 **NARROGIN SENIOR HIGH SCHOOL** 

**Year 10 NAEP**

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| **Student: Teacher:** Ms Lavan **Date Due:** Tuesday Term 4, Week 6 |
| **Date Dues:** Term 4,Week 6  **Assessment Type:** Reading and Viewing  **Task 22**  Complete 20 questions of your choice from the Student Questions Handout for the documentary, *David Stratton’s Stories of Australian Cinema*.  **Time allocation:** Two weeks  **Conditions:**   * Completed in-class and at home. * The questions must cover at least three films. * Two of your questions must require a paragraph response. * Be sure to choose your questions wisely – do not select simple questions only but choose those that allow you to show your detailed understanding of the films covered in the documentary.   **Weighting:** Reading and Viewing 5%  **Mark: / 60 = %** |

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| **To be assessed for this task you must submit:** | **Date Due** | **YES** | **NO** |
| Pre-Viewing: Worksheet 1 |  |  |  |
| Notes taken while viewing the documentary – these may be draft answers to the question or actual notes. |  |  |  |
| A good copy of answers to the questions in full sentences (1 mark per question), with evidence from the text (1 mark per question) and an explanation of how the evidence supports the answer (1 mark per question). |  |  |  |

**Feedback:**



**Year 10 NAEP**

**Student Questions Handout**



**David Stratton’s Stories of Australian Cinema: Worksheet 2**

**Strictly Ballroom, 1992**

1. Name the 3 films of Baz Luhrman’s and Catherine Martin’s ‘red curtain trilogy’.
2. What is meant by ‘the Australian battler’s dream’? Why was Strictly Ballroom so different to other films that represented the ‘Aussie battler’?
3. What was so “audacious” about the film-making?
4. Identify the film-making elements ‘production design’ includes.
5. A ‘cartoonish’ style is noted as a way of describing Baz Luhrman’s cinematography. Make notes on the way the Strictly Ballroom segments screened appear ‘cartoonish’.
6. The film debuted to an overwhelming reception at Canne in 1992. Use the Screen Australia website and download https://www.screenaustralia.gov.au/ getmedia/15548d10-7636-43c0-bc18-8cd0bd940aa4/Cannes-Guide.pdf?ext=.pdf
7. What is ‘Canne’? Explain the importance of the success there for both the film and the film-makers.
8. Name Baz Luhrman’s and Catherine Martin’s production company and the films they have made since 1992. Which ones are Australian? What do you think determines whether a film is Australian or not?
9. “Baz Luhrmann reinvented the musical” with Moulin Rouge in 2001. Just viewing these segments and listening to Nicole Kidman, what seemed to make it an “incredible piece of work”?

**Picnic at Hanging Rock, 1975**

1. What distinguished Picnic at Hanging Rock from the other films of the 1970s?
2. The film was considered to be Australia’s first real ‘art-house’ film. Explain what is meant by the term ‘art-house’.
3. Why is the film considered to be such an important one?
4. The attention to detail in the production design, especially costume design is noted. Explain the effect of the white costumes of the girls.
5. Several interviewees say they were influenced by the film. Identify those Stratton says became pivotal in the industry after they saw Picnic at Hanging Rock.
6. Jacki Weaver and John Jarrett acted as secondary characters in the film. They have become internationally famous for their roles as villains in more recent Australian films. Name each of those films.
7. Based on the segments screened, what production elements created the ‘mysterious atmosphere’ that Stratton says helped imbed the film into the nation’s consciousness.
8. Director, Peter Weir’s career “took off” after the release of the film. Find out what films he has made since then. Which ones were made in Hollywood? Which ones were made in Australia?
9. Use the National Film and Sound Archive online exhibition to discover more about the making of the film. Listen to those involved and find 5 facts about the making of the film https://www.nfsa.gov.au/collection/ online-exhibition/picnic-at-hanging-rock
10. Use the following link to summarise the contribution of Peter Weir to cinema.
11. http://sensesofcinema.com/2005/great-directors/ weir/
12. He became a key part of what was known as the “new wave” of Australian cinema in the 1970s and 1980s. List those represented in this section of episode 1 as ‘new wave’ films. Identify 1 you plan to watch.

**Breaker Morant, 1980**

1. Breaker Morant is another film from the ‘new wave’ period. Explain why this “creative explosion in filmmaking” was important for the industry and Australian audiences.
2. Explain an instance of ‘resourcefulness’ in the making of Breaker Morant.
3. Director, Bruce Beresford, researched the film in Britain. Explain the way he included material found in his research into the film and how it creates a powerful final message to Australian audiences.
4. Do you support Beresford’s strong refusal to have Breaker Morant “dubbed” or “re-voiced” with American accents for its release in the United States? Give reasons why.

**Crocodile Dundee, 1986**

1. What did Crocodile Dundee “prove”?
2. Russell Crowe uses the term “cultural cringe”. What does that mean in terms of how some Australians regard Australian films?
3. Crocodile Dundee featured beautiful Australian landscapes. Explain the impact of the success and popularity of the film in the USA and identify the film’s greatest achievement in the context of world cinema.

**Jedda, 1955**

1. There are several reasons why David Stratton describes the Charles Chauvel film Jedda as a landmark, controversial and remarkable film. Explain his reasons:

* Landmark
* Controversial
* Remarkable

**Samson & Delilah, 2009**

1. David Stratton thought Samson and Delilah was a very confronting film. Why did director and writer Warwick Thornton write such an “incredibly dark film”?
2. The images largely tell the sad love story of the protagonists. Identify the disturbing things depicted in the screened sequences that “white” audiences in particular may find “confronting”. Why might these be considered confronting?
3. Explain the importance of Samson and Delilah as a “game-changer”.
4. Leah Purcell says, “Warwick Thornton’s Samson and Delilah was a catalyst for indigenous filmmaking and absolutely opened the flood gates for people to go “wow look at this, another way of storytelling”. Name as many Indigenous Australian filmmakers as you can.

**Turkey Shoot, 1982**

1. Explain David Stratton’s objections to Turkey Shoot, despite his campaign against censorship in the 1960s.
2. Turkey Shoot is considered an ‘Ozploitation’ film. Identify others.
3. What does the term ‘Ozploitation’ mean?
4. Explain why these films were important for the industry at the time.
5. Explore more ‘Ozploitation’ films in Mark Hartley’s documentary Not Quite Hollywood.

**Mad Max, 1979**

1. Why is the film the first Mad Max film famous?
2. Stratton appreciated the ‘implied’ rather than explicit violence of films like Turkey Shoot. In the sequences shown, what techniques did George Miller use to imply rather than obviously depict violence.
3. Identify the various reasons Mad Max is considered an important film.
4. The fourth instalment in the series, Fury Road, is a remarkable Australian film for at least 2 reasons. Explain.

**My Brilliant Career, 1979**

1. Explain why My Brilliant Career is considered a “game-changer”.
2. On the surface they are very different films, so explain what Fury Road and My Brilliant Career have in common and why both are important.
3. Judy Davis and Sam Neill would become an international screen stars. How many films have each made since? Name those you have seen.
4. Explain the social change that was happening in Australia in the ‘70’s that the film reflected.
5. List the films made by women directors since My Brilliant Career as represented by the extracts screened. Which ones have you seen?
6. “She wants to be an independent woman and choose her own career, just like the film’s producer, Margaret Fink.”
7. The film was a “game-changer” for the story it represented both on screen and “behind” the scenes. Explain why the film was important, especially for so many women.

**Shine, 1996**

1. Producer Margaret Fink and writer/director, Scott Hicks have persistence in common. Explain.
2. “Sometimes success against the odds is life changing. Shine… is one of those movies.” Stratton’s statement applies to both the international and Australian success of the film as well as the true story it tells about pianist, David Helfgott.
3. Summarise the story of the first-time director Scott Hick’s experience of making Shine in the form of a promotional blurb for a film of that story.
4. Scott Hicks says that Geoffrey Rush’s Academy Award for acting “represented everything about the struggle to make the film.” Explain what he means by that.

**David Stratton’s Stories of Australian Cinema: Worksheet 3**

**Muriel’s Wedding, 1994**

1. Identify 3 reasons that mark Muriel’s Wedding as an important film.
2. Identify 2 specific ways it engaged Australian audiences.
3. Explain the overall success of the film.
4. Stratton says “that fine line between parody and despair is a hallmark of Australian comedy”. Define ‘parody’ and ‘satire’. What other films, television, web series or Youtube series do you know that reveal that distinctive form of Australian comedy?

**They’re A Weird Mob, 1966**

1. Hugo Weaving says that the film is a wonderful document of a particular time. What can contemporary audiences learn from old films such as They’re A Weird Mob?
2. The film was a British-Australia co-production. What is a ‘co-production’?
3. When the film was made in 1966, why were co-productions necessary? What had happened to the once burgeoning Australian film industry and why had it happened?
4. Why was They’re A Weird Mob considered to be “ahead of its time”? Give 2 reasons.
5. Consider the scene shown and Russell Crowe’s comments. Explain the social criticism of the film. Despite the film’s age, how is its message still relevant? What can audiences learn from it today?
6. When it opened in December 1966, They’re A Weird Mob “broke cinema attendance records for 14 weeks”. Explain this success.
7. List other Australian films that tell stories of the migrant experience in our nation.

**The Overlanders, 1946**

1. List the other Australian films referenced here that “tell stories of white outsiders conquering the land”.
2. Based on the 2 images edited together from films The Overlanders and Australia, sketch or describe the “mythic” image of the Australian stockman.
3. How was The Overlanders instrumental in Stratton’s own life?
4. Who made the film and how famous was Chips Rafferty?

**Wake in Fright, 1971**

1. “It took an outsider to show Australians some ugly home truths.” Explain why it took a non-Australian director to show the “menacing” side of Australian culture.
2. Identify the ‘ugly home truths’ that are depicted in the sequences from the film.
3. Jack Thompson says the film “brought a reality to the screen that was crucial for all Australians and all wouldbe filmmakers in this country, to meet themselves for the first time.” Explain why the reviews of the film were negative.
4. Why is this controversial film seen as so important, especially given its television re-make?
5. Identify the film-making techniques (such as editing and camerawork) seen in the screened sequence that make the last 10 minutes of the film disturbing for some.

**Evil Angels, 1988**

1. What is the film about?
2. Explain what prompted director Fred Schepisi to make the film?
3. Watch carefully the excerpts shown; explain how he exposed “the bigotry and intolerance of many Australians” through his use of production techniques.
4. Stratton thinks Evil Angels “was absolutely crucial in changing attitudes” in Australia. What evidence does he give to support his view given the lack of box-office success the film received?
5. Sam Neill played Michael Chamberlain in the film; he knew he was doing a film that wouldn’t be popular with a lot of Australians. So why did he do it? Explain this serious side to being an actor in a film about a true story.
6. Watch other films that depict a failure of justice in Australia. Some titles include Black and White (2002) and Balibo (2009).
7. They may not be “happy” stories but why is it important that these films are made?

**Walkabout, 1971**

1. It took another foreign director to depict the Australian landscape as beautiful and mystical. What technical equipment allowed him to capture the landscape in new ways?
2. Importantly, Walkabout launched David Gulpilil’s acting career. List the films featured here that he’s acted in.
3. Explain the impact Walkabout and Gulpilil had on a young Warwick Thornton.
4. There are several reasons that make the film an important one. What are some of these?
5. Despite its international critical acclaim, why wasn’t the film popular in Australia?

**Bran Nue Dae, 2009**

1. Director, Rachel Perkins says, “The thing about Bran Nue Dae is that on the surface it is this sort of absurd comedy road movie but there are many layers to read into the film” Based on the sequences shown, what features can you see that you think made it a success with audiences?
2. What does it reflect about culture and current social attitudes towards race relations, and specifically Reconciliation in Australia?
3. “The vitality and pride that runs through Bran Nue Dae, also runs through other indigenous-made films, appearing in the twenty-first century. It’s been called the new Black Wave of filmmaking.” How is the film a product of its time?

**The Adventures of Priscilla, Queen of the Desert, 1994**

1. “The same levellers of humour and music were the core of one of the most powerful Australian films about outsiders”. The Adventures of Priscilla, Queen of the Desert was both a “feel good movie” and a “phobia smasher”. Explain what is meant by this description.
2. The screenplay was inspired by a threatening experience of the writer/director Stephan Elliot. So what does the making of the film mean for both him and audiences?
3. Given the time when the ‘Grim Reaper’ AIDS advertisements were everywhere, explain why the film was needed in Australia in the 1990s.
4. Films like ‘Priscilla’ turn ‘preconceptions into real people’. Explain how.
5. Name any other film you’ve seen recently that has changed a perception or belief you have. What changed? And why?
6. “The incongruity of drag queens in the desert showed us that identity is endless”. How can this statement be applied to this ‘Australian story.’ Explain the power of the final image shown here from the film.