



**SDNY FILM 2211**  
**Australian Cinema: Representation and Identity**  
**(Globally Networked Learning with Florence)**



### **Course Description**

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

cinema. Indeed, a question to be explored is the extent to which Australian films have reflected or determined Australian values. Comparisons with appropriate U.S. values and films are encouraged.

### Course Aims

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

### Requirements and Prerequisites

Australian Cinema is an introductory-level undergraduate university course.

### Learning Outcomes

At the end of the course students should:

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

### Developmental Outcomes

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

### Class Methodology

The learning program will be a blended mode of activity: online and in class.

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

In class: will be a 2 and a half hour per week session with all the students, consisting of some relatively formal lecture input, plus student-centred seminar periods for discussions, and student presentations. Students will be expected to undertake group and individual presentations on selected relevant topics, and to deliver (preferably using PowerPoint or OHPs or video essay) and defend their analyses on a group and individual basis to the tutor and class colleagues. Students will be referred to specific chapters in recommended books and other relevant material; they will also be encouraged to draw on their own prior learning and film experience; and they will be expected to make active research use of the library, local libraries and online sources (for example but not limited to [www.us.imdb.com](http://www.us.imdb.com)) to prepare themselves for classes and presentations.

There will also be a Global Networked Learning (SP16 GNL) collaboration with another CAPA centre, in this case with Florence. Globally Networked Learning (GNL) connects connecting students to a global network of learners to gain transnational perspectives on specific topics. This collaborative creative project will be conducted mostly online between the students at the particular centres, who will then report back on their experiences and deliver their work to their home classes.

## Field Components

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

The assigned field component(s) are:

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

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

**Hyde Park Barracks** – Resonant with session on early pioneers of Australian cinema

**Anzac Memorial** – Resonant with session on White Male-Dominated History Films; Heroism, War and Gallipoli

**Sydney Observatory: Dreamtime Astronomy (Tuesdays and Thursdays)** – Resonant with sessions on Indigenous filmmaking

## Mid-Term & Final Exams

The mid-term exam consists of:

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

The final exam consists of:

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

## Assessment & Grading

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

DESCRIPTOR	ALPHA	NUMERIC	GPA	REQUIREMENT/EXPECTATION
Outstanding (High Distinction)	A	93+	4.0	Maximum grade: In addition to description for grade "A-", the student shows detailed understanding of materials about which he or she can show independent analytical ability. This means the ability to question an issue from different perspectives and evaluate responses in an objective manner.

Excellent (Distinction)	A-	90 - 92	3.7	Student shows understanding of literature beyond the textbook/class hand-outs/class notes, and the work shows a high level of independent thought, presents informed and insightful discussion and demonstrates a well-developed capacity for evaluation.
Very good (High Credit)	B+	87 - 89	3.3	Shows evidence of a capacity to generalise from the taught content, or the material in literature, or from class lectures in an informed manner. Also, the work demonstrates a capacity to integrate personal reflection into the discussion and an appreciation of a range of different perspectives.
Good (Credit)	B	83 - 86	3.0	The work is well organised and contains coherent or logical argumentation and presentation.
Good (Credit)	B-	80 - 82	2.7	Student shows understanding of literature beyond the textbook and/or notes, and, there is evidence of additional reading.
Average (Good Pass)	C+	77-79	2.3	The work demonstrates a capacity to integrate research into the discussion and a critical appreciation of a range of theoretical perspectives. Also, the work demonstrates a clear understanding of the question and its theoretical implications and demonstrates evidence of additional reading.
Adequate (Pass)	C	73 - 76	2.0	Shows clear understanding and some insight into the material in the textbook and notes, but not beyond. A deficiency in understanding the material may be compensated by evidence of independent thought and effort related to the subject matter.
Below Average (Borderline Pass)	C-	70-72	1.7	Shows some understanding of the material in the textbook and notes. A deficiency in any of the above may be compensated by evidence of independent thought related to the subject matter.
Inadequate (Borderline Fail)	D+	67 - 69	1.3	Fails to show a clear understanding or much insight into the material in the textbook and notes
Poor (Fail)	D	60 - 66	0.7 - 1.0	Besides the above for D+, student has not shown interest or engagement in the class work or study.
Poor (Fail)	F	<60	0	Shows little or no understanding of any of the material

Incomplete	I		Please see CAPA policy in the Faculty Handbook.
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## 1. Participation

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

Please review the following table as a guide:

Grade	Discussion	Reading
<b>A range</b>	<b>Excellent: consistent contributor;</b> offers original analysis and comments; always has ideas on topics of the readings; takes care not to dominate discussion.	Obviously has completed all readings; intelligently uses resultant understanding to formulate comments and questions for the discussion.
<b>B+</b>	<b>Very Good: frequent, willing, and able contributor;</b> generally offers thoughtful comments based on the readings.	Has done most of the readings; provides competent analysis of the readings and applies insights from class appropriately.
<b>B / B-</b>	<b>Satisfactory: frequent contributor;</b> basic grasp of key concepts but little original insight; comments/questions are of a general nature.	Displays familiarity with some readings and related concepts, but tends not to analyse them.
<b>C range</b>	<b>Poor: sporadic contributor;</b> comments/questions betray lack of understanding of key concepts; often digresses in unhelpful ways.	Displays familiarity with few readings; rarely demonstrates analytical thought.
<b>D / F</b>	<b>Very Poor: rarely speaks; merely quotes text</b> or repeats own comments or those of others.	Little to no apparent familiarity with assigned material or application to relevant discussion.

## 2. Prepare and Deliver an Australian Film Class

Duration: 20-25 minutes, plus question time

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

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

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

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

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

You must present your critical analysis of either the film designated to be watched that week by all the students prior to attending class or an associated film which has not been designated to be watched by all the students before the class. For those presenting on the later, lists of suggestions are provided in the

Weekly Schedule which coincide in some way with the main film of that particular week, though you may also select outside of these if you can demonstrate some kind of appropriate connection to the featured films and/or to the key themes in the course.

You may analyse the whole film or focus on one or two scenes, which you nonetheless must situate in the context of the whole. You should support your argument using the secondary source material available – but this should not substitute for a close analytical response to the film/s. As part of your presentation you may screen short excerpts, along with a discussion that situates the work in its historical, social, political, aesthetic, production and distribution contexts and its place within the body of the work of the key artists involved. Elucidate your selection's themes and how these are expressed through cinematic choices. These might include concept, scenario/script, casting, choreography, directing style, design (costume, set or production, any special effects, digital effects), performance style, cinematography (camera framing, movement, lighting), editing, sound, music, grading, titles and credits.

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

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

### 3. Mid-Term Exam

Duration: 1 hour

Due: Seminar 6 (taken in class)

The mid-term exam consists of:

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

### 4. Global Networked Learning (GNL) Collaboration and Class Presentation

Duration: 10 minutes, including introduction, film screening and Q & A

Due: Check-in updates due in weeks 4, 5 and 10 (Sydney), 5, 6 and 11 (Florence); final presentations in weeks 11 and 12 (Sydney), weeks 12 and 13 (Florence), voting for top three week 13 (Sydney), week 14 (Florence).

### **Global Networked Learning project (GLN)**

#### ***Collaborating Teams***

Students from Florence and Sydney Cinema Classes will be sorted in groups of two.

#### ***Global Networked Learning (GNL) task***

Your collaboration with your fellow students in Sydney will be a creative one informed by sharing your study and research of the national cinemas you will be studying. To begin, please note the following THEMES and TROPES.

#### **Key *themes* resonating with each national Cinema:**

- 👤 gender and sexuality
- 👤 the environment
- 👤 indigenous and marginalized groups

- 👤 the position of women in society
- 👤 images of masculinity
- 👤 immigration and emigration
- 👤 globalization
- 👤 national stereotypes
- 👤 racism and struggle for integration
- 👤 political authority and violence

### **Key tropes of Italian Cinema**

- 👤 family and the crisis of one the traditional pillars of Italian society
- 👤 penetration of organized crime in every day's life
- 👤 the struggle of new immigrants to integrate in contemporary Italian society
- 👤 we are racist but we are trying to give up
- 👤 *diversity* in a traditional society that is changing more and more every day
- 👤 once we were terrorist: what is left of that dark era?
- 👤 creative ways to cope with the economic crisis and growing unemployment rate
- 👤 the heritage of the glorious 'commedia all'italiana' (comedy the Italian way) of the 60s: picturing reality through the strength of the stereotypes is still a way to depict society?

### **Key tropes of Australian Cinema**

- 👤 the transforming power of the bush
- 👤 enclosure, restriction and entrapment
- 👤 heroic failure against impossible odds
- 👤 learning to accept the status quo rather than attempt to effect change
- 👤 larrikin and illegal activity as an attempt to get out from under from the oppressive inherited mother culture
- 👤 quirky characters finally breaking out of constricting familial and social conditions
- 👤 a brash style that rewires cultural inheritances in a celebration a postmodern cultural pastiche and parody

In each of the designated groups, students pick at least one of the assigned THEMES (they may choose more), and work together on the following collaborative exercise, using preferably the **Discussion** space, the built-in **Kaltura** application and the **Media Gallery** available in the CANVAS platform. They are requested to:

1. Report on their progress to their faculty and classmates at designated times before final delivery, giving a brief summary of the idea and the development of their collaboration. Take on board feedback and seek assistance as (and if) needed.
2. Write up the collaborative treatment and make also a short video presentation of your idea: 3 to 5 minutes for every group, with each student taking an equal part. If there are more students in a group, the video should be proportionately longer.
3. The video **might** be:
  - 👤 a summary of the story (but It is respectfully suggested NOT to read the script in a rather dry and boring fashion staring at the built-in camera of a computer!)
  - 👤 an introduction to the main features of your treatment
  - 👤 a description of how the themes and tropes work
  - 👤 a description of how this idea would be realized cinematically
  - 👤 a trailer (for the most skilled)
  - 👤 in an ideal world, all of the above - however you may spread your delivery of ideas across the platforms of the video, the treatment and your live presentation without duplication.
4. The films will be screened and discussed in class, introduced by the relevant student, who must also respond to questions from their faculty and class. Videos must be uploaded to Canvas before the due dates for the final presentations. Thereafter they may be re-uploaded to take on board relevant feedback. (Please check that

the films are in the correct Canvas Media Gallery and that they play back easily. And please make it clear if you are re-uploading your work for final assessment after in class feedback from your presentation.)

### **GNL Learning Outcomes**

By the end of the course, within the GNL project, students should be able to:

- 👤 Show their understand of the basics of cinematic storytelling and grammar by creating a **three-page film treatment** for a feature film, set on the background of a particular story world, which unfolds a clear dramatic conflict between a protagonist and an antagonist and includes a range of supporting characters whose actions reflect a spectrum of points of view around the central themes being debated.
- 👤 Show how the THEME (or themes) that they have selected from the assigned list is (are) relevant to the history of both national cinemas involved by weaving into the above 3-page film treatment at least 2 of the listed TROPES of each national cinema tradition (at least 4 altogether).
- 👤 Show that they are able to create a short video presentation of their idea (with each student taking an equal part) including the following elements:
  - ✍️ A synopsis of the story
  - ✍️ Its relationship with themes and tropes
  - ✍️ How they would imagine their story in practical filmmaking terms
- 👤 Show through the writing of the *Film Treatments* and the making of the videos that students can synthesize their understanding of both national cinema traditions

### **Globally Networked Learning Methodology**

#### ***In-class Introduction to the GNL Project:***

- 👤 Faculty in both locations will to go over the main GNL collaborative task, including discussing the broad ideas about cinematic conventions being brought up in the exercise, as well as what is a *treatment* and what are students expected to produce with their video presentations

#### ***Check-ins:***

- 👤 in the CANVAS **Discussion** space (and/or in class) students must briefly report on the status of their GNL collaboration to the teacher (and the class) and take on board any feedback.
- 👤 These will be the dates of the check-ins:
  - 📅 **weeks 4, 5 and 10 (Sydney)**
  - 📅 **weeks 5, 6 and 11 (Florence)**

#### ***Presentations of Final Projects:***

- 📅 **weeks 11 and 12 (Sydney)**
- 📅 **weeks 12 and 13 (Florence)**

#### ***Voting for top three projects that will be awarded extra credits:***

- 📅 **week 13 (Sydney)**
- 📅 **week 14 (Florence)**

#### ***Peer to peer and faculty assessment:***

- 👤 Students will be asked to evaluate and critique in class their peers' treatments and video presentations.
- 👤 Faculty will issue final grades taking into account students' feedback.

### **Assessment and Grading of the GNL Component of the course**

The whole GNL collaboration will weigh **25%**.

The *Film Treatments* are meant to be group products. Students though will be graded individually by their local faculty for their contribution to the group projects. At such regard will be taken in account the following components:

- ☞ the ability to use the tools of cinematic storytelling in a compelling way.
- ☞ the creative and imaginative synthesis of themes and tropes of two national cinemas.
- ☞ the quality of presentation skills and organisation - on film, in person, in treatment.
- ☞ the quality of the group's GNL collaboration - with the caveat that faculty will judge what each particular student was able to achieve given cooperation of particular partners and the working within the challenges a prototype project - so effort is as important for this assignment as achievement

### **Materials**

In the GNL CANVAS space dedicated to the course students will have access to the following useful pages with instructions on:

- ☞ [how to create a character](#)
- ☞ [how to structure a story](#) according the so called *Three Acts Structure* used by the vast majority of professional screenwriters
- ☞ some practical examples of [Film Treatments](#) written by professionals
- ☞ [Film Treatments](#) and samples of video presentations from previous Cinema GNL students

### GNL Relevant dates and deadlines

Florence Semester	Sydney Semester	Activity Description
Week 1		
Week 2	Week 1	<p><b>Both Centers:</b></p> <ul style="list-style-type: none"> <li>👤 <u>In class:</u> <ul style="list-style-type: none"> <li>✍️ Teacher to go over the main GNL collaborative task, including discussing the broad ideas about cinematic conventions being brought up in the exercise, as well as what is a treatment</li> </ul> </li> <li>👤 <u>Online:</u> <ul style="list-style-type: none"> <li>✍️ Within the end of the week Florence &amp; Sydney faculty will design the collaboration groups based on random criteria (each group though will comprise two Florence and one Sydney students)</li> <li>✍️ Thereafter groups will start to be in touch and establish a first contact to exchange ideas</li> </ul> </li> </ul>
Week 3	Week 2	<p><b>Both Centers:</b></p> <ul style="list-style-type: none"> <li>👤 All groups <b>MUST</b> materially begin their online GNL collaboration outside of class hours</li> </ul>
Week 4	Week 3	<p><b>Both Centers:</b></p> <ul style="list-style-type: none"> <li>👤 All groups <b>MUST</b> continue their online GNL collaboration outside of class hours and make a final decision on the story they would like to write</li> </ul>
Week 5	Week 4	<p><b>Both Centers</b></p> <p style="text-align: center;"><b>CHECK-IN #1</b></p> <ul style="list-style-type: none"> <li>👤 Each group will upload to the GNL CANVAS space a <b>one paragraph synopsis</b> of the story its members have been working on with their peers in the other center</li> <li>👤 In the short text, should appear the THEME(S) and the TROPES chosen to be included in the story</li> </ul>
Week 6	Week 5	<p><b>Both Centers</b></p> <p style="text-align: center;"><b>CHECK-IN #2</b></p> <ul style="list-style-type: none"> <li>👤 Each group will upload to the GNL CANVAS space a <b>first draft of the story</b> written</li> <li>👤 The draft should contain: <ul style="list-style-type: none"> <li>✍️ A longer synopsis of the whole story</li> <li>✍️ A summary (bullet points) of the contents of each of the three “Acts” which the story will comprise</li> <li>✍️ A brief description of the type of video that the groups has decided to shoot</li> </ul> </li> </ul>
Week 7	Week 6	<p><b>FLORENCE:</b> Florence students on Spring Break</p> <p><b>SYDNEY</b> Sydney students carry on with their work on their Treatments</p>
Week 8	Week 7	<p><b>FLORENCE:</b> Florence students carry on with their work on the Treatments</p> <p><b>SYDNEY</b> Sydney students on Spring Break</p>
Week 9	Week 8	<p><b>Both Centers</b></p> <p>Each groups member will:</p> <ul style="list-style-type: none"> <li>👤 materially <b>make the part of the Video</b> she/he is responsible for</li> </ul>

		<ul style="list-style-type: none"> <li>☛ make arrangements with their collaborators on how to edit the bits of the video made by each member of the group</li> </ul>
<b>Week 10</b>	<b>Week 9</b>	<p><b>Both Centers</b></p> <p>Within this week and before next week class each group will:</p> <ul style="list-style-type: none"> <li>☛ have completed the final editing of their <b>Videos</b></li> <li>☛ have finished their Film Treatments in all its parts</li> <li>☛ have ready to be uploaded to the GNL CANVAS space a Word version of the Film Treatments</li> </ul>
<b>Week 11</b>	<b>Week 10</b>	<p><b>Both Centers</b></p> <p style="text-align: center;"><b>CHECK-IN #3</b></p> <ul style="list-style-type: none"> <li>☛ Email their faculty the final versions of their <b>Film Treatments</b></li> <li>☛ Upload to the <i>Media Gallery</i> of the GNL CANVAS space the final versions of their <b>Videos</b></li> </ul>
<b>Week 12</b>	<b>Week 11</b>	<p><b>Both Centers</b></p> <p><u>In class students (Groups 1-13) will:</u></p> <ul style="list-style-type: none"> <li>☛ Introduce the outcomes of their GNL collaborations</li> <li>☛ Show the Videos realized</li> <li>☛ Respond to questions from teacher and class</li> </ul>
<b>Week 13</b>	<b>Week 12</b>	<p><b>Both Centers</b></p> <p><u>In class students (Groups 14-26) will:</u></p> <ul style="list-style-type: none"> <li>☛ Introduce the outcomes of their GNL collaborations</li> <li>☛ Show the Videos realized</li> <li>☛ Respond to questions from teacher and class</li> </ul>
<b>Week 14</b>	<b>Week 13</b>	<p><b>Both Centers</b></p> <p><u>On line before class:</u></p> <ul style="list-style-type: none"> <li>☛ Florence &amp; Sydney faculty will upload to the GNL CANVAS course Home page a link to a full list of all the <u>Final Projects (Film Treatments + Videos)</u> carried out by the groups:</li> <li>☛ Students will have to send faculty their selection of the best 3 in show: no one cannot vote for her/his own project</li> </ul> <p><u>In class at the end of the Finals:</u></p> <ul style="list-style-type: none"> <li>☛ Both Florence &amp; Sydney faculty will announce the 3 most voted projects</li> <li>☛ Extra credits (in the overall final grade) will be then awarded according to the following criteria: <ul style="list-style-type: none"> <li>🏆 5 points to 1<sup>st</sup></li> <li>🏆 3 to 2<sup>nd</sup></li> <li>🏆 2 to 3<sup>rd</sup></li> </ul> </li> </ul>

## 5. Final Exam

Duration: 2 hours

Due: Seminar 12

The final exam consists of:

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

For Assessments 2, 3, 4 (to which is also added the criteria of creativity and imagination) and 5, the following table provides a guide to expectations in respect of assessment:

Descriptor	Alpha	Numeric	GP A	Requirements
Excellent	A A-	93+ 90 - 92	4.0 3.7	Shows superior ability to analyse Australian films in terms of issues of personal and collective, or national identity, and, within a film studies rubric, and sophisticatedly addresses a film as an expression of social, political and aesthetic values. Presentation exhibits an advanced use and understanding of extensive literature beyond the textbook and notes. Delivery is outstanding; extremely clear and engaging. The presentation includes excellent audio visual materials and handouts.
Good	B+ B B-	86 – 89 83 – 85 80 - 82	3.3 3.0 2.7	Shows significant ability to analyse Australian films in terms of issues of personal and collective, or national identity, and, within a film studies rubric, confidently addresses a film as an expression of social, political and aesthetic values. Presentation exhibits high level use and understanding of extensive literature beyond the textbook and notes. Delivery is good; clear and engaging. The presentation includes well thought through audio visual materials and handouts.
Average	C+ C	76 – 79 73 - 75	2.3 2.0	Shows a clear understanding and some ability to analyse Australian films in terms of issues of personal and collective, or national identity, and, within a film studies rubric, addresses a film as an expression of social, political and aesthetic values. Presentation exhibits a degree of use and understanding of extensive literature beyond the textbook and notes. Delivery is satisfactory; clear and engaging in part. The presentation includes useful audio visual materials and handouts..
Below Average/ Poor	C- D+ D	70 – 72 66 – 69 60 - 65	1.7 1.3 0.7 - 1.0	Fails to show an ability to analyse Australian films in terms of issues of personal and collective, or national identity, and, within a film studies rubric, fails to address a film as an expression of social, political and aesthetic values. Presentation does not exhibit the use and understanding of extensive literature beyond the textbook and notes. Delivery is unsatisfactory; unclear and not engaging. The presentation does not include useful audio visual materials and handouts..
Fail	F	<60	0	Shows little or no understanding of any of the material
Incomplete	I			Please see CAPA policy in Faculty Handbook

## Course Materials

Recommended Readings:

Moran, Albert and O'Regan, Tom, *The Australian Screen*. Penguin, London. 1990. (viii-xvi.).

Rayner, Jonathan, *The Films of Peter Weir*. New York: Continuum, 2003.

Martin, Adrian. *The Mad Max Movies*. Sydney: Currency Press, 2003.

Turner, Graeme, "Whatever Happened to National Identity?" *Metro* 100 (Summer 1994), pp 32-35.

Further readings will be provided in the Weekly Schedule and in the Modules online in CANVAS.

## Library and research facilities

The Sydney TAFE library facilities are available for your use. Please use the library to print assessments and access the internet. You can also photocopy or scan Sydney TAFE books for your own use. More information on CAPA Sydney library and research facilities can be obtained by looking through your Orientation Pack or by speaking to a CAPA Sydney staff member.

	<b>Australian Cinema</b>	<b>NB Subject to revision for various reasons including different thematic foci, availability of films, class sizes, coordination with GNL project</b>
<b>Seminar</b>	<b>Film</b>	<b>Topic</b>
1	<i>Australia</i> <i>Newsfront</i>	Cinema and National Identity;  Visions of Australia  Celluloid Pioneers
2	<i>Wake in Fright</i> <i>Walkabout</i>	Australia Seen From The Outside; Imprisonment: Metaphors of Identity
3	<i>Picnic at Hanging Rock</i> <i>My Brilliant Career</i>	The Australian Renaissance; Telling Our Stories
4	<i>Ned Kelly</i> <i>Bad Boy Bubby</i>	White Australia: Australian Archetypes: The Bushranger, Fighting Back Against The System
5	<i>Gallipoli</i> <i>Breaker Morant</i>	White Male-Dominated History Films; Heroism, War and Gallipoli
6	<i>Strictly Ballroom</i> <i>Priscilla, Queen of the Desert</i>	The Glitter Cycle: High Camp, Humour and Irony; Multicultural Australia  Midterm Quiz
	<b>BREAK WEEK</b>	<b>BREAK WEEK</b>
7	<i>The Piano</i> <i>Proof</i>	The Rise of Women Filmmakers; 'Telling Her Stories'
8	<i>Thursday's Fictions</i> <i>The Navigator: A Medieval Odyssey</i>	Arts, Arthouse and Animation Films
9	<i>Ten Canoes</i>	Indigenous Storytelling: Before Settlement - The Dreamtime

	<i>Samson and Delilah</i> <i>The Sapphires</i>	Indigenous Storytelling: Telling It Like Is Indigenous Storytelling: National and Global Cinemas - Reaching To A Wider Audience
10	<i>GNL Presentations</i>	
11	<i>GNL Presentations</i>	
12	Final Exam	Final Exam

## Weekly Schedule (see separate schedule above for GNL)

Date	Seminar topics	Class activities
(1)	<p><b>Seminar 1 – Cinema and National Identity; Celluloid Pioneers</b></p> <p>What accounts for a National Cinema? How might one nation’s cinema differ from that of others? For example, consider the differences between Hollywood and the Australian film industry.</p> <p>What key phases define the overall shape of Australian film history? What does <i>Newsfront</i> tell us about the early days of Australian cinema?</p> <p><b>Required Reading</b> Moran, Albert and O’Regan, Tom, “Introduction”, from <i>The Australian Screen</i>. Penguin, London. 1990. (viii-xvi.)</p> <p><b>Additional Reading</b> See Modules in CANVAS.</p> <p>NB - Where there is more than one reading about the designated film of the week, please try to read <i>at least one</i> before the class, more if possible.</p> <p><b>Housekeeping</b> This week, Seminar 1, we will also discuss the nature of your Assignments 1, 2, 3, 4 and 5 and begin to allocate times for individual presentations from next week, Seminar 2.</p>	<p><b>Online (before class)</b> View Week 1 films:</p> <p><i>Australia</i> (Baz Luhrman, 2008) <i>Newsfront</i> (Phil Noyce, 1978)</p> <p><b>Class</b> Introduction to course themes and expectations, including designating time and topics for student assessments.</p> <p>Lecture and group discussion on key topics with viewing of selected film clips from early pioneers, including potentially: <i>The Story of the Kelly Gang</i> (1906) <i>The Sentimental Bloke</i> (1919) <i>On Our Selection</i> (1932) <i>Jedda</i> (1955)</p> <p>Other films of interest about Australian film history include: <i>Into The Shadows: What’s Really Going On At The Movies</i> (2012) <i>Celluloid Heroes</i> (1995) <i>Hunt Angels</i> (2006) <i>The Picture Show Man</i> (1977)</p>
(2)	<p><b>Seminar 2 - Australia Seen From The Outside; Imprisonment: Metaphors of Identity</b></p> <p>How is Australia seen in films initiated from outside the country such as <i>Wake in Fright</i>, <i>On the Beach</i>, <i>Walkabout</i>, and <i>They’re a Weird Mob</i>?</p> <p><i>Wake in Fright</i> offers a fairly broad critique of a number of official and unofficial cultural traditions of Australia. Consider, for instance, <i>Wake in Fright</i>’s framing of mateship. At the same time, the film can be seen as a quintessential example of the type of narrative pattern described by Graeme Turner in <i>National Fictions</i>, where the metaphor of imprisonment plays a central defining role.</p> <p><b>Required Reading</b> “Lost and Found: Looking Back at <i>Wake in Fright</i>”.</p>	<p><b>Online (before class)</b> View Week 2 films:</p> <p><i>Wake in Fright</i> (Ted Kotcheff, 1971) <i>Walkabout</i> (Nicholas Roag, 1971)</p> <p><b>Class</b> Students to present on film of the week and associated films (Assessment 2). Potential films, associated with this week’s topic, for Assessment 2: <i>Walkabout</i> (1971) <i>On the Beach</i> (1959) <i>They’re a Weird Mob</i> (1957)</p> <p>Group discussion of key topics arising.</p>

	<p>Hilton Ambler. <i>Metro Magazine</i>, Issue 126.</p> <p><b>Additional Reading</b> See Modules in CANVAS</p> <p><b>Housekeeping:</b> By this week, Seminar 2, the first individuals will be presenting their film classes (Assessment 2). (See particular pointers for preparing for these assessments, as well as more general advice on critical thinking, attached.)</p>	
(3)	<p><b>Seminar 3 - New Waves and New Identities: The Australian Renaissance</b></p> <p>Peter Weir's <i>Picnic at Hanging Rock</i> is often considered the seminal Australian New Wave film. Offer a brief explanation of cinematic new waves. As cinema, <i>Picnic at Hanging Rock</i> is radically "new", challenging the expectations of its audience. But its newness stems also from its depiction of a contemporary Australian identity. Weir uses the period setting to reconfigure the Australian landscape. Hanging Rock is thus a place of mystery and desire, and is Weir's metaphor of Australia itself. If <i>Picnic at Hanging Rock</i> is a mystery, what is Weir's resolution to the story?</p> <p><b>Required Reading</b> Rayner, Jonathan, <i>The Films of Peter Weir</i>. New York: Continuum, 2003: Chapter 2: "Picnic at Hanging Rock". Haltof, Marek, <i>Peter Weir: When Cultures Collide</i>. New York: Twayne, 1996: Chapter 1: "Peter Weir and the Australian New Wave Cinema".</p> <p><b>Additional Reading</b> See Modules in CANVAS.</p>	<p><b>Online (before class)</b> <b>View Week 3 films:</b></p> <p><i>Picnic at Hanging Rock</i> (Peter Weir, 1975) <i>My Brilliant Career</i> (Gillian Armstrong, 1979)</p> <p><b>Class</b> Students to present on film of the week and associated films (Assessment 2). Potential films, associated with this week's topic, for Assessment 2: The Getting of Wisdom (1978) The Devil's Playground (1976) Sunday Too Far Away (1975) Caddie (1976) The Picture Show Man (1997)</p> <p>Group discussion of key topics arising.</p>
(4)	<p><b>Seminar 4 - White Australia: Australian Archetypes: The Bushranger, Fighting Back Against The System</b></p> <p>Australian Filmmakers have presented three responses to colonialism in Australian cinema: the first recognises colonial injustice, the second goes beyond recognition of injustice to depict revenge by the colonized against the colonizers, and the third depict reconciliation. Where do the films we have watched to date fit in this continuum?</p> <p><b>Required Reading</b> "Cultural Memory in Postcolonial Fiction: The Uses and Abuses of Ned Kelly". Graeme Huggan.</p>	<p><b>Online (before class)</b> <b>View Week 4 films:</b></p> <p><i>Ned Kelly</i> (Gregor Jordan, 2003) <i>Bad Boy Bubbly</i> (Rolf de Heer, 1993)</p> <p><b>Class</b> Students to present on film of the week and associated films (Assessment 2). Potential films, associated with this week's topic, for Assessment 2: The Proposition (2005) Two Hands (1999)</p>

	<p><i>Australian Literary Studies</i>. 2002. Volume 20, Number 3. 132-145.</p> <p><b>Additional Reading</b> See Modules in CANVAS.</p> <p><b>GNL Reminder:</b> NB - by the end of Week 2 students will have to report to faculty about the peer they have chosen to work with for faculty to make a final coordination of the groups formed</p>	<p>The Boys (1988) Animal Kingdom (2010) Blue Murder (2003) Romper Stomper (1992)</p> <p>Group discussion of key topics arising.</p>
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(5)	<p><b>Seminar 5 - White Male-Dominated History Films; Heroism, War and Gallipoli</b></p> <p>Can film claim to adequately 'represent' history? Are film images compatible with the requirements of recording history? In what way does Weir's film construct a myth of Australian heroism in times of war? Is this myth Australian or part of a broader cultural context? <i>Gallipoli</i> is often considered one of the most poignant representations of Australian identity. In what way does the film capture the importance of myth and ritual in building a national identity?</p> <p><b>Required Reading</b> Haltof, Marek, "Gallipoli, Mateship, and the Construction of Australian National Identity". <i>Journal of Popular Film and Television</i> (March 22, 1993).</p> <p><b>Additional Reading</b> See Modules in CANVAS.</p>	<p><b>Online (before class)</b> <b>View Week 5 films:</b></p> <p><i>Gallipoli</i> (Peter Weir, 1981) <i>Breaker Morant</i> (Bruce Beresford, 1980)</p> <p><b>Class</b> Students to present on film of the week and associated films (Assessment 2). Potential films, associated with this week's topic, for Assessment 2: The Man from Snowy River (1982) The Lighthorseman (1987) This Dismissal (1983) The Odd Angry Shot (1979)</p> <p>Significant Australian films from the 10BA Period that deal with different themes but could be presented on include: Mad Max (1979) (and sequels) Crocodile Dundee (1986) (and sequels) Not Quite Hollywood (2008)</p> <p>Group discussion of key topics arising.</p>
(6)	<p><b>Seminar 6 - The Glitter Cycle: High Camp, Humour and Irony; Multicultural Australia</b></p> <p><b>Plus: Mid-Term Quiz</b></p> <p>Rustin describes Australian cinema of the 1990s as the "Glitter" cycle. Briefly describe Rustin's reading of this mode of film, that is at once "new" and native to a 1990s Australian sensibility, and</p>	<p><b>Online (before class)</b> <b>View Week 6 film:</b></p> <p><i>Strictly Ballroom</i> (Baz Luhrmann, 1992) <i>Priscilla, Queen of the Desert</i> (Stephan Elliot, 1994)</p> <p><b>Class</b> Students to present on film of the</p>

	<p>yet reflects on traditional notions of the individual and society. Discuss the notion that <i>Strictly Ballroom</i> is essentially stylised rather than realistic. If <i>Picnic at Hanging Rock</i> and <i>Gallipoli</i> were attempts to express a New Australian cinematic sensibility in the 1970s, in what way does <i>Strictly Ballroom</i> express a different (or similar) sensibility? Weir's vision is naturalistic, evoking a period in Australia's history. <i>Strictly Ballroom</i> and <i>Priscilla: Queen of the Desert</i> are fiercely contemporary films, updating the Australian identity for a postmodern, deeply ironic generation – discuss.</p> <p><b>Required Reading</b> Rustin, Emily, "Romance and Sensation in the 'Glitter' Cycle". In Craven, Ian (ed.), <i>Australian Cinema in the 1990s</i>. London: Frank Cass: 2001: 133-148. Turner, Graeme, "Whatever Happened to National Identity?" <i>Metro 100</i> (Summer 1994), pp 32-3</p>	<p>week and associated films (Assessment 2). Potential films, associated with this week's topic, for Assessment 2: <i>Priscilla: Queen of the Desert</i> (1994) <i>Muriel's Wedding</i> (1994) <i>Love Serenade</i> (1996) <i>The Dressmaker</i> (2015)</p> <p>Group discussion of key topics arising.</p> <p><b>Additional Reading</b> See Modules in CANVAS.</p>
	<b>BREAK WEEK</b>	<b>BREAK WEEK</b>

<b>(7)</b>	<p><b>Seminar 7 - The Rise of Women Filmmakers; 'Telling Her Stories'</b></p> <p>With the advent of feminism in the 1970s and 1980s, women become more and more prominent in the Australian and New Zealand film industry. What points of view to these female voices bring to ideas of National Identity? How does the idea of 'telling our stories' expand from a woman's perspective? Can you find evidence of different modes as well as subjects of storytelling?</p> <p><b>Required Reading</b> <b>Additional Reading</b> See Modules in CANVAS</p>	<p><b>Online (before class)</b> <b>View Week 7 films:</b></p> <p><i>The Piano</i> (Jane Campion, 1993) <i>Proof</i> (Jocelyn Moorhouse, 1991)</p> <p><b>Class</b> Students to present on film of the week and associated films (Assessment 2). Potential films, associated with this week's topic, for Assessment 2: <i>My Brilliant Career</i> (1979) <i>High Tide</i> (1987) <i>Sweetie</i> (1989) <i>Star Struck</i> (1982) <i>Proof</i> (1991) <i>The Babadook</i> (2104) <i>The Dressmaker</i> (2015)</p> <p>Group discussion of key topics arising.</p>
<b>(8)</b>	<p><b>Seminar 8 – Arts, Arthouse and Animation Films</b></p> <p>What does an arts sensibility bring to the tropes of Australian film? Are ideas of Australian National Identity expressed differently when different tools are added into the filmmaking mix, including</p>	<p><b>Online (before class)</b> <b>View Week 8 films:</b></p> <p><i>Thursday's Fictions</i> (Richard James Allen, 2006) <i>The Navigator: A Medieval Odyssey</i> (Vincent Ward, 1988)</p>

	<p>dance, poetry, song, opera, foregrounded music, highly stylised design and animation and when a film touches on genres other than naturalism and realism, such as dance, surrealism, magic realism, gothic, horror, etc?</p> <p><b>Required Reading</b> Seton, Mark, "Movement towards Innovation: 'Thursday's Fictions', <i>Metro Magazine</i> 154 (2007).</p> <p><b>Additional Reading</b> See Modules in CANVAS.</p> <p><b>GNL Elements:</b></p> <p>Online:</p> <p>Students must continue to work on their GNL collaborations outside class as an independent project.</p>	<p><b>Class</b> Students to present on film of the week and associated films (Assessment 2).</p> <p>Since this is an online class, presentations will be scheduled for the week before or the week after. There may also be some special online tasks assigned.</p> <p>Potential films, associated with this week's topic, for Assessment 2 (which could be presented on in another week): Romeo and Juliet (1973) Man of Flowers (1983) Vigil (1984) Dogs in Space (1986) The Navigator: A Medieval Odyssey (1988) Cosi (1996) Eternity (documentary, 1994) Look What I Have Written (1996) Shine (1996) Bootmen (2000) Monkey's Mask (2000) One Night the Moon (2001) Harvie Krumpet (2003) Birthday Boy (2004) The Mysterious Geographic Explorations of Jasper Morello (2006) The Book of Revelation (2006) The Lost Thing (2010) William Yang: My Generation (2013) "...the dancer from the dance" (2013) (documentary) Spear (2016)</p> <p>Group discussion of key topics arising.</p>
(9)	<p><b>Seminar 9A - Indigenous Storytelling: Before Settlement - The Dreamtime</b></p> <p><i>Ten Canoes</i> is the first Australian film made entirely in an indigenous language. What are the effects of this and why do you think De Heer chose to make the film this way? Are its modes of storytelling similar to or different from other Australian films you've seen to date? What is it saying about the notion of Australian national</p>	<p><b>Online (before class)</b> <b>View Week 9 films:</b></p> <p><i>Ten Canoes</i> (Rolf de Heer, 2006)</p> <p><b>Class</b> Students to present on film of the week and associated films (Assessment 2). Potential films, associated with this</p>

	<p>identity?</p> <p><b>Required Reading</b>  “Introduction” <i>Images of Australian Cinema</i>. Neil Rattigan. SMU Press. Dallas, 1991.</p> <p><b>Additional Reading</b>  See Modules in CANVAS.</p>	<p>week’s topic, for Assessment 2:  First Australians (doco) (2008)  Walkabout (1971)  Beneath Clouds (2002)  One Night the Moon (2001)</p> <p>Group discussion of key topics arising.</p>
(9)	<p><b>Seminar 9B - Indigenous Storytelling: Telling It Like Is</b></p> <p><i>Samson and Delilah</i> presents another face of contemporary Australian cinema: fiercely independent, authentic, realistic and “true”. Do you agree? What is Thornton’s approach to this simple love story? Is this in fact a political film? How significant is the fact of the director’s own Aboriginality? Thornton grew up in the kinds of communities depicted in such detail in <i>Samson and Delilah</i>. Contrast this representation of Indigenous life with other representations we’ve already encountered in the course. Thornton shows conflict, does he suggest an element of reconciliation? Perhaps a measured reconciliation that reflects on the past as well as the future of Indigenous Australian life?</p> <p><b>Required Reading</b>  Isaacs, Bruce, “Screening Australia: Samson and Delilah”. <i>Screen Education</i> Issue 54 2009): 12-17.  Batty, Philip, “Another country: the world of Samson and Delilah” [A reflection on film producer and director, Warwick Thornton's career, his own time in the Territory as co-founder of CAAMA and the policy of Aboriginal self-determination.] <i>Metro</i> 161 (June 2009): 164-169.</p> <p><b>Additional Reading</b>  See Modules in CANVAS.</p>	<p><b>Online (before class)</b>  <b>View Week 9 films:</b></p> <p><i>Samson and Delilah</i> (Warwick Thornton, 2009)</p> <p><b>Class</b>  Students to present on film of the week and associated films (Assessment 2).  Potential films, associated with this week’s topic, for Assessment 2:  The Chant of Jimmie Blacksmith (1978)  Dead Heart (1996)  Charlie’s Country (2013)  The Tracker (2002)  Mabo: Life of an Island Man (1997) (documentary)  The Tall Man (2011) (doco)  Green Bush (2005) (short)  No Surrender (2002) (short)</p> <p>Group discussion of key topics arising.</p>
(9)	<p><b>Seminar 9C - Indigenous Storytelling: National and Global Cinemas - Reaching To A Wider Audience</b></p> <p>What distinguishes <i>The Sapphires</i> as an Australian film? In what way does it continue the tradition developed in Australian film over several decades? It is at once distinctive in its ‘Australianness’, yet is obviously indebted to stylistic trends of global cinema. As such, the film offers an articulation of what it means to be Australian in the new</p>	<p><b>Online (before class)</b>  <b>View Week 9 films:</b></p> <p><i>The Sapphires</i> (2012)</p> <p><b>Class</b>  Students to present on film of the week and associated films (Assessment 2).  Potential films, associated with this week’s topic, for Assessment 3:</p>

	<p>millennium. Discuss.</p> <p><b>Required Reading</b> Turner, Graeme, "Whatever Happened to National Identity?" <i>Metro</i> 100 (Summer 1994), pp 32-35.</p> <p><b>Additional Reading</b> See Modules in CANVAS.</p>	<p>Storm Boy (1976) We of the Never-Never (1982) Rabbit Proof Fence (2002) Mystery Road (2013) Australia (2008) Bran Nue Dae (2009)</p> <p>Group discussion of key topics arising.</p>
	<p><b>Some of many other interesting Australian films that don't fit into this course structure, but could be selected for Assessment 2:</b></p> <p><b>Contemporary, (mostly) Urban, Drama:</b> A Cry in the Dark (1988) Angel Baby (1995) Beautiful Kate (2009) Bliss (1985) Doing Time for Patsy Cline (1997) Don's Party (1976) Flirting (1991) Head On (1998) Heatwave (1982) Jindabyne (2006) Lantana (2001) Lucky Miles (2007) Monkey Grip (1982) Noise (2007) Oranges and Sunshine (2010)</p>	<p><b>Ditto:</b></p> <p>Somersault (2004) The Bank (2001) The Eye of the Storm (2011) The Killing on Angel Street (1981) The Removalists (1975) The Year My Voice Broke (1987)</p> <p><b>Asian Themes:</b> 33 Postcards (2009) Balibo (2009) Japanese Story (2003) The Year of Living Dangerously (1982) (and many others)</p> <p><b>Documentary:</b> Forbidden Lie\$ (2009) Kokoda Front Line! (1942) (and many others)</p>
<b>10</b>	<b>GNL PRESENTATIONS</b>	
<b>11</b>	<b>GNL PRESENTATIONS</b>	
<b>Exam (12)</b>	<p><b>Seminar 12 - Final Exam</b></p> <p>There will be an exam in the final session of class in Week 12. However, if the GNL presentations or other presentations are running over time for whatever reason, this may be rescheduled as a purely online exam, the timing of which will be organised by mutual agreement with the class.</p>	<p><b>In Class Exam or Online Exam</b></p> <p>The exam will be in class or potentially online if the class time is needed for final GNL or other presentations. In either case, the exam will be using student computers. Students will have the option to choose from a number of questions to write short essay style answers. They must upload their work to CANVAS at the end of the designated time period.</p>

## Attendance, Participation & Student Responsibilities

### Attendance

CAPA has a mandatory attendance policy. Students are also expected to participate actively and critically in class discussions, and the participation portion of the class will be graded accordingly. Students must read assignments BEFORE the class, and come in on time. Attendance is mandatory and is taken at the beginning of every class.

### Missing classes for medical reasons

If you need to miss a class for medical reasons or for a family emergency, you must send an e-mail to let the Director of Academic Affairs (DAA) know at least one hour in advance of your class or meeting by emailing [jmiller@capa.org](mailto:jmiller@capa.org). Note that calling the CAPA Center (02 9217 5977) is acceptable only if you do not temporarily have access to the internet. An e-mail is still required as quickly as you can get access to the internet again. You will need to provide evidence of the reason for your absence. Unexcused absences will result in a grade reduction. In the event of a missed class or field trip, it is your responsibility to contact your instructor and make up any missed assignments.

### Class Participation

Participation is a vital part of your grade: students are expected to participate orally in seminars and in online forums and discussions in a critical and evaluative manner; to interact with the faculty and fellow students with respect and tolerance; and to actively engage in discussion. Derogatory or inflammatory comments about the cultures, perspectives or attitudes of others in the class will not be tolerated.

### Academic Integrity

The faculty expects from you, the student, a high level of responsibility and academic honesty. Because the value of an academic course depends upon the absolute integrity of the work done by the student, it is imperative that a student demonstrates a high standard of individual honor in his or her scholastic work and class behavior. Plagiarism and cheating will result in dismissal from the program. See the Handbook of CAPA Academic Policies for more information and resources on plagiarism.

### Use of electronic equipment in class

All devices such as laptops, I-pods, I-pads, netbooks, notebooks and tablets, smartphones, cell phones, etc. are NOT allowed unless you have express permission from the faculty or you have been instructed to do so. If you require an accommodation to use any type of electronic equipment, inform the Director of Academic Affairs or the Resident Director at the beginning of Term.

### Use of Electronic Translators

In Language courses students are NOT allowed to use electronic translators for writing texts in the target language: those submitting compositions and texts of whatever kind translated in such a fashion will receive a final F grade for the course.

### Late Submission

Late submission of papers due, projects, journal entries, pieces of homework and portfolios is only permitted with prior approval. A request must be made to the relevant Faculty member no later than two days prior to the due date. Late submission without prior approval will result in a full alpha grade penalty. In either case, work cannot be submitted after feedback has been provided to the rest of the class on the relevant assessment or one week after the due date whichever comes first, after which point a grade of F will be given for the assessment.

### Behavior during Examinations

During examinations, you must do your own work. Unless specifically instructed by the lecturer or instructor, talking during an exam is not permitted, nor may you compare papers, copy from others, or collaborate in any way. Any failure to abide by examination rules will result in failure of the exam, and may lead to failure of the course and disciplinary action.