

# CORE-UA 9750.SY1

## Expressive Culture: Film

### Fall 2018

#### Instructor Information

- Dr. Anne Barnes
- Consultation by appointment
- anne.barnes@nyu.edu (Please allow at least 24 hours for your instructor to respond to your emails)

#### Course Information

- Pre-requisite: None
- Wednesdays: 1:30 – 5:30pm
- Room 302, NYU Sydney Academic Centre. Science House: 157-161 Gloucester Street, The Rocks NSW 2000

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 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.

#### Course Materials

##### Required Textbooks & Materials

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

- 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
- Weekly readings will be posted on NYU Classes.

## **Supplemental Textbooks & Materials**

**(Not required to purchase; available in NYU SYDNEY Library)**

- See Appendix 1

## **Course Overview and Goals**

**Upon Completion of this 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.
- Utilise 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.

## **Course Requirements**

### **Weekly Quizzes**

Students are required to demonstrate accountability and responsibility in their preparation for, and engagement with, the course. It is expected that the required readings are completed prior to the class so that students are able to engage actively with the discussion and the films. Weekly reading questions will be set and students must submit answers to these questions for a minimum of 10 weeks of the course.

### **Sequence Analysis**

Students will identify a sequence from a film presented in the first five weeks of the course and critically analyse how the sequence reflects key themes, issues, concepts and/or aesthetic strategies introduced in Weeks 1-5. 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

Students will select two readings from the selection provided by the instructor and write a short critical essay in which they identify and analyse 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

Students will submit a proposal indicating how they intend to approach their chosen question.

## Final Paper

Questions for the final papers will be released in Week 10.

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.

## Grading of Assignments

The grade for this course will be determined according to the following formula:

Assignments/Activities	% of Final Grade	Due
Weekly Quizzes	10%	Ongoing
Sequence Analysis	20%	5:00pm, Fri 12 Oct (Wk 6)
Critical Paper	20%	5:00pm, Fri 9 Nov (Wk 10)
Proposal for Final Paper	10%	5:00pm, Fri 23 Nov (Wk 12)
Final Paper	40%	5:00pm, Fri 14 Dec (Wk 15)

For this course, your total numerical score, calculated from the components listed above, is converted to a letter grade without rounding.

Extra credit: Site policy does not allow grading of work outside of the assignments included in the syllabus. The final grade will only be calculated from the assessment components listed here and no other work, whether additional or substituted, is permitted.

Failure to submit or fulfill any required course component results 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 Conversions

For this course your total numerical score, calculated from the components listed above, correspond to the following letter grades:

<b>A</b>	94 to 100
<b>A-</b>	90 to < 94
<b>B+</b>	87 to < 90
<b>B</b>	84 to < 87
<b>B-</b>	80 to < 84
<b>C+</b>	77 to < 80
<b>C</b>	74 to < 77
<b>C-</b>	70 to < 74
<b>D+</b>	67 to < 70
<b>D</b>	65 to < 67
<b>F</b>	0 to < 65

# Course Schedule

## Week 1: 5-Sep-18

### **Wake in Fright – Restoring a Cinema Classic and Australian National Cinema**

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

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

#### Required Reading:

- Tina Kaufman, *Wake in Fright*, Sydney: Currency Press, 2010.
- Stephen Crofts, 'Concepts of National Cinema,' in J. Hill & P Church Gibson (eds). *The Oxford Guide to Film Studies*, OUP, 1998, pp. 385-394.

#### Recommended Reading:

- 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.
- 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.
- Martin Scorsese, Preface, *The Death of Cinema: History, Cultural Memory and the Digital Dark Age*, Paolo Cherchi Usai, BFI, 2001, 1-3.
- Ina Bertrand and William D. Routt, Chapter 1, *The Story of the Kelly Gang*, Melbourne: The Moving Image ATOM, 2007, pp. 3-19.

## Week 2: 12-Sep-18

### **Gallipoli – Narrative Form, Historical Film and National Myth**

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

#### Required Reading:

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

### **Week 3: 19-Sep-18**

#### **Australia – Mise-en-Scene and the Historical Epic**

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

##### Required reading:

- 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.

##### Recommended Reading:

- Catherine Simpson, 'Shifting from landscape to country in Australia, after Mabou,' *Metro 165* (2010), 89-93.
- Vivian Sobchack, "'Surge and Splendor": A Phenomenology of the Historical Epic,' *Representations* 29 (Winter 1990), pp. 24-49.

### **Week 4: 26-Sep-18**

#### **Balibo – Cinematography, Historical Reconstruction and Researched detail**

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.
- Jean-Louis Comolli, 'Historical Fiction: A Body Too Much,' *Screen* 19.2 (1978), 41-53.
- Jill Jolliffe, 'Prologue,' *Balibo*. Melbourne: Scribe, 2009, pp. 1-10.

##### Recommended Reading:

- Tony Maniaty, *Shooting Balibo: Blood and Memory in East Timor*. Melbourne: Viking, 2009, pp. 3-21.
- Philip Rosen, 'Detail, Document, and Diegesis in Mainstream Film,' *Change Mummified: Cinema, Historicity, Theory*. University of Minnesota Press, 2001, pp. 147-199.

### **Week 5: 3-Oct-18**

#### **Shine – The Biopic and Film Sound**

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

##### Required reading:

- Michel Chion, 'Projections of Sound on Image,' *Audio-Vision: Sound on Screen*. NY: Columbia University Press, 1994, pp. 3-24.
- 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.

Recommended Reading:

- 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.
- Richard Dyer, 'Introduction,' *Heavenly Bodies: Film Stars and Society*. Routledge, 2010 (1986), pp. 1-16.

**Week 6: 10-Oct-18**

***Floating Life* – Film Form and Transnational Australian Cinema**

Film: *Floating Life* (Clara Law, Australia, 1996, 92 min)

Required Reading:

- 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.
- Olivia Khoo, Belinda Smaill & Audrey Yue, 'Reframing Australian Cinema: Transnationalism, Ethics and Asian Australian Cinema,' *Ethics in the Asian Diasporas: Transnational Australian Cinema*. Plymouth: Lexington Books, 2013, pp. 1-15.

Recommended Reading:

- Tony Mitchell (2003), 'Clara Law's, *Floating Life* and Hong Kong-Australian 'Flexible Citizenship',' *Ethnic and Racial Studies*, Vol. 26 No. 2 (2003): 278-300.
- Felicity Collins, 'Bringing the Ancestors Home: Dislocating white masculinity in *Floating Life*, *Radiance* and *Vacant Possession*,' in, *Twin Peeks: Australian and New Zealand Feature Films*, Deb Verhoeven (ed), Damned Publishing, Melbourne, 1999, pp. 107- 116.
- Elizabeth Ezra and Terry Rowden, 'General Introduction: What is Transnational Cinema?' in Ezra and Rowden (eds.) *Transnational Cinema: A Film Reader*. Routledge, 2006, pp. 1-12

**Week 7: 15 – 19 Oct**

**SEMESTER BREAK – No Class**

**Week 8: 24-Oct-18**

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



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.
- 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.

Recommended Reading:

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

## **Week 9: 31-Oct-18**

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

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:

- Christine Gledhill, 'Rethinking Genre,' in Christine Gledhill & Linda Williams (eds), *Reinventing Film Studies*. London: Bloomsbury Academic, 2000, pp. 221-243.

## **Week 10: 7-Nov-18**

### ***Rabbit Proof Fence* – The Stolen Generations and Film Adaptation**

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.

## **Week 11: 14-Nov-18**

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

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:

- Jane Lydon, ‘A Strange Time Machine: *The Tracker*, *Black and White*, and *Rabbit Proof Fence*’ *Australian Historical Studies* 123 (2004), 137-148.

## **Week 12: 21-Nov-18**

### ***Ten Canoes* – Collaborative Histories and the Archive**

#### **Guest Lecture: Rayma Watkinson**

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: 28-Nov-18**

### ***The Tall Man* – Documentary Reconstruction and Contested Pasts**

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, 'How Can We Define Documentary Film?' *Introduction to Documentary* (2nd Edn.) Indiana University Press, 2010, pp. 1-41.

### Recommended Reading:

- Bill Nichols, 'Telling Stories with Evidence and Arguments,' *Representing Reality: Issues and Concepts in Documentary*. Bloomington: Indiana University Press, 1991, pp. 107-133.

## **Week 14: 5-Dec-18**

### ***Cane Toads: The Conquest – Documentary and Allegory***

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

### Required Reading:

- 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.
- Mark Lewis, 'The Making – And Meaning – of *Cane Toads: The Conquest* in Weber (ed.) *Cane Toads and Other Rogue Species*, New York, Participant Media, pp. 19-29.

### 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.
- Catherine Simpson, '[Tales of Toads, Terror and Tenacity: What Cane Critters Can Teach Us.](#)' *Australian Humanities Review* 57 (2014):

## **Week 15: 12-Dec-18**

### ***Collisions – Virtual Reality and Immersion***

Film: *Collisions* (Lynette Wallworth, 2015, 15 min)

### Required Reading:

- William Sherman and Alan Craig, 'Chapter 1: Introduction to Virtual Reality,' *Understanding Virtual Reality: Interface, Application, and Design*. Morgan Kaufmann, 2003, pp. 5-37.
- Kit MacFarlane, 'Impoliteness and Destruction in the Encapsulating Frame: Lynette Wallworth's *Collisions* and Virtual Reality,' *Metro Magazine* No. 192 (Autumn 2017): 78-81.

### Recommended Reading:

- Lisa Dethrige, '[Virtual reality film \*Collisions\* is part disaster movie, part travelogue and completely immersive](#),' *The Conversation*, October 5, 2016
- Luke Buckmaster, '[Virtual reality pioneer Lynette Wallworth tells Indigenous story in explosive detail](#),' *The Guardian*, March 18, 2016

## Course Policies

### Submission of Work

Assignments (excluding in-class presentations and exams) must be submitted electronically via NYU Classes. It is the student's responsibility to confirm that the work has been successfully uploaded. In the unlikely event that a submission to Classes fails, students must immediately submit the work to the Academic Programs Coordinator via email before the original submission deadline accompanied by an explanation of the issue. All in-class presentations and exams must be completed during the scheduled class time. An assessment component is considered completed when the student has met all the terms for that assessment component as outlined by the instructor.

An assessment component completed after the deadline 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. Work completed beyond five weekdays after the due 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 assessment component will result in failure of the course, it is crucial for students to complete every assignment even when it will receive a mark of zero.

### Plagiarism Policy

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 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.

### Attendance Policy

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

at the beginning 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.

### **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 Academic Programs Coordinator in writing via email one week in advance before being absent for this purpose.

### **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.

### **Diversity, Inclusion and Equity**

NYU is committed to building a culture that respects and embraces diversity, inclusion, and equity, believing that these values – in all their facets – are, as President Andrew Hamilton has said, “...not only important to cherish for their own sake, but because they are also vital for advancing knowledge, sparking innovation, and creating sustainable communities.” At NYU Sydney we are committed to creating a learning environment that:

- fosters intellectual inquiry, research, and artistic practices that respectfully and rigorously take account of a wide range of opinions, perspectives, and experiences; and
- promotes an inclusive community in which diversity is valued and every member feels they have a rightful place, is welcome and respected, and is supported in their endeavours.

### **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 or [mosescsd@nyu.edu](mailto:mosescsd@nyu.edu) as soon as possible to better ensure that such accommodations are implemented in a timely fashion.

### **Instructor Bio**

Dr. Anne Barnes (Ph.D., University of New South Wales, M.A. 1st Class Hons, Australian Film Television and Radio School) worked in both the New Zealand and Australian film industries as a filmmaker and sound professional prior to becoming an academic and film scholar. She has taught film and media studies at NYU Sydney and the University of New South Wales.

Anne’s research interests and areas of publication include: film sound, history and film, Australian cinema, global and national cinemas, transcultural cinema, genre, spectatorship, memory and trauma. She is interested in practice led research, multidisciplinary collaborations, cross-platform initiatives and new media. Anne is the director of *Sonic Reflections*, a documentary that outlines the director/sound designer relationship. She is currently working on an interactive project documenting the history of the Australian film sound industry, in collaboration with the National Film and Sound Archive of Australia and the Australian Centre for the Moving Image (ACMI).

## Appendix 1

### Supplemental Textbooks & Materials

(Not required to purchase; available in NYU SYDNEY Library)

- [NYU Libraries Cinema Studies Guide](#)
- 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.
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- [Screening the Past](#)
- [Senses of Cinema](#)
- [Australian Screen](#)

### **NYULibraries**

Articles and Databases: Search under Cinema Studies for databases and the following journals:

#### **Databases**

- APA-FT: Australian public affairs - full text (via Jstor),
- Arts and Humanities Citation Index
- Communication and Mass Media Complete
- Informit
- Jstor
- MLA
- Project Muse
- ProQuest

#### **Journals**

- Australian Humanities Review
- Australian Screen Education
- Continuum: Journal of Media & Cultural Studies
- Meanjin
- Metro: Media and Education Magazine
- Screen Sound Journal
- Southerly: The Magazine of the Australian English Association
- Studies in Australasian Cinema