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FILM IS A TEXT AND SOCIAL DOCUMENT.

WHO? WHEN? WHAT? HOW? WHY?

Who was the film maker? Scriptwriter? Actors?

When was the film shot? When does it take place? What was the political/social situation at that time ?

What is the film about? What kind of film is it (fiction, documentary)?

How do the characteristic features of the particular genre make themselves visible (e.g. restricted narration, i.e narration only thru the vision of one character) x omniscient narration (camera jumps from one character to the next, or camera filters the narration thru the director's vision) How is the narrative organized (e.g the way the beginning introduces the story/setting/, ?

How does the film convey the main message? How are the main characters depicted? What means does the film maker use to achieve his/her goal? Mise-en-scene: setting, costumes, camera (angle – high-level, eye-level, low level /consider e.g. Mr.Neville in Rabbit-proof Fence)), /(long shots – to emphasise the distance, colours, lighting – e.g. from above a romantic effect, light from below – sinister or eerie, if the character is blocking the light – viewer may feel threatened, music/sound (volume, tempo, pitch – e.g high-pitch evokes tension, esp. if prolonged, X low sounds –heavy, may emphasise dignity and solemnity but also can suggest anxiety and mystery)/

Why did the film producers use the particular means (i.e. what did they aimed to achieve) ? Why was the film shot (the main message,)

27.2. **Rabbit-proof fence** (dir.Philip Noyce) W

Text questions: history -Stolen Generation

Film after MABO in: Study materials in IS

Film presentations (projection of selected scenes and episodes):

6.3. **Jedda** (dir.Charles Chauvel) W

A: Historical (political, social) background:

B: Film:

13.3. **The Chant of Jimmie Blacksmith** (dir. Fred Schepisi) W

A:

B:

20.3. **Last wave** (dir.Peter Weir)W

A:

B:

27.3. **My survival as an Aboriginal** (Essie Coffey) A/fem.

Essie Coffey | Australia 1978 | 49 min

My Survival As An Aboriginal rocked Australia and the world with its presentation of atrocities and hardships committed against Aboriginal people.

The movie delves beneath surface appearances to reveal a strong resistance to assimilation and loss of identity, as the late Essie Coffey, a Muruwarrri woman, takes us into the Aboriginal struggle for survival.

She documents the effect of dispossession, the chronic depression, alcoholism, deaths in custody and poverty that was so much a part of life for Aboriginal people.

Wrong side of the road (Graeme Isaac (?))

A:

B:

3.4. Where the green ants dream (dir.Werner Herzog)W

A:

B:

10.4. Women of the sun/Alinta the flame/ (S. Borg ,Hylus Marris script, dir.P.Weis)

Nice coloured girls (dir.Tracey Moffat) A/fem.

Australia, 1987, 16 minutes This stylistically daring film audaciously explores the history of exploitation between white men and Aboriginal women, juxtaposing the "first encounter" between colonizers and native women with the attempts of modern urban Aboriginal women to reverse their fortunes. Through counterpoint of sound, image, and printed text, the film conveys the perspective of Aboriginal women while acknowledging that oppression and enforced silence still shape their consciousness.

A:

B:

17.4. **Samson and Dalila/** (dir.Warwick Thornton) W

A:

B:

24.4. **Yolngu boy** (dir.Stephen Johnson)W

A:

B:

15.5. **Always was, always will be** (dir.Martha Ansara) A/fem

A:

B: