10/11: The Australian Gothic

**Screening:** *Mad Max 2: The Road Warrior* (George Miller, 1981) 94 min

**Reading:** Rayner Ch 2 “Australian Gothic”

### **Week 7: Popular Cinema**

#### **MIDTERM EXAM**

R 10/18: “Genre” Films

**Screening:** *Looking for Alibrandi* (Kate Woods, 2000) 103 min

GUEST LECTURE: Australian Culture

**Reading:** Mark David Ryan “A Silver Bullet for Australian Cinema? Genre Movies and the Audience Debate” (M)

## **Week 8: New Gothic**

R 10/25: New Gothic

**Screening:** *The Adventures of Priscilla, Queen of the Desert* (Stephan Elliott, 1994) 104 min

**Reading:** Rayner Ch 5 “New Glamour, New Gothic: Australian Films in the 1990s  
French “Patterns of Production and Policy” (M)

## **Week 9: New Zealand**

R 11/1: Kiwi Cinema

**Screening:** *Heavenly Creatures* (Peter Jackson, 1994) 99 min

**Reading:** Smith Ch 3  
Lealand/Martin “4 New Zealand” (M)

## **Week 10: New Zealand and Diaspora**

### **RESPONSE PAPER #2 DUE**

R 11/8: The Stolen Generation

**Screening:** *Once Were Warriors* (Lee Tamahori, 1994) 102 min

**Reading:** Simmons “The Other Side of Rabbit-Proof Fence” (M)  
Toby Miller “Preface: Diasporas of Australian Cinema—A Provocation” (M)

## **Week 11: Fourth Cinema**

R 11/15: Indigenous/Aboriginal Film

**Screening:** *The Tracker* (Rolf de Heer, 2002) 90 min

**Reading:** Smith Ch 6  
Suneeti Rekhari “The ‘Other’ in Film: Exclusions of Aboriginal Identity from Australian Cinema” (M)

## **Week 12: 11/22 No Class, Write Good Papers!**

## **Week 13: Thinking Mediums**

R 11/29: TV and the Theater

**Screening:** *Summer Heights High* (Chris Lilley, 2007-2008), *One Night the Moon* (Rachel Perkins, 2001) 57 min



**Reading:** Smith Ch 7

Jan Dale “Independent Country Cinema” (M)

**Week 14: The Outback**

**RESPONSE PAPER #3 DUE**

R 12/6: The Australian Frontier

**Screening:** *The Proposition* (John Hillcoat, 2005) 104 min

**Reading:** Waterhouse “The Vision Splendid: Conceptualizing the Bush” (M)

**FINAL EXAM: Check Moodle For Details**