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ARTS3063

Cinemas and Cultures

Semester One // 2018

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Associate Professor Jane Mills	jane.mills@unsw.edu.au	By appointment - please email	Room 231V, Robert Webster Building	9385 8529 - best to contact by

School Contact Information

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

Attendance Requirements

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

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

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

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

For more information about the attendance protocols in the Faculty of Arts and Social

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

Academic Information

For essential student information relating to: requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential academic information, see <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Course Details

Credit Points 6

Summary of the Course

Subject Area: *Film Studies*

This course introduces students to the study of cinema in intercultural and cross-cultural context. It includes approaches to subcultural cinemas in the West, minority cultures in non-Western societies, the development of narrative and aesthetic conventions beyond "classic" Western styles and genres, the significance of cinema as an art-form, and as a creative element in local, national and transnational history and politics.

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

1. Identify issues in the analysis and criticism of non-Western and non-mainstream film traditions
2. Analyse the role of cinema in different historical and cultural contexts
3. Describe and analyse the ways in which cinema reflects and responds to cultural differences
4. Understand issues around production, reception and distribution of minority cinemas including indigenous cinema
5. Understand issues around globalisation of the film industry and the emergence of transnational cinema
6. Demonstrate an ability to work in groups to present original discussion and expressive material including use of visual resources and personal perspectives

Teaching Strategies

This course will be taught using a lecture plus viewing/discussion format supplemented by groups giving presentations on specific topics. On-line communication through a course site set up on Moodle will enable supplementary information to be readily available and support informal discussion and other inputs into the developing understanding of the course materials. The site will be monitored by the convenor.

Assessment

Throughout this Course you need to apply the Harvard Referencing Style to all your written assessment tasks. For advice and information on this particular referencing style.

See <https://student.unsw.edu.au/harvard-referencing>

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Research essay	50%	Not Applicable	1,2,3,4,5
Group presentation and individual critique	35%	Not Applicable	1,2,3,6
Critical review/class preparation	15%	Not Applicable	1,2,3

Assessment Details

Assessment 1: Research essay

Start date:

Length: Length includes in-text citations but excluding references at end)

Details: 2500-3000 words. This is the final assessment task. Students will receive written feedback and a numerical grade.

Additional details:

In no less than 2750 words and no more than 3000 words (excluding references), first, choose one of the weekly themes relating to a cinema at the intersections of two or more cultural regimes of knowledge. Next, focusing on a particular director, explain how their film(s) illustrate the theme. While you may mention and discuss briefly a film you have seen on the course, you may not focus on a film or filmmaker whose film is shown in full during the course, nor on the same topic as your Group Presentation. You must apply the Harvard Referencing System to all your written assessment tasks. For advice and information on this particular referencing style.

See: <https://student.unsw.edu.au/harvard-referencing>. You will need to demonstrate the quality of your research by engaging with the ideas of at least **three** other academic texts in addition to those of the director you have chosen to write about. This essay must be submitted online on Moodle via Turnitin.

Your essay will be assessed on the following criteria: 1. Engagement with issues & ideas covered in the course – in particular how cinema responds to cultural difference and otherness. 2. Evidence and quality of relevant research in the prescribed readings and other scholarly texts. 3. Originality & rigour of argument that demonstrates an understanding of issues around cinematic transnationalism and intercultural cinema. 4. Written expression and attention to detail including spelling, names, dates, titles and correct & consistent style for in-text citation, bibliography & filmography.

Submission notes: null

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

Assessment 2: Group presentation and individual critique

Start date: Week 4 tutorials

Length: Groups of 3 will have 30 minutes + lead up to 10 mins class discussion; groups of 2 will have 20 mins + lead up to 10 mins discussion.

Details: This task has two components: 1) Group presentation (25%) In groups of 2-3 students will present for 20-30 minutes followed by 5-10 minutes of class discussion led by the presenters. All students in the group receive the same mark for this component. 2) Written individual critique (10%) In 200-350 words students must summarise the strengths and weaknesses of their own Group Project as it was presented. Students will receive written feedback and an individual total mark for this assessment task.

Additional details:

This task has two components:

- 1) a group presentation (25%). 2-3 students will present for 20-30 minutes followed by up to 10 minutes of class discussion imaginatively led by the presenters.
- 2) a written individual critique (10%) In 300-350 words students must summarise the strengths and weaknesses of their own Group Project as it was presented. Students will receive written feedback and an individual total mark for this assessment task.

Presentation: 25%. In groups of 2 or 3, you will pitch an idea for a film (preferably a drama/fiction film) that *hypothetically* you would like to make, or have made, or are making, that illustrates the topic of the week and is framed by the main idea underpinning this course, i.e. a transnational film at the intersections of 2 or more cultural regimes of knowledge. Drawing upon the prescribed texts and other relevant readings and films that you will research, presentations must relate to the weekly topic. One member of the group must submit the slide presentation to your tutor via email: Jane.mills@unsw.edu.au on the day of your presentation. Please ensure that students full names (including any nick names) are given on the first slide and a complete list of references is included on the final slide of your presentation.

Individual Critique: 10%. In no less than 300 words and no more than 350 words (excluding any footnotes and the reference list at the end), summarise the strengths and weaknesses of your project as presented. Indicate what you think worked well and what might have been done better, omitted, reconsidered or refined. Please note that each critique must be different and reflect your own individual response. At the end, **give your Group Presentation a mark out of 10 and explain why who think it deserves the mark, and give your own contribution a mark out of 10, again explain why.** (I've put this in bold because a surprising number of students forget to do this.) Your critique must include a full list of references of all films and written texts you personally consulted for your part of the presentation using the Harvard Referencing System. For advice and information on this particular referencing style. See <https://student.unsw.edu.au/harvard-referencing>. Students must *not* copy each other's reference lists for this task as this tends to result in the same mistakes being duplicated. Feedback and your total grade for this Assessment Task will be given on Turnitin on your Individual Critique.

Submission: Please submit your Individual Critique on Moodle via Turnitin.

Assessment criteria:

Assessment criteria:

Presentation: 1. Collaboration, i.e. the way each team member contributes to an integrated presentation and the extent to which they have demonstrated effective team work. 2. Oral and written expression and presentation skills – this includes time-keeping, use of technology such as PowerPoint, Internet, DVDs, etc. 3. Creativity and originality. 4. Evidence of research and engagement with scholarly ideas in addition to those in the prescribed readings. 5. Selection of material and a scholarly approach to slides with correct referencing, spelling, etc. This includes the single group document with the slides that includes references and is posted to the convenor by email by the end of the tutorial; 6. Successful and creative ways of engaging the class in discussion.

Individual critique: 1. Ability to apply critical and objective standards to a project. 2. Clarity of expression. 3. Ability to engage in scholarly and creative analysis and scholarly approach to references and written components.

Submission notes: Please submit your presentation notes/slides to the tutor by email when you give your presentation.

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

Assessment 3: Critical review/class preparation

Start date: 01/02/2018 11:26 AM

Length: Please see Moodle for a note on the length of this Assessment Task.

Details: 300-350 words (including in text citations, but excluding any references) per week. Each week students must prepare in advance of the lecture, screening and tutorial, by writing a short critical review of the prescribed reading. Students must submit their critical review each week before the end of their tutorial. Students must submit a critical review for all of the readings in order to complete this task. Two of the submitted critical reviews will be read and assessed in unspecified weeks. Students will receive written feedback and a grade for their first assessed submission, and a rubric and grade for the other.

Additional details:

Each week, you must prepare in advance for the lecture, screening and tutorial by writing a short critical review of the prescribed reading. You must submit these on Moodle each week before the end of your tutorial. Two of these will be graded during the semester in unspecified weeks. You will receive written feedback and a grade for the first of these and a rubric and grade for the other. Both submissions are of equal weight.

For information about how to write a Critical Review please read "Writing a Critical Review" on the UNSW Academic Skills site at: <https://student.unsw.edu.au/writing-critical-review>

For a sample or template for your critical review you may like to use the example for the "Annotated Bibliography" which I think is easier to understand than the one on "writing a critical review."
<https://student.unsw.edu.au/annotated-bibliography>.

Please note that you must submit critical reviews of all the weekly readings to pass this assessment task

before the end of your tutorial (unless you submit a medical or other relevant note to explain your absence).

In summary, 1. Read the advice and tips about writing a critical review at <https://student.unsw.edu.au/writing-critical-review>. 2. As a suggested template, use the example for an annotated bibliography entry at <https://student.unsw.edu.au/annotated-bibliography>. 3. Submit your critical review on Moodle each week before the end of your tutorial. 4. Two of your Critical Reviews will be read and graded and you will get feedback on the first one.

Assessment criteria: 1. Timely submission of the critical reviews each week; 2. Demonstrated knowledge & understanding of the text as expressed in your written critical review; 3. Quality of critical analysis; 4. Demonstrated understanding of the text's relationship to the topic/themes of the course. 5. Clarity of expression and scholarly approach to spelling, punctuation, referencing, etc.

Submission notes: You will submit your Critical Review each week on Moodle.

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

Submission of Assessment Tasks

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

Turnitin Submission

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

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

Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen (14) days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component, a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one (21) days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

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

Sickness, misadventure or other circumstances beyond your control may:

- * Prevent you from completing a course requirement,
- * Keep you from attending an assessable activity,
- * Stop you submitting assessable work for a course,

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

For further details in relation to Special Consideration including "When to Apply", "How to Apply" and "Supporting Documentation" please refer to the Special Consideration website:

<https://student.unsw.edu.au/special-consideration>

Academic Honesty and Plagiarism

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

UNSW groups plagiarism into the following categories:

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

Inappropriate paraphrasing: changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

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

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

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

Correct referencing practices:

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

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

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

Completing the ELISE tutorial and quiz will enable you to:

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

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

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.

(<http://subjectguides.library.unsw.edu.au/elise/aboutelise>)

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 26 February - 4 March	Lecture	<p>Introduction to Cinemas and Cultures: "Cinemas at the intersections of two or more cultural regimes of knowledge." Jane Mills</p> <p>All classes start this week: the Lecture + Screening on Wednesday 28 February March from 9:30-1:00; tutorials are on Wednesdays from 3:00-4:30, Thursdays from 2:00-3:30 and Thursdays 3:30-5:00. There is no reading for this week but there is an invaluable glossary (and more besides) with definitions for many of the terms you'll encounter on this course at: http://www.migrantcinema.net. In future weeks, in preparation for the lecture, you will need to read the prescribed readings in advance of the lecture + screening and write a short critical review which you must upload onto Moodle before the end of your tutorial.</p> <p>In most weeks, the screening will follow immediately after the lecture which will start at 9:30. Some weeks, however, we may start with the main film or perhaps see a short film before or after the main film. Whenever possible, there will be a short discussion immediately after the screening. As the morning class (ie lecture + screening) is 3.5 hrs (ie from 9:30-1:00) there may be a short break at some point. But not always, so please bring your coffee/tea/breakfast with you at the start or you may miss the start of the film and disturb your fellow students if you come in late.</p> <p>Please bring your laptops to all lectures and tutorials as you will need them to take notes, do research and to upload assessment tasks. But during the screenings, the use of laptops and cell phones, loud munching, crinkly paper and talking is not a good way to treat your fellow students.</p> <p>You are required to attend both the lecture and the film as well as the tutorial. A register will be taken at all classes.</p>
	Screening	<p>Moolaadé (Ousmane Sembène, 2004) This is an astonishing - and confronting - film that crosses a</p>

		<p>range of cultural, religious, linguistic national and political borders - a perfect way to start exploring films that intersect 2 or more cultural regimes of knowledge.</p> <p>Made by the Senegalese writer and director Ousmane Sembène, it addresses the subject of female genital mutilation. It might sound tough-going but it's often very funny. The film was a co-production between companies from several Francophone nations: Senegal, France, Burkina Faso, Cameroon, Morocco, and Tunisia. Of all the films I've shown on this course over the years, this is the one that students always insist I <i>must</i> include in future years.</p>
	Tutorial	<p>In our first tutorial we'll take an overview of the teaching plan for the course, the films that we'll be seeing throughout the semester, the assessment tasks, and assign the in-class presentations. There is no prescribed reading for this week but I strongly recommend you read the website 'Migrant and Diasporic Cinema in Contemporary Europe' at http://www.migrantcinema.net - and in particular start to get acquainted with the glossary terms. The only other preparation I'm asking you to do for this week is to please read the Course Outline and start to get to know the Course Moodle site as I will be posting learning tips, ideas and feedback throughout the semester. The latest and most up-to-date information will always be posted on Moodle rather than in this Course Handbook.</p> <p>Please bring your laptop to every tutorial.</p>
Week 2: 5 March - 11 March	Lecture	<p>Transnational Cinema. The various ideas that relate to cinematic transnationalism and cross-culturalism lie at the heart of this course. The first reading is one you will need to return to throughout the course.</p> <p>I recommend you read the prescribed readings and do some preliminary research about the film <i>before</i> the lecture and screening each week.</p> <p>Reading: Austin Fisher & Iain Robert Smith, 2016, 'Transnational Cinemas: A Critical Roundtable,' <i>Frames Cinema Journal</i>. Please download from http://framescinemajournal.com/article/transnational-cinemas-a-critical-roundtable/</p>
	Screening	<p>In this lecture I will discuss the various ways in</p>

		<p>which cinematic transnationalism and cross-culturalism are represented in the following films - one of which will then be screened:</p> <p><i>Babel</i> (Alejandro González Iñárritu, 2006) <i>What Time Is It There?</i> (Tsai Ming-liang 2001) <i>Pan's Labyrinth</i> (Guillermo del Toro 2007) <i>Irma Vep</i> (Oliver Assayas, 1997) <i>In a Better World</i> (Susanne Bier, 2007) <i>In This World</i> (Michael Winterbottom 2003)</p>
	Tutorial	For one of your Assessment Tasks you are required to write a short critical review of the reading(s) each week. We will discuss how to approach this Assessment Task in the tutorials.
Week 3: 12 March - 18 March	Lecture	<p>Re-mapping World Cinema: What do we mean by 'world cinema'? How does this differ from 'transnational', 'global' or 'cosmopolitan' Cinema?</p> <p>Reading: Will Higbee & Sing Hwee Lim (2010), 'Concepts of transnational cinema: towards a critical transnationalism in film studies', <i>Transnational Cinemas</i> 1: 1, 7–21 http://thedigitalsilkroute.com/images/references/transnational-film1.pdf</p>
	Screening	<i>The World</i> (Jia Zhangke, 2004)
	Tutorial	No presentation this week. You will upload the critical review that you have written of this week's reading. We will discuss your in-class presentation in more detail and explore the production process to help you think about how you can incorporate transnational and border-crossing aspects of filmmaking in your hypothetical film.
Week 4: 19 March - 25 March	Lecture	<p>Re-thinking National Cinema: In this lecture I'll explore how in recent years the idea of national cinema has been put to an intense, critical scrutiny. As film scholar Mitsuhiro Yoshimoto writes: "Writing about national cinemas used to be an easy task: film critics believed all they had to do was to construct a linear historical narrative describing a development of a cinema within a particular national boundary whose unity and coherence seemed to be beyond all doubt. Yet, this apparent obviousness of national cinema scholarship is now in great danger, since... we are no longer so sure about the coherence of the nation-state..." (Mitsuhiro Yoshimoto, 'The Difficulty of being Radical: The Discipline of Film Studies and the Postcolonial World Order' <i>boundary 2</i> Vol. 18, No. 3, Japan in the World (Autumn, 1991), pp. 242-257).</p>

		<p>In this lecture I'll be drawing upon ideas in the chapter I wrote on 'National Cinema' in my book, <i>Loving & Hating Hollywood: Reframing Global and Local Cinemas</i>, Crows Nest: Allen & Unwin, 2009, pp. 93-116. This book is in the library and I will put a link to this chapter on Moodle for those interested in pursuing this topic in more depth.</p> <p>Reading: Andrew Higson (2000) 'The limiting imagination of National Cinema' in Mette Hjort & Scott Mackenzie (eds), <i>Cinema & Nation</i>, 2000, London: Routledge, pp. 63-74.</p>
	Screening	<p>Yojimbo (Akira Kurosawa 1961): In 2012, Francis Ford Coppola (<i>The Godfather; Apocalypse Now</i>) voted this one of his top 10 greatest films of all time. It's a great example of how cinematic ideas, genres, images and sounds flow around the globe to create something both familiar and entirely original and unique - a good example of hybridisation, a concept that we'll encounter again and again on the course.</p>
	Tutorial	<p>Presentation: National Cinema. Presenters this week will pitch a film they propose to make that illustrates this week's topic and the main theme of the course, ie "cinema at the intersections of 2 or more cultural regimes of knowledge" (Marks, 2001) As for all future weeks, you must upload your critical review of this week's reading.</p>
Week 5: 26 March - 1 April	Lecture	<p>Double Occupancy: Thomas Elsaesser discusses how some films demonstrate the filmmakers' sense of identity and of belonging to more than one nation. This meshes with the ideas proposed by Hamid Naficy for "accented cinema" and by Laura U. Marks for "intercultural cinema" that you'll encounter elsewhere on the course. For references to these and other books useful for your studies, please see the list of additional texts and resources books on Moodle.</p>
	Screening	<p>Head On (Fatih Akin 2004) 2' 03". Turkish-German filmmaker Akin says this film is his most personal work to date — in fact, he got the idea when a Turkish-German wanted to marry him about 10 years ago. He said no, but realised back then it would make a fantastic idea for a film. It premiered at the 2004 Berlinale and won the prestigious Golden Bear.</p>
	Tutorial	<p>Presentation: Double Occupancy. Presenters this week will pitch a hypothetical film they propose to make that illustrates this week's topic and</p>

		<p>explores explore the border-crossings, connections and possible hybridisations in a film whose filmmaker 'belongs' to 2 nations) and the main theme of the course, "cinema at the intersections of 2 or more cultural regimes of knowledge" (Marks, 2001). Although Elsaesser focuses on double occupancy in Europe, you may like to extend his argument to other regions of the world.</p> <p>As in all weeks you will upload your critical review of this week's reading.</p>
Week 6: 9 April - 15 April	Lecture	<p>Zombies without Borders. My lecture this week will examine how zombies have crossed national and cultural borders, mutating and transcending media forms as they go.</p> <p>Reading: Michael Richardson 'Ch. 7. 'The Myth of the Zombie' in <i>Otherness in Hollywood Cinema</i>, NY: Continuum, 121-136; Download from library.</p>
	Screening	<p>At the end of the lecture you can vote for the film you'd most like to see out of:</p> <p>White Zombie (1932 Victor Halperin) Dawn of the Dead I Walked with A Zombie (Jacques Tourneur 1943) Dawn of the Dead (George A. Romero 1978) Shaun of the Dead (Edgar Wright 2004)</p>
	Tutorial	<p>Presentation: Genre border crossings. Presenters will pitch a hypothetical inter-generic (ie a mash-up) film they propose to make that illustrates this topic and the main theme of the course, ie "cinema at the intersections of 2 or more cultural regimes of knowledge" (Marks, 2001).</p> <p>You will upload your critical review of this week's reading.</p>
Week 7: 16 April - 22 April	Lecture	<p>First Nation cinema: How do First Nation (indigenous) filmmakers negotiate geopolitical, social and cultural borders? This lecture draws upon my ideas in this week's reading.</p> <p>Reading: Jane Mills (2009) 'First Nation Cinema: Hollywood's Indigenous Other', <i>Screening the Past</i>, 24:2 http://www.screeningthepast.com/2015/01/first-nation-cinema-hollywood-s-indigenous-other/</p>
	Screening	<p>I'm hoping to get hold of <i>Maliglutit/Searchers</i>, the latest film from the Inuit director Zacharias Kunuk, but it doesn't look like it's on DVD yet. So I may ask you to choose between the following: Atanarjuat (Zacharias Kunuk 2001)</p>

		<p>Smoke Signals (Chris Eyre 1998) Samson and Delilah (Warwick Thornton, 2009)</p>
	Tutorial	<p>Presentation: First Nation cinema: Although it focuses on Australian First Nation cinema's relationship with hollywood generic cinema, presenters may find helpful a chapter I wrote in: Danks, Adrian, Gaunson, Stephen, Kunze, Peter C. (Eds.), 2018, <i>American–Australian Cinema: Transnational Connections</i>. NY: Palgrave Macmillan. There's an ebook in the library.</p> <p>You must upload your written critical review of the reading in your tutorial.</p>
Week 8: 23 April - 29 April	Lecture	<p><i>There is no lecture, screening or tutorial on Wednesday this week because it's a national holiday (Anzac Day). The Thursday tutorials WILL take place</i></p> <p>Postcolonial Cinema: Like many - perhaps all - the categories and terms we come across on this course, Postcolonial cinema can't easily be defined as a single genre or a category. Postcolonialism itself is not a fixed condition nor is it specific to any time or place. Other related terms and cinemas include "Third cinema" (see http://www.tasteofcinema.com/2016/10-essential-films-for-an-introduction-to-third-cinema/), "Third World Cinema" and "Fourth Cinema." Important concepts of postcolonial cinema are: difference, place, migration, hybridity, nation, representation, orientalism, language and history.</p> <p>See Week 8 on Moodle for more details of how to access the lecture and PowerPoint slides for this week.</p> <p>Reading: Sandra Ponzanesi & Margaret Waller (eds) (2012) 'Introduction' in <i>Postcolonial Cinema Studies</i>, London: Routledge, 1-19 Download from library</p>
	Screening	<p>Battle of Algiers (Gillo Pontecorvo 1966): http://primoa.library.unsw.edu.au/primo_library/libweb/action/dlDisplay.do?vid=UNSW&vl(freeText0)=battle%20of%20algiers&docId=UNSW_ALMA51176786620001731&ga=2.30552508.2033873851.1517266864-2116076605.1469158121</p> <p>Banned in France for 5 years, Italian director Gillo Pontecorvo's film won the Golden Lion at the Venice Film Festival and was nominated for</p>

		<p>three Academy Awards including Best Screenplay, Best Director in 1969 and Best Foreign Language Film. Other awards include The City of Venice Cinema Prize, the International Critics Award, the City of Imola Prize, the Italian Silver Ribbon Prize (director, photography, producer), the Ajace Prize of the Cinema d'Essai, the Italian Golden Asphodel, Diosa de Plata at the Acapulco Film Festival, the Golden Grolla, the Riccione Prize, Best Film of 1967 by Cuban critics, and the United Churches of America Prize. In 2010, the movie was ranked sixth in Empire magazine's "The 100 Best Films Of World Cinema".</p>
	Tutorial	<p>No tutorial on the Wednesday. All students in this tutorial must upload their written critical review of the reading by 5:00 pm on Thursday 26 April. Presenters in this tutorial will give their presentation next week. Students in Thursday tutorials must upload their critical review at their tutorial.</p> <p>Presentation: Colonial, Post-colonial or Empire cinema.</p>
Week 9: 30 April - 6 May	Lecture	<p>Accented cinema: Exilic, refugee, diasporic filmmakers</p> <p>Reading: Hamid Naficy (2001) 'Situating accented Cinema' in <i>An Accented Cinema</i>. Princeton, NJ: Princeton University Press, 10–39. Download at: http://www.wcas.northwestern.edu/projects/globalization/secure/articles/naficychpt1.pdf</p>
	Screening	Daughters of the Dust (Julie Dash 1991)
	Tutorial	<p>Presentation: Accented cinema: Exilic, refugee and diasporic filmmaking</p> <p>You will upload your critical review of this week's reading.</p>
Week 10: 7 May - 13 May	Intensive	<p>There are no classes this week. Instead, you will be assigned a 10-15 minute face-to-face meeting with Jane in groups of 2 or 3 at a time when you would normally be attending the lecture and screening or your tutorial. These will be in her office: Room 321V, Robert Webster Building (though the glass doors opposite the life on level 2). The purpose of these meetings is for you to discuss your Major Research Essay. At this meeting you MUST bring with you written details of the following: 1.the filmmaker & film(s) you will write on for your essay; 2. your essay title; 3. the films you have viewed and</p>

		will view for your research; 4. the scholarly texts you have read/still need to read for your research. You may also like to bring an abstract, or outline (approx 200 words), of your Major Research Essay. You can email this to Jane for any further feedback that may be helpful.
Week 11: 14 May - 20 May	Lecture	<p>Cosmopolitan Cinema: Can we be both a citizen of our town (local) and nation (national) and a citizen of the world (universal/global) at the same time - or is this a contradiction?</p> <p>Pitching a film to see next week. Before today's lecture, you are invited to pitch a film that you would like me to screen next week. You need to make a strong argument for why and how this film illustrates the main theme of the course. You may show a clip from the film or make a short PowerPoint presentation. After the pitches, you will all vote for the film you'd most like to see and I'll do my best to get it for next week. (I haven't failed yet!) I'll award a prize to the student who I think makes the best argument for a film that demonstrates the intersections of two or more cultural regimes of knowledge whether or not it wins the vote.</p>
	Screening	<p><i>Kandahar (Mohsen Makhmalbaf, 2001) 1" 25"</i>. Critics across the world judged <i>Kandahar</i> the best movie of 2001. Set - but not filmed - in Afghanistan, <i>Kandahar</i> had already been awarded the Ecumenical Jury prize at Cannes when the World Trade Centre attacks made Afghanistan the country everybody suddenly wanted to know about. <i>Kandahar</i> has since been sold to over 40 countries, and in 2001 held the top screen average at the Italian box office - ahead of Spielberg's <i>AI</i> and Luhrmann's <i>Moulin Rouge</i>. Six days after the attack on the World Trade Centre on September 11th, US President George Bush made an urgent request for a screening.</p>
	Tutorial	<p>Presentation: Cosmopolitan Cinema.</p> <p>You will upload your critical review of this week's reading.</p>
Week 12: 21 May - 27 May	Lecture	<p>Summing up: In our last week, I'll draw together the various ideas and themes that we've encountered during the course and I'll introduce the film you voted for last week.</p> <p>There is no reading for this week</p>
	Screening	Student choice. As long as I've been able to find a copy, we'll see the film for which you voted last

	<p>week. I'll also award a prize to the student who in my view made the best argument for the film they nominated (whether or not it won the vote). I invite you to think of imaginative (and scholarly, of course!) ways to celebrate cinematic transnationalism in our last lecture and screening.</p>
Tutorial	<p>In our last tutorial we may have a presentation that's been held over from a previous week due to sickness or absence, etc. I will also ask you for your feedback. Next year this course will be a level 1 course so your advice on what you think would be appropriate for first year students will be invaluable.</p>

Resources

Prescribed Resources

Please bring your laptop to every tutorial. The weekly prescribed readings are all available online and/or from the library. You are expected to read the readings each week before the lecture and upload your critical review at your tutorial.

Week 1: NO READING - but please look at the *Migrant and Diasporic Cinemas in Contemporary Europe* website at <http://www.migrantcinema.net> - especially the glossary section.

Week 2: Austin Fisher & Iain Robert Smith, 2016, 'Transnational Cinemas: A Critical Roundtable,' *Frames Cinema Journal*. Please download from <http://framescinemajournal.com/article/transnational-cinemas-a-critical-roundtable/>

Week 3: Will Higbee & Sing Hwee Lim (2010), 'Concepts of transnational cinema: towards a critical transnationalism in film studies', *Transnational Cinemas* 1: 1, 7–21
<http://thedigitalsilkroute.com/images/references/transnational-film1.pdf>

Week 4: Andrew Higson (2000) 'The limiting imagination of National Cinema' in Mette Hjort & Scott Mackenzie (eds), *Cinema & Nation*, London: Routledge, pp. 63-74;

Week 5: Thomas Elsaesser (2005) 'Double Occupancy Space, Place and Identity in European Cinema of the 1990s', in *European Cinema: Face to Face with Hollywood*, Amsterdam: Amsterdam University Press (LIB OL)

Week 6: Michael Richardson 'Ch. 7 'The Myth of the Zombie' in *Otherness in Hollywood Cinema*, NY: Continuum, 121-136 *Download from library*

Week 7: Jane Mills (2009) 'First Nation Cinema: Hollywood's Indigenous Other', *Screening the Past*, 24:2 <http://www.screeningthepast.com/2015/01/first-nation-cinema-hollywood's-indigenous-'other'/>

Week 8: Sandra Ponzanesi & Margaret Waller (eds) (2012) 'Introduction' in *Postcolonial Cinema Studies*, London: Routledge, 1-19 *Download from library*

Week 9: Hamid Naficy (2001) 'Situating accented Cinema' in *An Accented Cinema*. Princeton, NJ: Princeton University Press, 10–39. *Download*
at: <http://www.wcas.northwestern.edu/projects/globalization/secure/articles/naficychpt1.pdf>

Week 10: NO READING

Week 11: Maria Rovisco, 2013, 'Towards a Cosmopolitan Cinema: Understanding the Connection Between Borders, Mobility and Cosmopolitanism in the Faction Film', *Mobilities*, 8:1, 148-165 (LIB OL)

Week 12: NO READING

Recommended Resources

The following resources are just some of the texts that will assist you in your research for your assessment tasks; you are expected to use your research skills to find more texts for your in-class presentation and major research essay. Many of these are available in the library either hard copy or online. If not, I may have a copy, so please ask if you may borrow. And if all else fails, it can be very useful to read the reviews in various academic journals.

Dudley Andrew (2010), "Time Zones and Jetlag: The flows and phases of World Cinema" in N. Durovicova & K. Newman, *World Cinemas, Transnational Perspectives*. New York NY: Routledge, pp. 60-89.

Arjun Appadurai (1990) 'Disjuncture and Difference in the Global Cultural Economy', *Theory Culture Society* 7 http://www.arjunappadurai.org/articles/Appadurai_Disjuncture_and_Difference_in_the_Global_Cultural_Economy.pdf

Berghahn, Daniela and Claudia Sternberg (eds.) (2013) *European Cinema in Motion: Migrant and*

Diasporic Cinema in Contemporary Europe, London: Wallflower Press

Kyle Bishop (2009) 'Dead Man Still Walking', *Journal of Popular Film and Television*, 37:1, 16-25,

Kyle Bishop (2006) Raising the Dead, *Journal of Popular Film and Television*, 33:4, 196-205

William V. Costanzo (2014) *World Cinema Through Global Genres*. Chichester, W.Sussex: Wiley Blackwell

Adrian Danks, S. Gaunson & P. Kunze, *American-Australian Cinemas: Transnational Connections*. NY: Palgrave Macmillan

Stephanie Dennison & Song Hwee Lim (2006) *Remapping World Cinema: Identity, culture and politics in film*. London: Wallflower Press.

Elizabeth Ezra & T. Rowden (2006) *Transnational Cinema: The Film Reader*. Abingdon, Oxon: Routledge.

Anthony Guneratne & W. Dissanayake (eds), (2003) *Rethinking Third Cinema*, NY, NY: Routledge.

Stuart Hall (1994) 'Cultural Identity and Diaspora' in Patrick Williams and L. Chrisman (eds), *Colonial Discourse and Post-colonial Theory: a Reader*. London: Harvester Wheatsheaf 392-401. And at http://www.unipa.it/~michele.cometa/hall_cultural_identity.pdf

Fred Halliday, (1993) "'Orientalism' and Its Critics", *British Journal of Middle Eastern Studies*, Vol. 20, No. 2. 145–163.

Mette Hjort & Scott MacKenzie (2000) *Cinema & Nation*, London, Routledge

Laura U. Marks (2002) Introduction in *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*. Durham, NC: Duke University Press.

David Martin-Jones (2011) *Deleuze and World Cinemas*. London, New York: Continuum.

Jane Mills (2018) 'Representations and Hybridisations in First Nation Cinema: Change and Newness by Fusion' in Adrian Danks, S. Gaunson & P. Kunze, *American-Australian Cinemas: Transnational Connections*. NY Palgrave Macmillan.

Jane Mills (2009) *Loving and Hating Hollywood: Reframing Global and Local Cinemas*, Crows Nest, NSW: Allen & Unwin

Jane Mills, 2009, 'National Cinema' in *Loving & Hating Hollywood: Reframing global & local Cinemas*. Crows Nest, Allen & Unwin, pp. 93-116

Hamid Naficy (2001) *An Accented Cinema*. Princeton, NJ: Princeton University Press.

Lucia Nagib & Anne Jerslev (2014) *Impure Cinema: Intermedial & Intercultural Approaches to Film*, NY: I.B. Taurus

Lucia Nagib, C.P. Perriam & R. Dudrah (eds) (2012) *Theorizing World Cinema*, London: I.B. Taurus

John Durham Peters (1999), 'Exile, nomadism and diaspora', in *Home, Exile, Homeland: Film, Media, and the Politics of Place*, ed. Hamid Naficy, New York and London: Routledge, pp. 17-41.

Sandra Ponzanesi & M. Waller (eds) *Postcolonial Cinema Studies*. Abingdon, Oxon: Routledge.

Ella Shohat & Robert Stam (1994) *Unthinking Eurocentrism: Multiculturalism and the Media*, London: Routledge

Valentina Vitali & Paul Willemsen (2006) *Theorising National Cinema*, London: BFI

Online Film Studies journals:

<http://filmstudiesforfree.blogspot.com.au/>

<http://framescinemajournal.com/>

<http://sensesofcinema.com/>

<http://tlweb.latrobe.edu.au/humanities/screeningthepast/>

<http://www.frameworknow.com/>

Film-Philosophy: <http://www.eupublishing.com/loi/film>

<https://www.ejumpcut.org/currentissue/index.html>

<http://www.davidbordwell.net/>

There is an invaluable glossary of many of the words and terms that you'll encounter on this course at: <http://www.migrantcinema.net>

And don't forget the **UNSW Library** website: <https://www.library.unsw.edu.au/study/services-for-students>
The Library provides access to a wide range of *video* content online. *Streaming* is when this content is available for you to watch immediately, with an active internet connection. To find *streamed video* content in our collection search via Library **SEARCH** by title of film or keywords (eg Director, topic). This will bring results in all formats: books, articles, video, dissertations, newspapers and so on. You can then restrict the search results to video (both physical CD and streaming) and audio, by limiting to Audio Visual in the Resource Type facet list on the left hand side of the screen.

Key **streaming** resources currently available include:

- **Kanopy** – Documentaries, news, interviews, Australian films and educational content.
- **Informit EduTV** – Documentaries, news, Australian films, some mainstream movies and educational content
- **Alexander Street Press** - Documentaries, news, interviews, educational and instructional content.

Course Evaluation and Development

The course materials and course structure (including the ordering of material, readings, screenings, and nature of assessment) are regularly revised on the basis of student feedback (formal and informal) as well as new directions and new publications in the field. For this reason, your thoughts on the course are particularly useful and valuable and I will be asking you to reflect on your learning in the course during the semester. I'll also be seeking your views on the course and course materials and encourage you to provide me with feedback. as an example of how feedback from students in previous years have helped me design the course, the first film we're seeing, *Moolaadé* (Ousmane Sembène 2004), is one that they have always insisted that I must include.

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