

Expressive Culture: Film

Class Code CORE-UA 9750 – 001

Instructor Details Dr Megan Carrigy
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Consultations by appointment.
Please allow at least 24 hours for your instructor to respond to your emails.

Class Details Fall 2016

Expressive Culture: Film

Tuesday 3:30 – 7:30pm (4 hours per week including film screening)
September 6 to December 13
Room 302
NYU Sydney Academic Centre
157-161 Gloucester St, The Rocks 2000

Prerequisites None

Class Description How has Australian cinema engaged with significant and often contested historical, political and cultural events in the nation's past? The films in this course offer critical perspectives on the history of colonisation in Australia; the legacies of the Stolen Generations; the controversies surrounding Australia's role in World War One; as well as Australia's relationships with its Pacific Asian neighbours. We will focus on films that have marked significant shifts in public consciousness about the past such as *Gallipoli* (1981), *Rabbit-Proof Fence* (2002) and *Balibo* (2009). We will also draw on films that have employed innovative narrative and aesthetic strategies for exploring the relationship between the past and the present such as *Ten Canoes* (2006) and *The Tracker* (2002). Throughout the course, students will develop their understanding of the basic methods and concepts of cinema studies. In particular, students will develop a critical vocabulary for analysing how filmmakers have approached the use of memory, testimony, re-enactment, researched detail, allegory and archives across a diverse range of examples.

Desired Outcomes By the end of the course students will be able to:

- Apply the basic vocabulary of film form.
- Grasp the mechanics of structuring a written argument about a film's meaning.

- Engage with different approaches to thinking and writing about cinema and film.
- Reflect upon their viewing position and their application of interpretive strategies to films from diverse historical and cultural contexts.
- Utilize a critical vocabulary for analysing representations of the relationship between the past and the present on film.
- Critically analyse the ways that representations of the past shape and are shaped by their historical, political and cultural contexts.
- Research and investigate aspects of the Australian cinema and communicate their findings in a coherent, well-structured written form.
- Situate contemporary Australian cinema in its national, regional and international contexts.

Assessment Components

Class Participation: (10%) Assessed throughout the semester.

Sequence Analysis: 4-6 pages (20%) Due in class Week 6.

Critical Paper: 4-6 pages (20%) Due in class Week 10.

Proposal for Final Paper: 2-3 pages (10%) Due in class Week 13.

Final Paper: 10-12 pages (40%) Due in class Week 15.

Class Participation Students are required to demonstrate accountability and responsibility in their preparation for, and engagement with, the course. Students are expected to engage in active discussion and to listen to and respect other points of view.

Sequence Analysis (Week 6) Students will identify a sequence from a film presented in the first six weeks of the course and critically analyse how the sequence reflects key themes, issues, concepts and/or aesthetic strategies introduced in Weeks 1 - 6. Students will pay close attention to the formal (stylistic and technical) qualities of the sequence, demonstrating their understanding of film form, style and narration.

Critical Paper (Week 10) Students will select two readings from the selection provided by the instructor and write a short critical essay in which they identify and analyze the key arguments, ideas, concepts and issues raised by the authors. Students will compare the arguments of the different authors and offer their own assessment of the authors' claims and conclusions. The paper should be written in an appropriate academic style with consistent scholarly referencing and bibliography. This assignment will help to develop students' critical reading, thinking and writing skills, essential for the final paper in this course.

Proposal for Final Paper (Week 13) Students will submit a proposal indicating how they intend to approach their chosen question.

Final Paper (Week 15) Questions for the final papers will be released in Week 11. Students are required to apply their analysis to specific, carefully selected case studies and film examples and to demonstrate their critical thinking, analysis and evaluation skills. Students are expected to situate their argument in relation to the relevant required readings

and undertake additional research and reading on their topic.

Failure to submit or fulfill any required course component will result in failure of the class.

Assessment Expectations

The College Core Curriculum is designed to provide students with an intellectually rigorous general education in the liberal arts. Because Core courses seek to stretch you beyond your previous schooling and major course of study, they will likely be among the most academically challenging experiences you undertake as an undergraduate. The following guidelines outline our common expectations concerning the evaluation of students' work across the curriculum.

The grade of **A** marks extraordinary academic performance in all aspects of a course and is reserved for *clearly superior* work.

As a faculty, we are similarly concerned to reserve the mark of **B+** to signify *very good* work. It is our hope and desire that the majority of students will want and be able to do good work in their Core classes, work in the **B** range. Because these courses are intended by design to foster your intellectual development, the difference between merely satisfactory and good work will frequently depend on outstanding effort and class participation. For this reason, class participation is typically a substantial component of the overall grade in Core courses.

The grade of **C** denotes satisfactory work—regular attendance, ordinary effort, a minimum of demonstrated improvement across the semester. It is expected that every student is capable of and motivated to perform at least at this level.

Grades below **C** are reserved for less than satisfactory and, in the **D** range, for poor work and effort, and mark a need for improvement.

The grade of **F** indicates failure to complete the requirements for a course in a creditable manner. It marks a judgment about the quality and quantity of a student's work and participation—not about the student—and is therefore in order whenever a student fails to complete course requirements, whatever his or her intentions or circumstances may be.

The temporary mark of **I** (Incomplete) is given only when sudden and incapacitating illness, or other grave emergency, prevents a student from completing the final assignment or examination for a course. It must be requested by the student in advance; all other course requirements, including satisfactory attendance, must have been fulfilled; and there must be a reasonable expectation that the student will receive a passing grade when the delayed work is completed. Students must make arrangements with the faculty member to finish the incomplete work as soon as circumstances permit within the following semester. If not completed, marks of **I** will lapse to **F**.

Grade Conversion

This course uses the following scale of numerical equivalents to letter grades:

A = 94-100

C+ = 77-79

A- = 90-93

C = 74-76

C- = 70-73

B+ = 87-89

B = 84-86

B- = 80-83

D+ = 67-69

D = 65-66

F = below 65

Submission of Work

Should work be submitted as a hard copy, or electronically?

Unless otherwise specified, all written work must be submitted as a hard copy. The majority of written assignments must also be submitted electronically via NYU Classes. All in-class presentations must be completed during class time.

Who may submit a student's work?

Each student's assigned work must be handed in personally by that student. The student may not nominate another person to act on his/her behalf.

When and where should the work be submitted?

The hard copy of any written work must be submitted to the instructor at the beginning of class on the date the work is due. If the assignment due date falls outside of class time, work must be submitted to the Staff Member on duty in Room 2.04 during prescribed Office Hours (11:30am-12:30pm and 2:30-3:30pm Mon-Thu), or by appointment with the Academic Programs Coordinator. Each submitted item of work received in Room 2.04 will be date and time stamped in the presence of the student. Work submitted in Room 2.04 will not be considered "received" unless formally stamped.

What is the Process for Late Submission of Work?

After the due date, work may only be submitted under the following conditions:

- Late work, even if an extension has been granted, must be submitted in person by appointment with the Academic Programs Coordinator. Each submitted item of work must be date and time stamped in order to be considered "received".
- Work submitted after the submission time without an agreed extension receives a penalty of 2 points on the 100-point scale (for the assignment) for each day the work is late. Written work submitted beyond five weekdays after the submission date without an agreed extension receives a mark of zero, and the student is not entitled to feedback for that piece of work.
- Because failure to submit or fulfil any required course component will result in failure of the course, it is crucial for students to submit every assignment even when it will receive a mark of zero. Early departure from the program therefore places the student at risk of failing the course.

Plagiarism

The academic standards of New York University apply to all coursework at NYU Sydney. NYU Sydney policies are in accordance with New York University's plagiarism policy. The

Policy

presentation of another person's words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism.

It is a serious academic offense to use the work of others (written, printed or in any other form) without acknowledgement. Cases of plagiarism are not dealt with by your instructor. They are referred to the Director, who will determine the appropriate penalty (up to and including failure in the course as a whole) taking into account the codes of conduct and academic standards for NYU's various schools and colleges.

Class Attendance

Study abroad at Global Academic Centres is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centres is mandatory, and unexcused absences will affect students' semester grades. The class roster will be marked in the first five minutes of class and anyone who arrives after this time will be considered absent. Students are responsible for making up any work missed due to absence.

For courses that meet once a week, one unexcused absence will be penalised by a two percent deduction from the student's final course grade. For courses that meet two or more times a week, the same penalty will apply to two unexcused absences. Repeated absences in a course may result in failure.

Faculty cannot excuse an absence. Requests for absences to be excused must be directed to the Academic Programs Coordinator. Students must provide appropriate documentation for their absence. In the case of illness, students must contact the Academic Programs Coordinator on the day of absence. They must provide medical documentation to Academic Programs Coordinator within three days of the absence in order to be medically excused. The note must include a medical judgement indicating that the student was unfit to attend class/work on the specific day or dates of the absence. Faculty will be informed of excused absences by the Academic Programs staff.

Classroom Expectations

This is a seminar subject and requires the active participation of all students. It also requires engaged discussion, including listening to and respecting other points of view. Your behaviour in class should respect your classmates' desire to learn. It is important for you to focus your full attention on the class, for the entire class period.

- Arrive to class on time.
- Once you are in class, you are expected to stay until class ends. Leaving to make or take phone calls, to meet with classmates, or to go to an interview, is not acceptable behaviour.
- Phones, digital music players, and any other communications or sound devices are not to be used during class. That means no phone calls, no texting, no social media, no

- email, and no internet browsing at any time during class.
- Laptop computers and tablets are not to be used during class except in rare instances for specific class-related activity expressly approved by your instructor.
 - The only material you should be reading in class is material assigned for that class. Reading anything else, such as newspapers or magazines, or doing work from another class, is not acceptable.
 - Class may not be recorded in any fashion – audio, video, or otherwise – without permission in writing from the instructor.

Religious Observance

Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday. Students must notify their professor and the Assistant Director, Academic Programs in writing via email one week in advance before being absent for this purpose.

Provisions to students with Disabilities

Students with disabilities who believe that they may need accommodations in a class are encouraged to contact the Moses Centre for Students with Disabilities at (212) 998-4980 as soon as possible to better ensure that such accommodations are implemented in a timely fashion. For more information, see [Study Away and Disability](#).

Required Texts

- Behrendt, Larissa (2012) *Rabbit-Proof Fence*. Sydney: Currency Press
- Kaufman, Tina (2010) *Wake in Fright*. Sydney: Currency Press
- Pilkington, Doris (1996) *Follow the Rabbit-Proof Fence*. Queensland University Press
- ~~Bordwell, David & Kristin Thompson (2013) *Film Art: An Introduction* (10th Edn) McGraw-Hill~~

It is a course expectation that you have done the required reading and have prepared sufficiently to discuss them in class.

Supplemental Texts (Available in NYUS Library)

- NYU Libraries Cinema Studies Guide: <http://nyu.libguides.com/content.php?pid=36440&sid=268312>
- Bennett, James & Rebecca Beirne, (eds) *Making Film and Television Histories: Australia and New Zealand*. London; New York: I. B. Tauris, 2012.
- Bertrand, Ina and William D. Rott, *'The Picture that Will Last Forever': The Story of the Kelly Gang*. Melbourne: The Moving Image ATOM, 2007.
- Bliss, Michael, *Dreams within a Dream: The Films of Peter Weir*. Southern Illinois University, 2000.
- Brophy, Philip, 2008, *The Adventures of Priscilla Queen of the Desert*, Currency Press, Sydney.
- Collins, Felicity and Therese Davis, *Australian Cinema after Mabo*. Cambridge University Press, 2004.
- Corrigan, Timothy, *A Short Guide to Writing about Film*, New York: Pearson Longman, 2004.

- Corrigan, Timothy and Patricia White, *The Film Experience*, Boston: Bedford/St. Martin's, 2004.
- Fitzsimons, Trish, Laughren, Pat, Williamson, Dugald, 2011, *Australian Documentary: History, Practices and Genres*, Cambridge University Press, Cambridge.
- Goldsmith, Ben and Geoff Lealand, *Directory of World Cinema: Australia & New Zealand* Vol. 1 & 2. Bristol: Intellect, 2010; 2013.
- Gallash, K. (ed.) 2007, *Dreaming in Motion: Celebrating Australia's Indigenous Filmmakers*, Australian Film Commission, Australia.
- Gammage, Bill, *The Broken Years: Australian Soldiers in the Great War*. Canberra: Australian National University Press, 1974.
- Gelder, K & Jacobs, J. 1998, *Uncanny Australia: Sacredness and Identity in a Postcolonial Nation*, Melbourne University Press, Carlton South.
- Ghandi, L. 1998, *Postcolonial Theory: A Critical Introduction*, Edinburgh University Press, Edinburgh.
- Harris, Lauren, November 2013, *Not at a Cinema Near You: Australia's film distribution problem*, Currency House, Australia.
- Hodgkin, Katharine and Susannah Radstone (eds), *Contested Pasts: The Politics of Memory*. New York: Routledge, 2003.
- Hooper, Chloe, *The Tall Man: The Death of Doomadgee*, New York: Scribner, 2009.
- Hughes-Warrington, M. 2007 *History Goes to the Movies: Studying History on Film*. Routledge, London and New York
- Jolliffe, Jill, *Balibo*. Melbourne: Scribe, 2009.
- Khoo, Olivia, Smail, Belinda, Yue, Audrey, 2013, *Transnational Australian Cinema: Ethics in The Asian Diasporas*, Lexington Books, United Kingdom.
- Landy, Marcia (ed), *The Historical Film: History and Memory in Media*. London: The Athlone Press, 2001.
- Langton, Marcia, 'Well, I heard it on the Radio and I saw it on the Television...' An essay for the Australian Film Commission on the politics and aesthetics of filmmaking by and about Aboriginal people and things. Sydney: Australian Film Commission, 1993.
- Macleod, Jennifer (ed), *Gallipoli: Making History*. New York: Taylor & Francis, 2004.
- Maniaty, Tony, *Shooting Balibo: Blood and Memory in East Timor*. Melbourne: Viking, 2009.
- Mayer, Geoff and Keith Beattie (eds), *The Cinema of Australia & New Zealand*. London: Wallflower Press, 2007.
- Moran, Albert & Vieth Errol, 2006, *Film in Australia: an Introduction*, Cambridge, New York.
- Rayner, J. 2000, *Contemporary Australian Cinema: An Introduction*, Manchester University Press, Manchester.
- Reynaud, Daniel, *Celluloid ANZACS: The Great War through Australian Cinema*. Melbourne: Australian Scholarly Publishing, 2007.
- Rosenstone, Robert, *History on Film/Film on History*. Longman/Pearson, Harlow and Sydney, 2006.
- Simpson, Catherine, Murawska, Renata, Lambert, Anthony, eds. 2009, *Diasporas of Australian Cinema*, Intellect Books, UK.
- Sobchack, Vivian (ed), *The Persistence of History: Cinema, Television and the Modern Event*. New York: Routledge, 1995.
- Verhoeven, Deb, *Twin Peeks: Australian & New Zealand Feature Films*. Melbourne: Damned Publishing, 1999.

- *Screening the Past*: <http://www.screeningthepast.com/>
- *Senses of Cinema*: <http://sensesofcinema.com/>
- *Australian Screen*: <http://aso.gov.au/>

Week 1 *Newsfront* – Introducing Australian National Cinema

Tuesday 6 September

Film: *Newsfront* (Philip Noyce, Australia, 1978, 110 min)

Required Reading:

~~David Bordwell & Kristin Thompson, 'The Significance of Film Form,' *Film Art: An Introduction* (10th Edn) McGraw-Hill, 2013, pp. 50-71.~~

- Stephen Crofts, 'Concepts of National Cinema,' in J. Hill & P Church Gibson (eds). *The Oxford Guide to Film Studies*, OUP, 1998, pp. 385-394.
- Goldsmith, Ben, Ch.2, 'Settings, Subjects and Stories: Creating Australian Cinema', *Creative Nation: Australian Cinema and Cultural Studies Reader*, Amit Sarwal & Reema Sarwal, eds. Sports and Spiritual Science Publications, New Delhi, 2009, pp. 13-26.

Recommended Reading:

- O'Regan, Tom, Ch. 2, 'Theorizing Australian Cinema', *Australian National Cinema*, Routledge, London, 1996, pp. 10-41.

Week 2 *Gallipoli* – Narrative Form, Historical Film and National Myth

Tuesday 13 September

Film: *Gallipoli* (Peter Weir, Australia, 1981, 110 min)

Required Reading:

- ~~David Bordwell & Kristin Thompson, 'Narrative Form,' *Film Art: An Introduction* (10th Edn) McGraw-Hill, 2013, pp. 74-93.~~
- Robert Rosenstone, 'The Historical Film: Looking at the Past in a Postliterate Age,' in Marcia Landy (ed), *The Historical Film: History and Memory in Media*. London: The Athlone Press, 2001, pp. 50-66.
- ~~Noel Carroll, 'Introducing Film Evaluation,' in Christine Gledhill & Linda Williams (eds), *Reinventing Film Studies*. London: Bloomsbury Academic, 2000, pp. 221-243~~

Recommended Reading:

- Daniel Reynaud, 'The Legend Triumphant: 1981-1985, Politics and Nationalism,' *Celluloid ANZACS: The Great War through Australian Cinema*. Australian Scholarly Publishing, 2007, pp. 180-198.

Week 3 *Australia* – *Mise-en-Scene* and the Historical Epic

Tuesday 20 September

Film: *Australia* (Baz Luhrmann, Australia, 2008, 165 min)

Required Reading:

- ~~David Bordwell & Kristin Thompson, 'The Shot: Mise-en-Scene,' *Film Art: An Introduction* (10th Edn) McGraw-Hill, 2013, pp. 112-153.~~
- ~~Adrian Martin, 'A Term that Means Everything and Nothing Very Specific,' *Mise-en-Scene and Film Style: From Classical Hollywood to New Media Art*. Palgrave Macmillan, 2014, pp. 1-20.~~
- Pam Cook, 'The No. 5 Film (2004) and *Australia* (2008),' *Baz Luhrmann*. BFI Palgrave Macmillan, 2010, pp. 109-146.

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Recommended Reading:

- Vivian Sobchack, "'Surge and Splendor": A Phenomenology of the Historical Epic,' *Representations* 29 (Winter 1990), pp. 24-49.

Week 4 *Balibo* – Cinematography, Historical Reconstruction and Researched detail

Tuesday 27 September

Film: *Balibo* (Robert Connolly, Australia, 2009, 111 min)

Required Reading:

- David Bordwell & Kristin Thompson, 'The Shot: Cinematography,' *Film Art: An Introduction* (10th Edn) McGraw-Hill, 2013, pp. 160-217.
- Jill Jolliffe, 'Prologue,' *Balibo*. Melbourne: Scribe, 2009, pp. 1-10; 324-353.

Recommended Reading:

- Tony Maniati, *Shooting Balibo: Blood and Memory in East Timor*. Melbourne: Viking, 2009, pp. 3-21.

Week 5 *Shine* – The Biopic and Film Sound and Film Stardom

Tuesday 4 October

Film: *Shine* (Scott Hicks, Australia, 1996, 105 min)

Required Reading:

- ~~David Bordwell & Kristin Thompson, 'Sound in the Cinema,' *Film Art: An Introduction* (10th Edn) McGraw-Hill, 2013, pp. 266-307.~~
- ~~Michel Chion, 'Projections of Sound on Image,' *Audio-Vision: Sound on Screen*. NY: Columbia University Press, 1994, pp. 3-24.~~
- Fiona Magowan, 'Shine: Musical Narratives and Narrative Scores' in, Rebecca Cole (ed.), *Screen Scores: Studies in Contemporary Australian Film Music*, AFTRS, Sydney, 1998, pp. 106-122.

Recommended Reading:

- Liz Ferrier, 'Vulnerable Bodies: Creative Disabilities in Contemporary Australian Film,' in Ian Craven (ed.), *Australian Cinema in the 1990s*, Frank Cass, Great Britain, 2001, pp. 57-78.

Week 6 *Ned Kelly* – The Biopic, Film Stardom and the Ned Kelly Story Film Editing

Tuesday 11 October

Films: *Ned Kelly* (Gregor Jordan, Australia, 2003, 110 min)

Required Reading:

- ~~David Bordwell & Kristin Thompson, 'The Relation of Shot to Shot: Editing,' *Film Art: An Introduction* (10th Edn) McGraw-Hill, 2013, pp. 218-265.~~
- [Robert P. Kolker, 'The Film Text and Film Form,' in J. Hill & P Church Gibson \(eds\). *The Oxford Guide to Film Studies*, OUP, 1998, pp. 11-23.](#)
- Belen Vidal, 'Introduction: The Biopic and Its Critical Contexts', in B. Vidal & T. Brown (eds) *The Biopic in Contemporary Film Culture*. London; NY: Routledge, 2014.
- [Ian Jones, *Ned Kelly: A Short Life*, Melbourne: Lothiathan, 2003, pp. 337-340.](#)

Recommended Reading:

- ~~Ian Jones, *Ned Kelly: A Short Life*, Melbourne: Lothiathan, 2003, pp. 337-340.~~
- ~~Ina Bertrand and William D. Rountt, Chapter 1, *The Story of the Kelly Gang*, Melbourne: The Moving Image ATOM, 2007, pp. 3-19.:~~
- ~~Richard Dyer, 'Introduction,' *Heavenly Bodies: Film Stars and Society*. Routledge, 2010 (1986), pp. 1-16.~~

Recommended Viewing:

- *The Story of the Kelly Gang* (Charles Tait, 1906, restored NFSA 2006, 30 min)

Assignment: *Sequence Analysis due*

FALL BREAK: 17 – 21 October (Week 7)

Week 8 *The Adventures of Priscilla, Queen of the Desert* – Genre and the Australian Road Movie

Tuesday 25 October

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

Required Reading:

- ~~Pamela Robertson, 'Home and Away: Friends of Dorothy on the road in Oz,' pp. 271-86 in Steven Cohan and Ina Rae Hark (eds.), *The Road Movie Book*, London; New York: Routledge, 1997.~~
- [Christine Gledhill, 'Rethinking Genre,' in Christine Gledhill & Linda Williams \(eds\), *Reinventing Film Studies*. London: Bloomsbury Academic, 2000, pp. 221-243.](#)

Recommended Reading:

- Rama Venkatasawny, Catherine Simpson and Tanja Visosevic, 'From Sand to Bitumen, From Bushrangers to "Bogans": Mapping the Australian Road Movie', *Journal of Australian Studies*, Vol. 25 no. 70 (December 2001), pp. 75–84.
- ~~David Bordwell & Kristin Thompson, 'Film Genres,' *Film Art: An Introduction* (10th Edn) McGraw Hill, 2013, pp. 328-333.~~

Week 9 *Beneath Clouds* – Historical Memory, Identity and the Australian Road Movie

Tuesday 1 November

Film: *Beneath Clouds* (Ivan Sen, Australia, 2002, 90 min)

Required Reading:

- Adam Gall and Fiona Probyn-Rapsey, 'Ivan Sen and the Art of the Road.' *Screen* Vol. 47 No. 4 (Winter 2006): 425-439.
- Tony Birch, 'Surveillance, Identity and Historical Memory in Ivan Sen's *Beneath Clouds*,' in Scott McQuire and Nikos Papastergiadis (eds.), *Empires, Ruins + Networks: The Transcultural Agenda in Art*, Carlton: Melbourne University Press, 2005, pp. 185-201.

Recommended Reading:

- Steven Cohan and Ina Rae Hark 'Introduction', *The Road Movie Book*, London; New York: Routledge, 1997, pp. 1-10.

Week 10 *Rabbit Proof Fence* – The Stolen Generations and Film Adaptation

Tuesday 8 November

Film: *Rabbit-Proof Fence* (Phillip Noyce, Australia, 2002, 94 min)

Required Reading:

- Larissa Behrendt, *Rabbit-Proof Fence*, Currency Press, 2012.
- Doris Pilkington/Nugi Garimara, *Follow the Rabbit-Proof Fence*. St Lucia: University of Queensland Press, 2012 [1996].

Recommended Reading:

- Bain Attwood, "'Learning about the Truth": The Stolen Generations Narrative,' in Bain Attwood and Fiona Magowan (eds.), *Telling Stories: Indigenous History and Memory in Australia and New Zealand*. Sydney: Allen and Unwin, 2001, pp. 183-212.
- Robert Stam, 'Beyond Fidelity: The Dialogics of Adaptation,' *Film Adaptation*. James Naremore, ed., Rutgers University Press, 2000, pp. 54-76.

Assignment: Critical Paper due

Week 11 *The Tracker* – Australian Cinema after Mabo, Traumatic Memory and the Road

Tuesday 15 November

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

Required Reading:

- Felicity Collins and Therese Davis. 'Remembering Country, Disputing History in *The Tracker* and *Rabbit-Proof Fence*,' *Australian Historical Studies* 128 (2006): 35-54.
- Fiona Probyn-Rapsey, 'The Ethics of Following: Trackers, Followers and Fanatics,' *Australian Humanities Review* No. 37 (December 2005)

Recommended Reading:

- Felicity Collins and Therese Davis, 'Backtracking After *Mabo*,' *Australian Cinema After Mabo*. Cambridge University Press, 2004, pp. 3-9.

Week 12 *Ten Canoes* – Collaborative Histories and the Archive, Pre- and Post-Colonial Australia

Tuesday 22 November

Film: *Ten Canoes* (Rolf de Heer & Peter Djigirr, Australia, 2006, 90 min)

Required Reading:

- Therese Davis (2007) 'Remembering our Ancestors: Cross-Cultural Collaboration and the Mediation of Aboriginal Culture and History in *Ten Canoes*', *Studies in Australasian Cinema*, Vol. 1, No. 1: 5 – 14 (2007).
- Anne Rutherford (2012) '*Ten Canoes* and the Ethnographic Photographs of Donald Thomson: 'Animate Thought' and 'the Light of the World.'" *Cultural Studies Review*, Vol. 18, No. 1 (2012).

Recommended Reading:

- Terry Janke, 'Pathways and Protocols: A Filmmaker's Guide to Dealing with Indigenous People, Culture and Concepts,' Screen Australia, 2009, pp. 9-50.

Week 13 *The Tall Man* – Documentary Reconstruction and Contested Pasts

Tuesday 29 November

Film: *The Tall Man* (Tony Krawitz, Australia, 2011, 79 min)

Required Reading:

- Chloe Hooper, 'The Death' & 'The Investigation,' *The Tall Man: The Death of Doomadgee*, New York: Scribner, 2009, pp. 19-44.
- Bill Nichols, 'Telling Stories with Evidence and Arguments,' *Representing Reality: Issues and Concepts in Documentary*. Bloomington: Indiana University Press, 1991, pp. 107-133.

Assignment: Proposal for Final Paper due

Week 14 *Cane Toads* – Mockumentary and the Voice of Documentary

Tuesday 6 December

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

Excerpts: *Cane Toads: An Unnatural History* (Mark Lewis, 1988, 47 min)

Required Reading:

- Catherine Simpson, 'Tales of Toads, Terror and Tenacity: What Cane Critters Can Teach Us,' *Australian Humanities Review* 57 (2014): <http://www.australianhumanitiesreview.org/archive/Issue-November-2014/simpson.html>
- Morgan Richards, 'Cane Toads: Animality and Ecology in Mark Lewis's documentary films,' in J Frawley and I McCalman (eds) *Rethinking Invasion Ecologies from the Environmental Humanities*. Hoboken: Taylor and Francis, 2014, pp. 149-65.

Recommended Reading:

- Bill Nicols, 'To See the World Anew: Revisiting the Voice of Documentary,' *Speaking Truths with Film: Evidence, Ethics, Politics in Documentary*. Oakland: University of California Press, 2016, pp. 74-89.
- Jane Roscoe & Craig Hight, 'Building a mock-documentary schema,' *Faking It: Mock-documentary and the Subversion of Factuality*. Manchester: Manchester University Press, 2001.

Week 15 *Wake in Fright* – Restoring a Cinema Classic and the Death of Cinema

Tuesday 13 December

Film: *Wake in Fright* (Ted Kotcheff, Australia/USA, 1971, 114 min)

Required Reading:

- Tina Kaufman, *Wake in Fright*, Sydney: Currency Press, 2010.
- Martin Scorsese, Forward, *The Death of Cinema: History, Cultural Memory and the Digital Dark Age*, Paolo Cherchi Usai, BFI, 2001.

Recommended Reading:

- D. N. Rodowick, 'Film Begets Video; The Death of Cinema and the Birth of Film Studies,' *The Virtual Life of Film*. Cambridge, Massachusetts: Harvard University Press, 2007, pp. 26-31.

Assignment: Final Paper due

Your Instructor

Dr. Megan Carrigy (Ph.D., University of New South Wales) is the Assistant Director for Academic Programs at NYU Sydney. Before joining NYU she was the Education Projects Manager at the Australian Film Television and Radio School (AFTRS). She has taught film and media studies at UNSW and at the University of Technology, Sydney. For four years, she programmed Sydney's annual queerDOC and Mardi Gras Film Festival, building partnerships with local and international distributors, filmmakers, festivals and community organisations. Megan was awarded the Best Doctoral Thesis Prize in the Faculty of Arts and Social Sciences at UNSW in 2011 for her PhD thesis titled 'Performing History, Troubling Reference: Tracking the Screen Re-

enactment'. She has also been awarded the Mari Kuttna Memorial Prize for Film Studies and the English Association Prize for Best Long Essay in English Literature by the University of Sydney. Her research interests include contemporary film theory, re-enactment, film stars, and the cinema of Ritwik Ghatak.