MA99 EDUCATION

One Night the Moon: Text Pack

NSW ENGLISH STANDARD AND ENGLISH ADVANCED 11-12 SYLLABUSES 2024 FOR HSC 2027 AND LATER

Read this page before anything else. This pack contains no image of One Night the Moon. Not a still, not a frame, not a poster, not a photograph of anyone who made it. Every diagram in these three documents was drawn from scratch out of this pack's own sentences, and none of them depicts anything in the film.

It prints no lyric and no line of dialogue. This is a musical, and almost everything said in it is sung. The songs are in copyright and belong to the people who wrote them, so this pack names songs by their titles, which are identifiers rather than text, and describes what a song does in its own words. Where a critic quoted below has quoted a lyric, the quotation has been cut short of it.

It never cites a timecode. Four reliable sources give four different running times for this film, from fifty four minutes to fifty seven. Section 2 sets out what you write instead: a song title or one of this pack's twelve movement names, and the moment described in a clause. That is better evidence than a timecode ever was, because only somebody who has watched the moment can describe it.

The restriction is on this pack, not on you. You have watched the film, and you may write about anything in it, including any line you remember accurately. Section 11 gives you anchors to build your own bank from your own viewing.

A note before you watch. The film contains the death of a child and the death of a parent by suicide, and it represents racism directed at an Aboriginal man and his family. It may contain names, images or voices of Aboriginal and Torres Strait Islander people who have died. Section 3 says more, and section 3.2 is about reading a First Nations text with care.

1. How to use this pack

Five moves. The second is the one this film rewards more than any other text on the list.

Texts and human experiences is examined in Paper 1 Section II. The paper runs for one hour and thirty minutes plus ten minutes reading time and carries forty marks in two sections of twenty. Section II is one question requiring an extended response on your prescribed text, the question may include stimulus and/or unseen texts, and NESA states that it is common to English Standard and English Advanced.

The question will not name this film, its director or any character in it. It cannot, because the same question is answered by every candidate in the state on every prescribed text for this focus area: three poets, three works of prose fiction, a play, a work of nonfiction, and this film, which is the only film on the focus area's list. So the work of deciding what you will argue is done before you read the question, and this pack is built for that work.

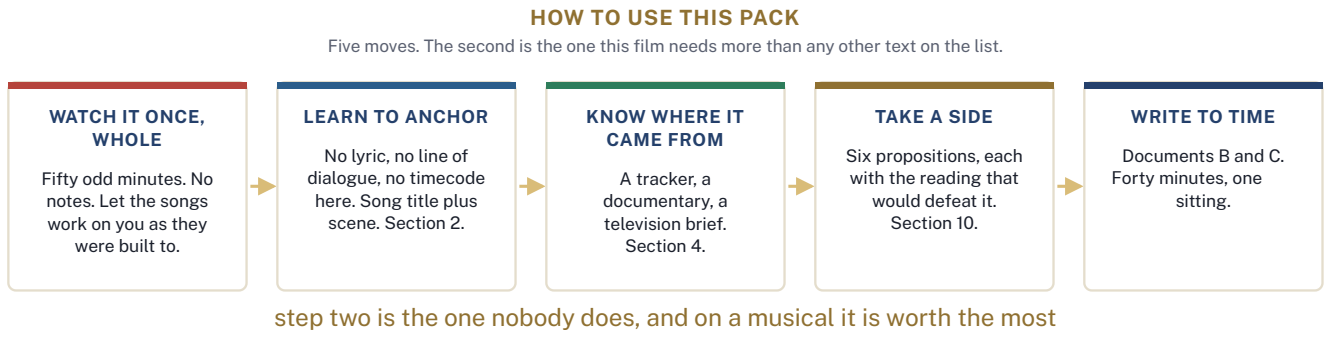


Figure 1 · How to use this pack. The second move is the one nobody makes.

One line test

Read your thesis aloud. Could a competent viewer who has also watched the film refuse it?

If not, you have written a topic and called it a thesis.

Racism in the outback is a topic. That the film makes a father's love for his daughter the very thing that stops him accepting the help that could find her, so that the worst act in the story comes out of its best feeling, is a thesis. Somebody could argue that the film simply condemns him, so the thesis can be defended.

One warning about the word musical. You are not writing a review of a musical, and you are not writing Film Studies. The focus area asks how a text represents human experience and how its form shapes that representation. On this film the form is unusual: a story told with very little speech, carried by songs that its director says are neither dialogue nor song. That is the gift. The form IS the representation, and almost nobody writes about it well.

2. The object, and why you will never cite a timecode

Three facts about the thing you have watched. Each of them changes what you may write down.

One Night the Moon was directed by Rachel Perkins and released in 2001. Its screenplay is by John Romeril and Rachel Perkins, and its music was composed by Paul Kelly, Kev Carmody and Mairead Hannan, with Hannan as musical director. It was produced by Aanya Whitehead, Paul Humfress and Kevin Lucas for MusicArtsDance Films, photographed by Kim Batterham and edited by Karen Johnson. The cast is Paul Kelly, Kaarin Fairfax, Memphis Kelly, Kelton Pell, Ruby Hunter, Chris Haywood and David Field. Every one of those credits is printed in the production's own media kit of November 2001, and most of them are repeated in Screen Australia's Screen Guide.

It was made for television, as the first completed film of a scheme the ABC ran with OzOpera and MusicArtsDance Films, and then released to Australian cinemas by Dendy Films on 8 November 2001, classified M. NESA prescribes it for English Standard and English Advanced in Texts and human experiences, and for English Studies in Narrative and human experiences, for the HSC from 2027 to 2030. The prescription names the film and the year and no edition, so any complete copy of the film is your text.

2.1 Four sources, four running times

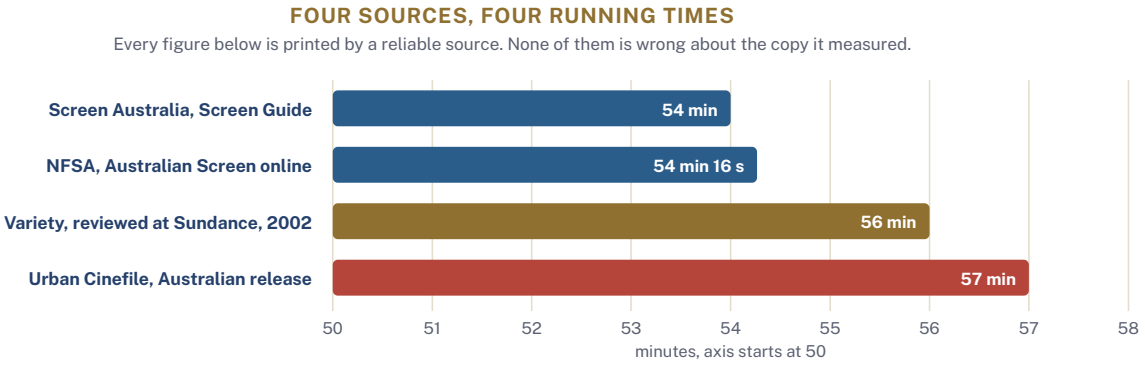


Figure 2 · Four sources, four running times. The axis starts at fifty minutes so that the gaps are visible.

Screen Australia gives fifty four minutes. The National Film and Sound Archive's Australian Screen site gives fifty four minutes and sixteen seconds. Variety's review, filed from the Sundance Film Festival in January 2002, gives fifty six. Urban Cinefile's listing for the Australian cinema release gives fifty seven, and so does the standard encyclopedia entry. Nobody says why. It could be a difference between a television master and a cinema print, a difference in frame rate between systems, or credits and cards at either end. This pack does not guess.

What it means for you is simple. A moment you write down as occurring at a minute and a second will sit somewhere else on another copy, and a streaming service adds its own material at each end on top of that. A marker holding a different copy cannot check your reference. So you never use one.

The referencing rule for this text

Name the song or the movement. A song title from the soundtrack, or one of the twelve movement names in section 6.

Then describe the moment inside it, in your own words, in a clause. In the gathering, as the father begins his half of This Land is Mine with the line of searchers behind him.

Never a minute and a second, and never a track number. The album's order is not the film's order, and a track number tells a marker nothing about the scene.

The test is whether a reader holding any copy of the film could put a finger on the place. In the middle of the film fails it. The anchor above passes it, and it proves you watched the moment rather than read about it.

2.2 How to cite it

In a reference list, cite the film by its director, its year and its production company: Perkins, R. (director) 2001, One Night the Moon, MusicArtsDance Films, Australia. In the body of a response, the title and the director's surname the first time, and the title alone after that. You do not need a distributor, a format or a running time, and given section 2.1 you are better without one.

On names inside the film, be careful. The published credits, in the media kit and in Variety's review, name the characters by role, not by name: the Father, the Mother, the Child, Albert the Tracker, the Tracker's wife, the Sergeant, and Allman. Critics and the National Film and Sound Archive call the parents Jim and Rose and the child Emily, and you may too. The tracker's surname is a different matter, and section 9 explains why you should not give him one.

2.3 What a search returns that is not your text

Two of these are close relatives, which is what makes them dangerous. A search on the title returns a stage version, a documentary, another tracker film, a soundtrack album, a body of study notes written for a different module, and the real history of the man who inspired it. Each is set out below so that you can rule it out or use it for what it is.

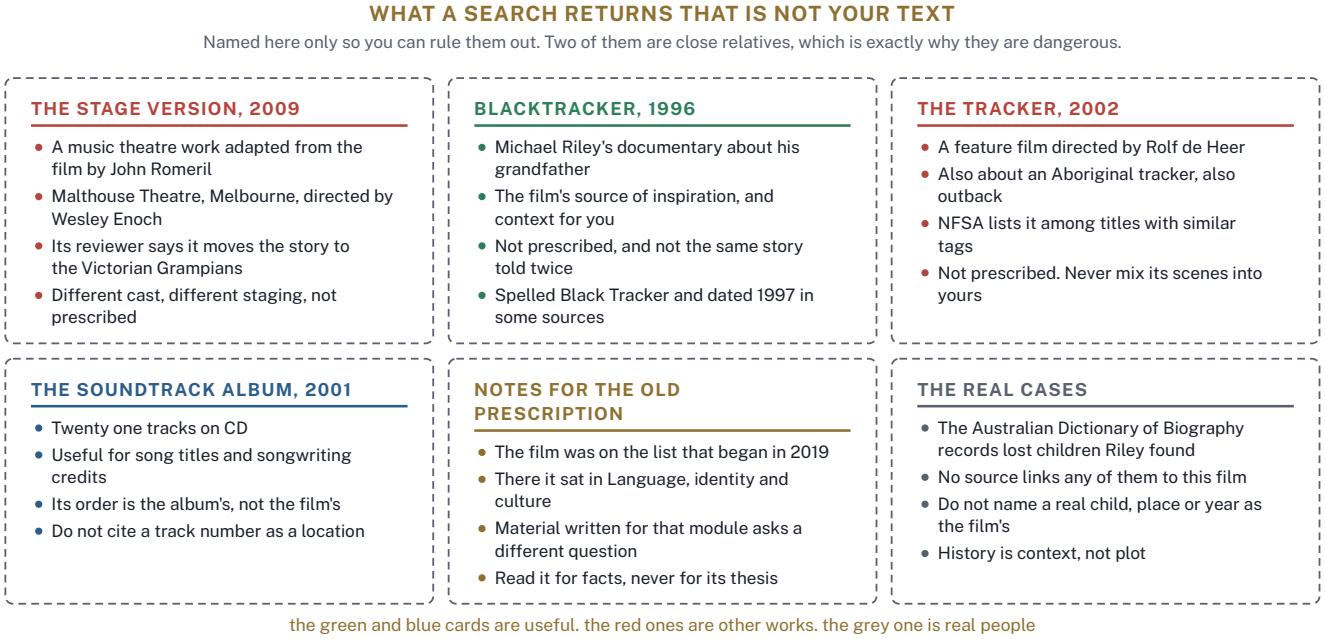


Figure 3 · What a search returns that is not your text. Named only so that you can rule them out.

WHAT A SEARCH RETURNS	WHAT IT ACTUALLY IS	WHAT TO DO WITH IT
One Night the Moon, the stage work, 2009	A music theatre adaptation by John Romeril, staged at the Malthouse Theatre in Melbourne and directed by Wesley Enoch. Alison Croggon's review records that it moves the story to the Victorian Grampians.	Rule it out. A scene from the stage version written into an essay on the film is an error a marker will see at once.

WHAT A SEARCH RETURNS	WHAT IT ACTUALLY IS	WHAT TO DO WITH IT
Blacktracker, 1996	A documentary by Michael Riley about his grandfather, the police tracker Alexander Riley. It is the film's acknowledged inspiration.	USE IT AS CONTEXT, NOT AS EVIDENCE. Section 4 tells its story. Some sources spell it Black Tracker and date it 1997, the year it was broadcast.
The Tracker, 2002	A feature film directed by Rolf de Heer. The National Film and Sound Archive lists it among titles with tags similar to this film's.	Rule it out entirely. It is a different film by a different director.
One Night the Moon: Original Soundtrack, 2001	A twenty one track album of the film's music.	Use it for song titles. Writing credits appear in this pack only where a source names them. Do not use its track order as the film's order.
Study notes written for the earlier prescription	The film was prescribed in the list that began in 2019, for English Standard's Language, identity and culture module and for English EAL/D.	Read them for facts, and then check the facts. Their theses answer a question about language and identity, not the one you will be asked.
The real lost children of Riley's career	The Australian Dictionary of Biography records Riley finding a lost six year old girl near Stuart Town in 1918, and in 1940 showing that a child whose remains were found near Bugaldie had died by accident.	Do not attach either case, or any real name, place or year, to the film. No source this pack read identifies the real case behind it.

3. What this pack will not print, and how to read this film with care

The strictest position in the suite, for two reasons rather than one.

3.1 No lyric, no dialogue, no image

The songs, the screenplay and the images belong to the people who made them, most of whom are living. So this pack quotes none of them. It names songs by title, it describes scenes in its own words, and every formal claim about a scene is attached to the critic or maker who made it, so that you can see where it came from and check it against your own viewing.

What this pack refuses, and what it does instead

Refused: any lyric, however short. Instead: the song's title, who wrote it, who sings it, and what it does in the scene, described.

Refused: any line of dialogue. Instead: a description of what an exchange does, deliberately loosened so that it cannot be mistaken for a transcription. There is very little dialogue in this film, so this costs less than you might think.

Refused: any image of the film. Instead: description you can check against your copy.

Refused: a timecode. Instead: twelve movement names and a described moment.

Each refusal leads to better teaching. A pack that printed lyrics would supply the four most famous lines in the film, and every paragraph would be built around them. Without them, the focus is what the examination actually asks for: an account of how the film makes meaning. On a musical that account is about what singing does that speech cannot, and it can be given completely in words.

3.2 Reading a First Nations text with care

This film was directed and co-written by Rachel Perkins, who is described by her AFTRS Council biography as a woman of the Arrernte and Kalkadoon nations, and by the Charlie Perkins Scholarship Trust as an Arrernte and Kalkadoon woman from Central Australia. It was co-composed by Kev Carmody, whom the production's media kit describes as growing up with an Irish father and a Murri mother. It was inspired by a documentary made by Michael Riley, a Wiradjuri and Kamilaroi

photographer and filmmaker who lived from 1960 to 2004, about his own grandfather. And Albert and his wife are played by Kelton Pell and Ruby Hunter. It was also made with a team most of whose members are not Aboriginal, and two critics quoted in section 12 argue that the collaboration is itself one of its subjects.

Five habits for writing about this film respectfully

Name a person's nation or community only as they, or a body speaking for them, have stated it, and say where you read it. This pack does that and no more. Where a source is silent, so is the pack.

Centre what the makers said. Section 4 and section 12 give you the director, the writers and the actors in their own words. Their stated intentions outrank any outside reading, including this pack's.

Do not interpret what the film does not explain. The film shows tracking as knowledge of country. It does not explain cultural knowledge, and you should not invent an explanation for it. The same goes for anything sung at the funeral.

Use current, respectful terms. Aboriginal, First Nations, Country where a source uses it. Avoid words the film puts in the mouths of characters in order to show their racism, unless you are analysing exactly that.

Remember that some of the people involved have died. The National Film and Sound Archive's page for this film carries a notice that it may contain names, images or voices of deceased Aboriginal and Torres Strait Islander people. Treat that notice as part of the text.

Where these habits come from. The NESA syllabus asks students studying texts by Aboriginal and Torres Strait Islander authors to consider the ethical responsibilities around Indigenous Cultural and Intellectual Property, usually shortened to ICIP. Two published sets of protocols explain what that means in practice. Creative Australia publishes Protocols for using First Nations Cultural and Intellectual Property in the Arts, and Screen Australia publishes Pathways and Protocols, a filmmaker's guide by Terri Janke to working with Indigenous people, culture and concepts. Pathways and Protocols was published in 2009, after this film was made, so do not claim the film followed it. Read either if you want to understand why a pack like this one is careful in the way it is.

3.3 A note on the content

A child dies in this film and her body is carried home, and her father later takes his own life, an event the film keeps off screen. Section 6 describes both because you cannot write about the film's structure without them, and does so plainly and without detail. If any of this is hard for you to sit with, say so to a teacher or someone you trust. Lifeline is available on 13 11 14 at any hour.

4. Where the film came from

A police tracker, his grandson's documentary, and a television brief that asked for the music first.

Context in a Paper 1 response earns its place only when it explains a choice in the film. Everything below is offered for that use. None of it is to be recited.

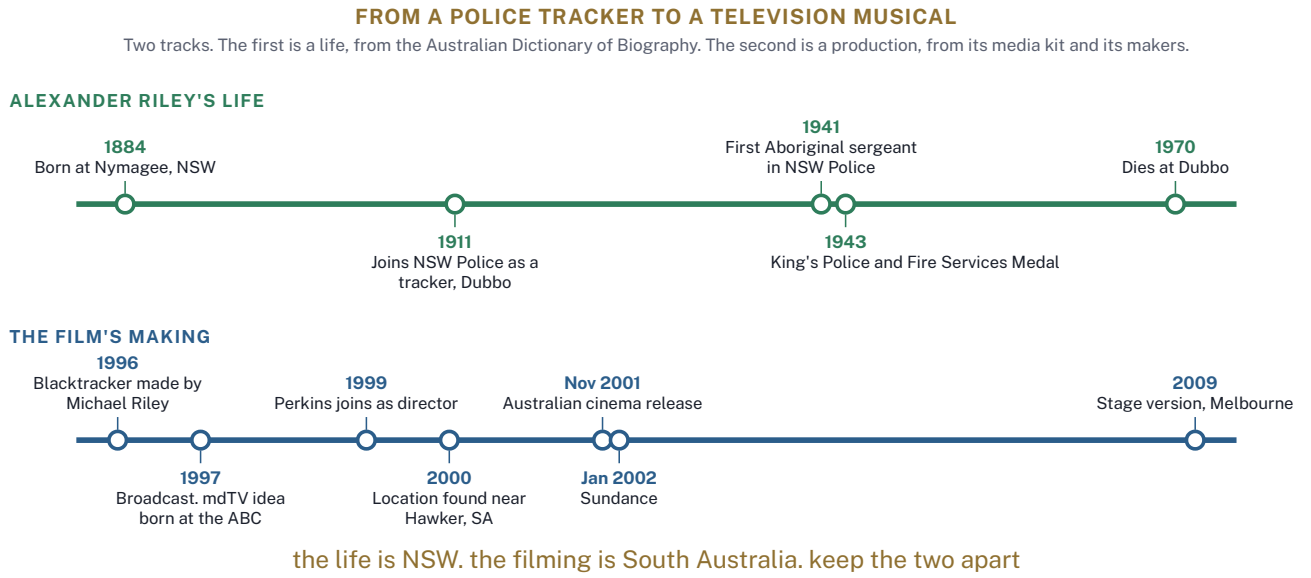


Figure 4 · From a police tracker to a television musical. Two tracks, two kinds of source.

4.1 Alexander Riley

Alexander Riley was born at Nymagee in New South Wales on 26 May 1884, according to Geoffrey Gray's entry in the Australian Dictionary of Biography. He joined the New South Wales Police Force as a tracker in 1911 and was based at Dubbo. Gray records cases across four decades: a cattle stealing ring, escaped prisoners, a six year old girl lost for twenty four hours near Stuart Town in 1918, the capture of a long sought fugitive in the early 1920s, a murderer arrested in 1939. Riley was promoted sergeant in 1941, the first Aboriginal person to hold that rank in the New South Wales Police Force, and received the King's Police and Fire Services Medal in 1943. He lived his working life on the Talbragar Aboriginal Reserve near Dubbo, and died at Dubbo in 1970.

What this gives you is not the film's plot. It gives you the standing of the man the film's tracker is modelled on: a respected professional whose skill was used by the state and could still be refused at a farm gate. That is the contradiction the film is built on.

4.2 Blacktracker

Riley's grandson, Michael Riley, made a documentary about him called Blacktracker. The Australian Dictionary of Biography dates it to 1996 and records that it was broadcast by the ABC in September 1997, and the Museums of History NSW programme lists it as a twenty eight minute film. Rachel Perkins was its executive producer, a fact recorded in the film's media kit and by its co-writer.

John Romeril told Kathryn Millard, in an interview published in Senses of Cinema in 2001, that the documentary contained among its stories one about a lost child. As he tells it, Riley arrived with a search party expecting to track, the father would not have an Aboriginal man on the property, and the search went ahead without him in a way Riley knew would destroy the tracks. The child was not found. Years later, with the farmer gone from the district, Riley went onto the place to follow his theory of where the child had gone, and found the remains in about seven hours. Romeril calls it "a case of knowledge offered and knowledge refused".

Treat that account carefully. It is a writer recalling a documentary, and the other accounts do not agree with it or with each other. Variety's review and the National Film and Sound Archive's synopsis say the events took place in 1932; Alison Croggon's review of the stage version says a little boy was lost near Dubbo in 1932; The Age's Carolyn Webb, in 2002, says the story was first written about a missing boy. None of them names the child, the family or the property, and the Australian Dictionary of Biography records no such case. So when the media kit's synopsis opens on a girl lost in 1932, take 1932 as the film's setting, not as a date you can attach to a real event.

4.3 A television brief that asked for the music first

The film began with a competition. According to the media kit, the ABC's Arts and Entertainment department, then headed by Paul Grabowsky, joined OzOpera and MusicArtsDance Films in 1997 to commission new music dramas for the screen, under the name mdTV, for music drama television. They advertised for creative teams, received two hundred and seventy

submissions, developed ten and chose four. One Night the Moon was the first to be produced.

The producer Aanya Whitehead told the media kit that the music had to be developed along the lines of the script in order to drive the story. Romeril told Millard that the brief required a narrative driven by music, so that music and song were always the engine. **That is the single most useful contextual fact about the film's form.** The songs were not added to a drama. In large part they came first, and the drama was shaped around them.

4.4 The team, and who joined when

The composer Mairead Hannan saw Blacktracker, answered the advertisement, and assembled the team: Paul Kelly, Kev Carmody, John Romeril and, as the APRA AMCOS listing of the 2002 Screen Music Awards adds, Deidre Hannan and Alice Garner, who are credited as composers of the soundtrack album with the others. The media kit says Kelly and Carmody were each given a character to develop, Kelly and Hannan wrote the mother's part together, and Hannan wrote most of the rest. Romeril told Millard that the team's first choice of director was Michael Riley himself, because it was his family's story, and that illness kept him from taking it on.

Perkins joined as director in early 1999, when a draft script already existed. She told Millard that after three or four drafts with the team she took over the writing to produce the shooting draft, and that it changed a great deal. Two further collaborators of hers, the writer Louis Nowra and the producer Ned Lander, had pressed for the mother's point of view. The casting of Paul Kelly as the father was also hers, the media kit says, which brought Kelly's then wife Kaarin Fairfax into the role of the mother and their daughter Memphis into the role of the child.

4.5 Rachel Perkins

Before this film Perkins had worked at the Central Australian Aboriginal Media Association, at SBS and at the ABC, and had founded Blackfella Films, according to the National Film and Sound Archive biography published in The Encyclopedia of Women and Leadership in Twentieth-Century Australia. Her first feature, Radiance, was released in 1998. Her documentary work included a film about Kev Carmody and one about her father Charles Perkins and the Freedom Ride, the media kit notes. She later directed the musical film Bran Nue Dae.

The fact to use is not her biography. It is that an Aboriginal director came late to a project that had been conceived as the tracker's story, and chose to turn it toward the white mother. Section 10 makes that choice the centre of one of the six propositions, because it can be argued in both directions.

4.6 Three versions of the story

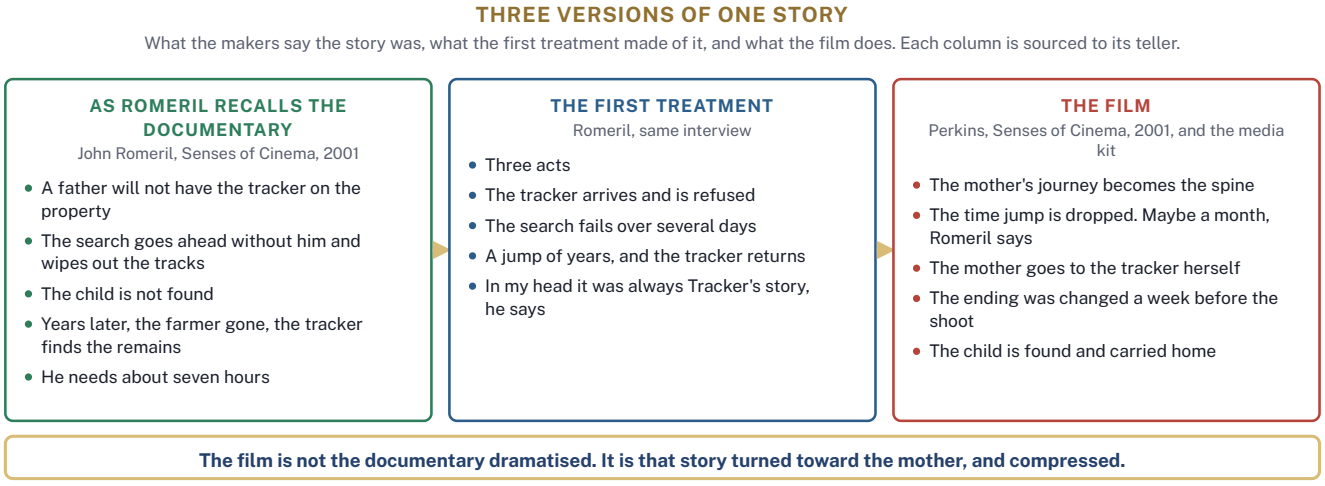


Figure 5 · Three versions of one story. Each column is sourced to the person who told it.

Romeril's treatment ran in three acts across years. The tracker arrives and is refused; the search fails over the following days; and some years later the tracker returns and finds the remains. He wanted close ups of the world as the tracker sees it, and he says plainly that in his head it was always Tracker's story.

Perkins changed three things, by her own account. She told Millard that the film became the mother's journey, that much of the historical information and dialogue was stripped out, and that the ending changed. In the earlier ending the parents leave and the mother later returns to fetch the tracker. Perkins felt that the film then had no climax, and doubted that an audience

would believe a tracker could follow a trail a year old. A week before the shoot, on location, she persuaded the team to change it, and summed up her case to them in a sentence: “you can’t have a song without a chorus”. Romeril told Millard that it was at her urging that the time jump was dropped, leaving, as he estimates, about a month of story.

So the film is not the documentary dramatised. It is that story turned toward the mother and compressed, with the tracker’s long wait cut down to a few weeks. Hannan’s own summary, in the media kit, is that the deeper the team went into a story about the loss of a child, the clearer it became that “it is more the mother’s story”.

4.7 Release, festivals and prizes

The film opened in Australian cinemas on 8 November 2001, distributed by Dendy Films and screened, Urban Cinefile records, with a sixteen minute short film called Gate. Variety reviewed it at the Sundance Film Festival on 12 January 2002 and noted that it would also play the Forum of the Berlin Film Festival. Screen Australia’s Screen Guide lists screenings at festivals including Sundance, Berlin and Toronto in 2002, and Rotterdam and Clermont-Ferrand in 2003.

Screen Australia records these awards among others: at the Australian Film Institute Awards of 2001, best cinematography in a non feature film for Kim Batterham, and the open craft award in a non feature film for the score by Hannan, Carmody and Kelly; from the Film Critics Circle of Australia, best music score and a special award to Perkins for unique achievement in the combination of sound, image and music; an AWGIE for the script; and best musical at the New York International Independent Film and Video Festival. The soundtrack album won best soundtrack album at the APRA and AGSC Screen Music Awards of 2002, according to the APRA AMCOS listing of the Screen Music Awards of 2002.

Notice what the prizes are for. Cinematography, score, the combination of sound, image and music, and the script. Not acting, and not direction in the ordinary sense. The critics’ own vocabulary for what the film did well is a list of techniques, and you can borrow it.

4.8 The moment it was made, and the tradition it answers

Critics at the time read the film against the politics of reconciliation. David Rooney, reviewing it for Variety, wrote that the theme of reconciliation was implicit in it. Richard Kuipers, at Urban Cinefile, tied its message to the wait for a national apology. Fiona Probyn and Catherine Simpson, in Senses of Cinema, read it as part of the process of reconciliation going on outside public policy debate. And Paul Kelly told the media kit that a story about knowledge offered and refused has “great resonance for the history of both blacks and whites in this country”.

Use that reading, and attribute it. These are critics and makers placing the film in 2001. They are not facts about the film you can state in your own voice.

The older tradition is the lost child. Perkins told Millard that the lost child “has been an important image in Australian film and literature”, and that she read on the subject and looked again at Picnic at Hanging Rock while preparing. Probyn and Simpson, and later Ruth Richards in Peephole Journal, place the film in that tradition, and both argue that it changes it. Section 10 turns that into a proposition.

5. The focus area, and what it asks of this film

Paraphrased in this pack's words. One short quotation, attributed.

The focus area asks you to deepen your understanding of how texts represent human experiences, both individual and collective, and the emotions and qualities that go with them. It asks how texts give insight into lived experience of many kinds; how they represent identity, culture, acceptance and growth; how they invite a reader to see the world differently and to question assumptions. It names two tensions in particular. The English Standard syllabus describes the first as “the tension between agency and conformity in our human experience”, and the second as the paradoxes of motivation and behaviour. And it asks you to reflect on how texts challenge your own assumptions about what human experience is. The focus area description is the same in English Standard and English Advanced, and so is the examination question.

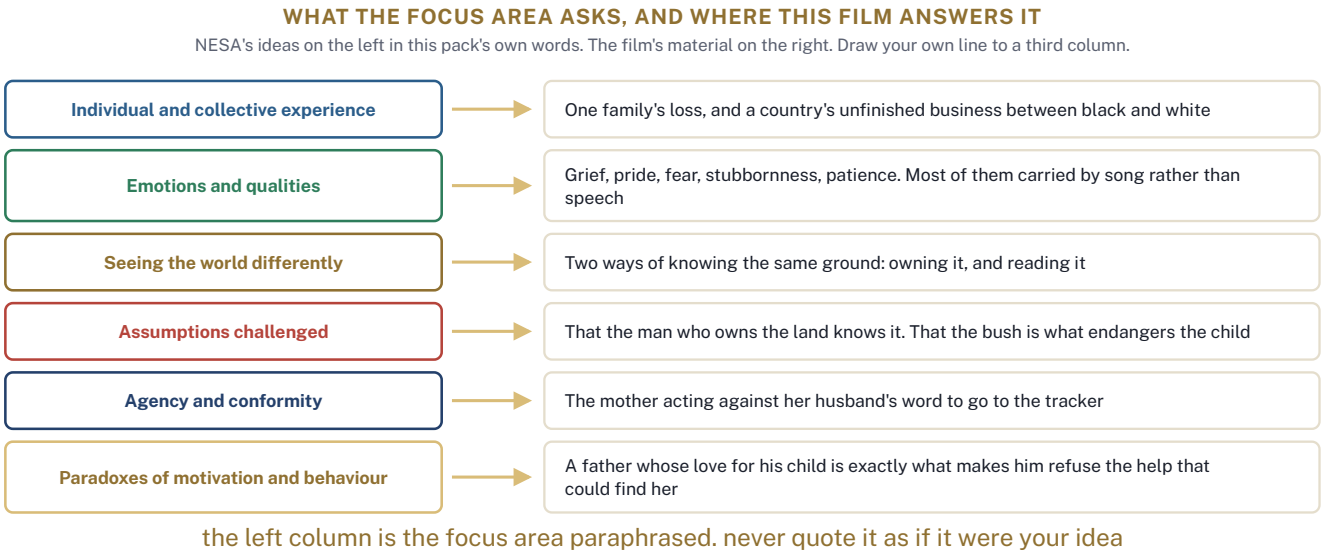


Figure 6 · What the focus area asks, and where this film answers it. The left column is NESA's idea in this pack's words.

Two of those six rows are where this film is strongest, and they are the two most students neglect. Paradoxes of motivation and behaviour is the father: the film makes his love and his refusal the same act. Agency and conformity is the mother: she does the one thing her household and her husband have ruled out. A response that can hold both of those against each other has an argument most responses on this film never reach, because most responses stop at racism and loss.

The trap in this focus area on this film

The film is about racism, and the focus area is not. It is about human experience. A response that argues only that the father is racist and racism is wrong has written a true sentence about a topic and has not answered a Texts and human experiences question.

The fix is to name the experience the racism produces or prevents. Grief that cannot be shared. A knowledge of the land that is offered and turned away. A mother's choice. A man watching the evidence he could read being trampled. Each of those is a human experience, and each is represented by a particular technique you can name.

6. The shape of the film: twelve movements

Your citation vocabulary. Learn these and you will never need a timecode.

The events below are sourced, and each row names its sources. The division into twelve units and the names themselves are this pack's, made so that you and a marker can find the same moment in any copy. Use the names in your own planning. In a response, describe the moment as well, because a marker who has not read this pack will recognise the description rather than the label.

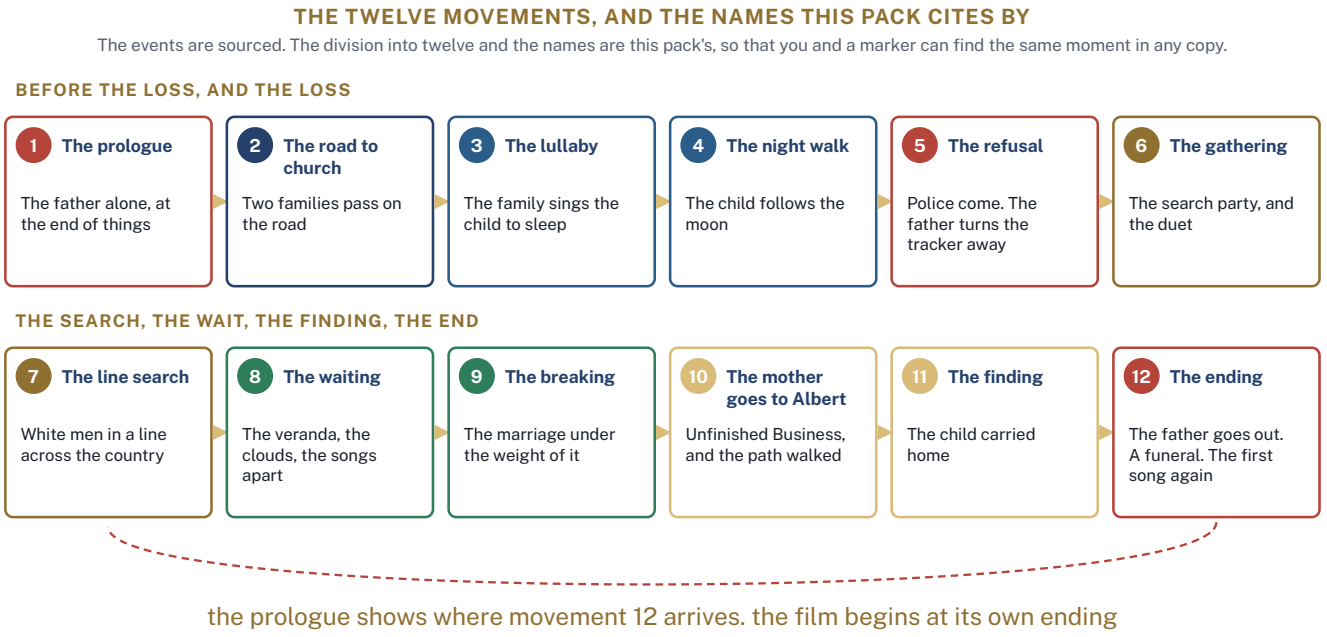


Figure 7 · The twelve movements. The prologue shows where the story ends before it begins.

MOVEMENT	WHAT HAPPENS, AS SOURCES DESCRIBE IT	SOURCES
1. The prologue	The film opens on the father. As he begins to sing I Don't Know Anything Anymore, he gets up from a kitchen table, takes his gun, moves through the house and goes out into the landscape. The scene fades to black and the story begins again from earlier.	Diana Sandars, Refractory, 2004. Roger Stitson, Sydney Morning Herald, 2013, calls it a flash forward. Urban Cinefile names the song.
2. The road to church	The family, in their best clothes, drive by horse and cart to church. On the road they pass Albert, his wife and their daughter, who are on foot and stand aside. Albert's daughter waves toward the child, and the mother draws her daughter's attention away. A sermon is heard over the end of the scene before the church is seen.	Stitson; Probyn and Simpson, Senses of Cinema, 2002.
3. The lullaby	The camera moves from outside the homestead in through a window. A child's voice begins the title song, the mother and daughter are on the bed, and the father comes out of the dark hallway and joins in. Stars and crescent moons decorate the bedroom walls.	National Film and Sound Archive, clip notes; Ruth Richards, Peephole Journal, 2017.
4. The night walk	The child climbs out of her window and follows the full moon across the country, filmed with slow motion and with women's voices on the soundtrack. The film cuts to the mother waking and finding the bed empty.	Stitson; Richards; the media kit.
5. The refusal	The parents search through the night. In the morning the father goes to the police, and the sergeant proposes Allman and their best man, the tracker Albert. The father refuses to have him on the property, and one of the police objects that the land is Albert's own country and that he knows it.	The media kit; Screen Australia; Probyn and Simpson.
6. The gathering	Men gather to search. The father wants the tracker off his property and begins the duet This Land is Mine; Albert joins the song but not the search. The two men are cut in parallel, and the song ends with them in harmony.	NFSA clip notes; Georgina Wills, Senses of Cinema, 2014; Sandars; Probyn and Simpson.
7. The line search	The searchers walk in a line across the plains and stamp out every trace while Albert watches. The camera moves fast around the father as he sets off in a straight line toward the hills. Variety reports that Albert, unable to make anyone listen, quits the force.	The media kit; Screen Australia; Probyn and Simpson; Stitson; Variety.
8. The waiting	The mother waits on the veranda in a shawl in a rocking chair. Time lapse shows clouds massing over the ridges. In What Do You Know she sings a question to Albert and he answers from somewhere else. The child's musical theme returns over the mother's memories and over Albert alone at night.	Probyn and Simpson; Richards; Perkins to Millard on the time lapse.

MOVEMENT	WHAT HAPPENS, AS SOURCES DESCRIBE IT	SOURCES
9. The breaking	The father withdraws and searches alone. He reaches out once to his weeping wife, and the marriage gives way. His breakdown scene was directed by the cinematographer while Perkins was away.	Richards; Variety; Perkins to Millard.
10. The mother goes to Albert	About a month on, without her husband's knowledge, the mother goes to Albert. From the porch she begins to sing, moves toward him as he chops wood, and their voices join in Unfinished Business as they set out along the path they believe the child took.	NFSA clip notes; Probyn and Simpson; Romeril to Millard on the month.
11. The finding	Albert tracks the child to the place where she died, brings her home, and places her body in her father's arms.	Probyn and Simpson.
12. The ending	The father is last seen walking out of the front door with a rifle, which is where the prologue began, and his death is understood as suicide. Albert's wife, played by Ruby Hunter, sings at the child's funeral, and one critic notes that Albert's own daughter is absent from it. The opening song returns at the close.	Probyn and Simpson; Sandars; Urban Cinefile.

The proportion nobody tells you

The film shows its ending first. The prologue is the father going out with his gun, and movement 12 returns to the same moment. So a first viewer watches the whole story knowing that something has already gone wrong in that house, and a second viewer watches it knowing what.

That is a structural fact you can build a paragraph on. It changes the genre. A lost child story is usually suspense: will she be found? This one is tragedy: we watch a man make the choice that we have already seen destroy him.

What this table does not know. The order inside movements 8 and 9 is not established by any source this pack read, and neither is the order of the father's going out and the funeral in movement 12. Record them yourself on your second viewing. And four songs on the soundtrack, Night Shadows, Little Bones, Oh Breathe on Me and Moonstruck, are not placed in the film by any source this pack read. Section 8.6 asks you to place them.

7. What the camera, the light and the cutting do

Every claim here is sourced to the director or to a named critic. None of it is a shot length.

HOW THE FILM IS MADE, IN FOUR CARDS

Every line is sourced to the director, the cinematographer's collaborator, or a named critic. Section 7 gives the source for each.

LIGHT AND COLOUR

- Bleach bypass in processing: colour drained, pink especially, blacks deepened
- Much of the night shot day for night, so the landscape stays visible
- Muted colour, in one reviewer's words
- Time lapse skies after the child is lost

LANDSCAPE AND CAMERA

- Mostly outdoors: seventy per cent in the media kit, ninety in the director's memory
- Places chosen in two weeks of scouting before the shoot
- High angle shooting left out as an imposed style
- A steadier camera on Albert, a restless one on the father, in one critic's reading

EDITING AND TIME

- A prologue that shows the end before the beginning
- Parallel cutting in the duet between the two men
- Slow motion in the night walk, which one critic thinks is overused
- About a month of story time, by the writer's estimate

DESIGN AND OBJECTS

- A sparse, arid house, chosen for how insane it was to live there, the director says
- The child's room homemade: bed, blankets, toys
- An old miner's chair the director bought
- A flimsy front gate one critic reads as futility

none of these is a shot length or a timecode. describe the moment, name the technique, say what it does

Figure 8 · How the film is made, in four cards. Each line is sourced in the subsections below.

7.1 Light and colour

The film's look was made in the laboratory. Perkins told Millard that it was Kim Batterham's suggestion to use bleach bypass, a processing method that leaves silver in the film, and that she liked what it did: "It takes out the colour, especially pink." Sunsets become less beautiful, she said, the blacks get much deeper, and the image gains contrast. Probyn and Simpson say the effect gives the landscape "a rugged and brooding presence", and Variety's David Rooney describes Batterham's "lensing in muted colors". Perkins also said that a great deal of the night material was shot day for night, filmed in daylight and darkened afterwards, because they wanted the landscape visible at night and did not have the light.

What it lets you argue. A night lit as day is a night in which the land can always be seen. The father has light enough to see everything, and still cannot find his child. Probyn and Simpson put the point exactly when they write that "there is a difference between seeing and reading the land".

7.2 Landscape as the frame

Perkins told Millard that the film was about ninety per cent shot in the landscape (the media kit, written nearer the shoot, says seventy per cent of the shooting was outdoors), and that she and Batterham spent two weeks in the Flinders Ranges choosing particular trees and pieces of ground before putting actors into them. She called landscape the film's backdrop and refused to treat it as cutaways. She also said that they shot from many angles and then left high angle shots out, because the style seemed imposed and took away from the drama. Romaine Moreton, writing for the National Film and Sound Archive, says that Perkins and Batterham made the landscape the central feature of the film, framing the human drama.

What it lets you argue. The landscape is not scenery here but a character with a point of view, and Moreton's curator's notes connect it directly to the tracker: in becoming the central character, she writes, the land becomes synonymous with Albert's position and perspective. That is a claim about form serving a human experience, and you can attribute it.

7.3 The cut: a prologue that is an ending

Sandars describes the opening: a close up of the father as he begins to sing, his slow movement through the house with his gun, and his disappearance into the landscape, before a fade to black and a return to an earlier time. Stitson calls it a flash forward that indicates through song, sound effects, camera and editing "the emotional carnage to come". In the duet, Wills writes in Senses of Cinema that Perkins uses parallel editing, intercutting the two men so that the editing elucidates their difference rather than unifying them.

What it lets you argue. Two cuts carry the argument of the whole film. The first puts the end at the beginning, so that a viewer judges every choice the father makes in its light. The second keeps the two men in separate shots while they sing the same tune, so that harmony and separation happen at once.

7.4 Movement, slow motion, and the claim you must not make

Wills observes that Albert is filmed in steady frames, often in close up and alone with the land, while the father is constantly in motion beside the search party, so that "The camera itself is unsettled". Probyn and Simpson note that as the search begins the camera moves swiftly around the father as he walks off in a straight line toward the hills. The night walk is filmed in slow motion, Stitson writes, and Rooney thinks the film shows "a slight over-reliance on slow motion".

The long take trap

Do not write that a shot is long, or that the film uses long takes, unless you have timed it yourself and say so. No source this pack read gives a shot length.

Write what you can see instead. The camera circles him. It holds on Albert. The child runs slower than a child runs. Those are descriptions a marker can check, and they carry the same argument.

7.5 The house and the gate

Perkins told Millard that the house was chosen for its arid, sparse feeling, which made it seem insane that anyone had gone to live there, and that the child's bedroom was made to look homemade: bed, blankets and most of the toys. Inside that bare house, she said, the mother is trying to make things beautiful, especially for her only child. Stitson picks out the family's

front gate, flimsy and rusting and attached to a few lines of wire, as “a visual motif for sheer futility”: a desire to parcel the land into straight lines and keep the unknown out.

What it lets you argue. The design is the father’s idea of the land made visible. A fence that keeps nothing out, a house that should not be there, and a child’s room made with love inside it. You do not need a quotation to write about any of those. You need to have looked.

8. What you hear: a musical with almost no talk

The single most important formal fact about the film, and the one most responses mention and never use.

8.1 Songs as thought

Perkins told Millard that she did not want songs in which characters sang to each other or passed on information: “We wanted them to be inner thoughts. Not expositional.” Asked what the songs are, she said: “They’re not dialogue and they’re not song but somewhere in between.” Kaarin Fairfax told the media kit that because there is so little outward dialogue an actor has to create inner dialogue, and that the challenge is to sing as you speak. Perkins also told Millard that much of the script’s dialogue was cut so that the music would have room.

She chose the music clip, not the old Hollywood musical, as her model, she said, because she grew up on music clips and because the film musical is not a contemporary form. And she made the opening a song on purpose: if the first thing a viewer sees is someone singing, the viewer decides at once to go with it, and is not surprised later.

What it lets you argue. In this film the inside of a person is heard rather than seen. Grief, fear and pride are sung, which makes private feeling public without making it conversation. That is a claim about how a text represents emotion, and it is the focus area’s own language.

8.2 Three composers, three idioms

Variety describes the three as a veteran rock songwriter in Kelly, a country and western artist in Carmody, and in Hannan a musician whose background is Celtic and Greek music. Romeril told Millard that Kelly tends to write character while Carmody’s songs are more often an abstract eye, more spiritual and metaphysical, and that Hannan wanted the instrumental sections. Hannan’s work with the Xylouris Ensemble, he said, mixed Celtic music with Cretan folk styles. Probyn and Simpson hear “Celtic/Cretan sounds” in minor keys around the father’s disordered imaginings, and a didgeridoo at the end of This Land is Mine. Johnny Milner, in notes for the National Film and Sound Archive, reads the instruments as signifiers: didgeridoo for Aboriginal tradition, violin for the colonists.

Use that last reading with care. It is one archivist’s interpretation of the instrumentation and it is a useful starting point. Rooney’s Variety review makes the opposite emphasis: because the story is told from the white couple’s side, he writes, the film uses Aboriginal instruments only in very subtle ways and stays largely within a country and folk ballad tradition. Put the two side by side and you have a paragraph.

8.3 The duet

This Land is Mine was written by Paul Kelly and Kev Carmody and is sung in the film by Kelly and Kelton Pell. Romeril told Millard it was always going to be a duet: a white man and a black man having a discussion in a song. Each man sings a different idea of the land. The father’s half, Stitson writes, is about tenure and ownership: documents, acreage, borders, and his struggle to pay a mortgage to the bank. Albert’s half conveys a holistic connection to the environment, to his ancestors and to custodianship. Pell told the media kit that “The tracker is part of the land”, and that he himself belongs to the South-West of Western Australia.

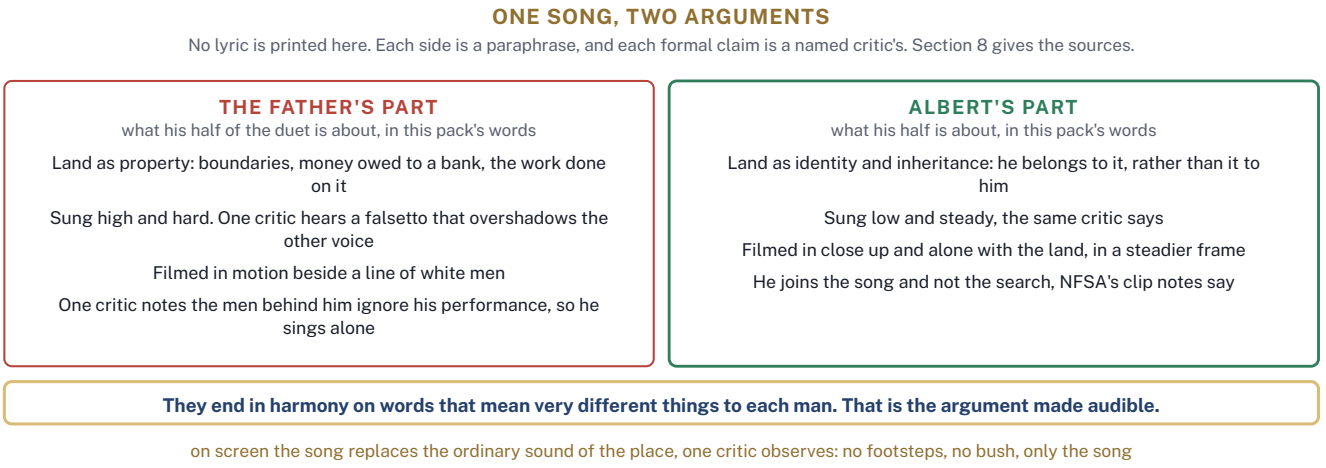


Figure 9 · One song, two arguments. Paraphrase only. The formal claims belong to the named critics.

The form of the duet is where the argument sits. Wills hears the father singing higher, with a falsetto that overshadows Albert's low, calm tone, and argues that the harmony at the end does not resolve their differences. Probyn and Simpson make the same point from the words: the two men end singing the same lines in harmony, and those lines hold very different meanings for each of them. Sandars notices that the father performs to the camera while the searchers behind him pay him no attention, and that the song takes the place of every ordinary sound of the place, footsteps, bush and breath, so that he sings alone even in company.

What it lets you argue. The duet is the film's argument compressed into one song. A duet in a musical usually joins two people; Wills, following the film scholar Diana Sandars, argues that this one keeps them apart. Two men sing one tune and cannot share it.

8.4 The returning theme

Richards traces one musical theme through the film. It is heard as the child disappears, then again over the mother's memories of playing with her and teaching her to knead dough, and again as Albert sits alone at night. It is associated with the father only once and briefly, she writes, when he reaches out to his weeping wife, and that is the last time he tries to comfort her. Her conclusion is that the more the motif recurs, the more it is tinged with sadness.

What it lets you argue. The music remembers the child for the people who loved her, and it gives that memory to Albert as well as to the mother. That is the film saying through its score who grieves for her and who is connected to her. Check Richards' account in your own viewing, then use it.

8.5 Who sang, and why it matters

Perkins told Andrew L. Urban, for Urban Cinefile, that much of the music was recorded beforehand and played back on set so that the actors could hear it, and that it was re-recorded afterwards with the actors singing rather than professional singers. It was a long argument, she said, and she felt that with professional singers the bar would be set too high. Pell first became involved by recording tracks with Kelly, he told the media kit, and found that although their characters are against each other in the film they were very close in the studio.

What it lets you argue. The voices you hear are the actors' own. A mother who sings her grief in an actor's voice rather than a trained singer's is closer to speech, which is the challenge Fairfax described: to sing as you speak.

8.6 The song map

THE SONG MAP

Titles from the NFSA album listing; a writer only where a source names one. The third column says where a source places the song, or tells you to find it.

SONG TITLE	WRITER, IF VERIFIED	WHERE IT SITS, AND WHO SAYS SO
I Don't Know Anything Anymore	Not verified here	Opens the film over the father, and returns at the end. Sandars, Urban
One Night the Moon	Not verified here	The lullaby in the child's room. The father joins in. NFSA
This Land is Mine	Paul Kelly, Kev Carmody	The duet as the search party gathers. NFSA, Probyn and Simpson
What Do You Know	Not verified here	The mother and Albert, singing from different places. Richards
Black and White	Not verified here	Placed in the search by Probyn and Simpson. Confirm the moment in your copy
Unfinished Business	Not verified here	The mother on the porch, then walking with Albert. NFSA
Night Shadows	Not verified here	Not placed by any source this pack read. Find it
Little Bones	Not verified here	Sung by Kaarin Fairfax on the album. Find it
Oh Breathe on Me	Not verified here	Sung by Ruby Hunter on the album. Find it
Moonstruck	Not verified here	The album's last track. Find where it sits in the film

six songs are placed by sources, one only roughly. four are yours to place. a placed song is an anchor

Figure 10 · The song map. Ten of the soundtrack's twenty one titles, with a writer only where a source names one and, where a source places them, their place in the film.

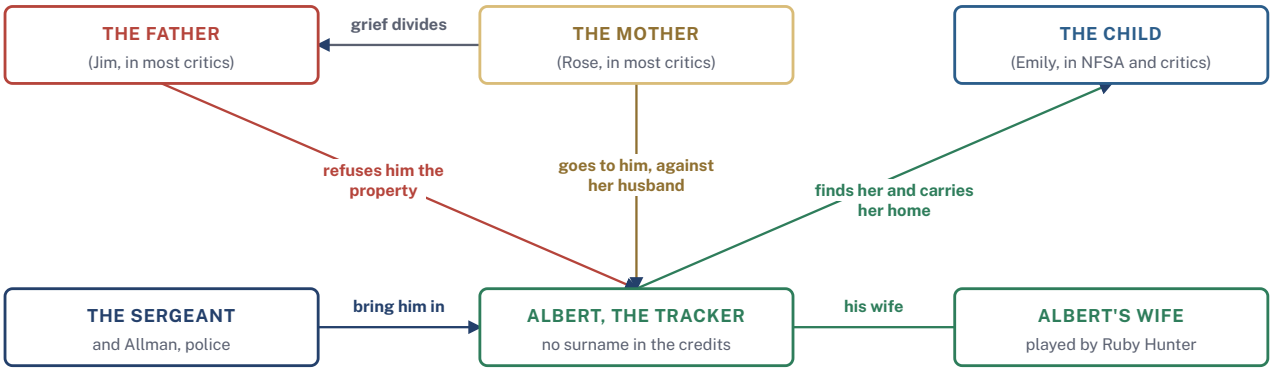
Six songs are placed by sources, one of them only roughly, and four are yours to place. Watch with this figure beside you and write the movement and the moment against each of the last four, and confirm where Black and White falls. A song you have placed yourself is an anchor no study guide can give you.

9. The people, and the names you must not invent

The published credits name roles. Critics name people. Even the national archive disagrees with itself about the tracker's surname.

WHO THE FILM IS ABOUT, AND WHAT EACH ONE DOES

The published credits name roles, not people. Names used by critics are given in brackets, and section 9 says why that matters.



Albert's own daughter waves at Emily on the road. One critic notes she is absent from the funeral

Figure 11 · Who the film is about, and what each one does. Names in brackets are critics' and archivists', not the credits'.

The father (Jim). Played by Paul Kelly, in his first dramatic screen role according to the media kit. A recent settler, the media kit's synopsis says, who refuses the tracker and leads the line search himself. The producer Kevin Lucas told the media kit that although the father is a racist who will not let the tracker onto his land, "you are still full of sympathy for him because he has lost his child". Sandars argues that Kelly's public persona, as a musician known for supporting Indigenous rights and working with Indigenous artists, sits against the character, and that this creates an ironic distance from which the film's ideas can be examined.

The mother (Rose). Played by Kaarin Fairfax. Hannan put her role in one sentence in the media kit: "The father is the ignorant, and she is the one who finally saves the day." Probyn and Simpson note that in the opening scenes she draws her daughter away from friendship with the tracker's daughter, so that the same woman who later crosses the line between the two families first enforces it.

The child (Emily). Played by Memphis Kelly, in her first film. She is named Emily by the National Film and Sound Archive and by critics. She sings, she follows the moon, and the film keeps her disappearance free of menace, Richards argues, so that the tragedy lies in what follows.

Albert, the tracker. Played by Kelton Pell. The media kit calls him the local police force's very best man. Pell told it that his goal as an actor is "to be a messenger". **His surname is not in the published credits, and the sources disagree about it.** The National Film and Sound Archive's curator calls him Albert Riley, after the real tracker, while a second set of notes on the same archive's site and The Age's Carolyn Webb in 2002 call him Albert Yang. The media kit and Variety credit him simply as Albert. Call him Albert and do not give him a surname.

Albert's wife. Played by Ruby Hunter, a folk, jazz and blues singer making her first appearance as an actor, the media kit says. She sings at the child's funeral. Do not interpret what is sung there beyond what the film shows.

The sergeant and Allman. Played by Chris Haywood and David Field. Urban, writing in Urban Cinefile, notes that these two characters show tolerance and friendship, which balances the father's racism and stops the film becoming a sermon. That is a useful reminder that the film's white characters are not one character.

10. The ideas, argued

Six propositions you can defend, each with the reading that would defeat it and an answer.

Read each in three parts. The bold claim is something a competent viewer could refuse. The objection is the best case against it, usually from a named critic or maker. The answer is how you keep the claim alive. A Paper 1 response that does all three in one of its paragraphs is doing what the top of the mark range describes.

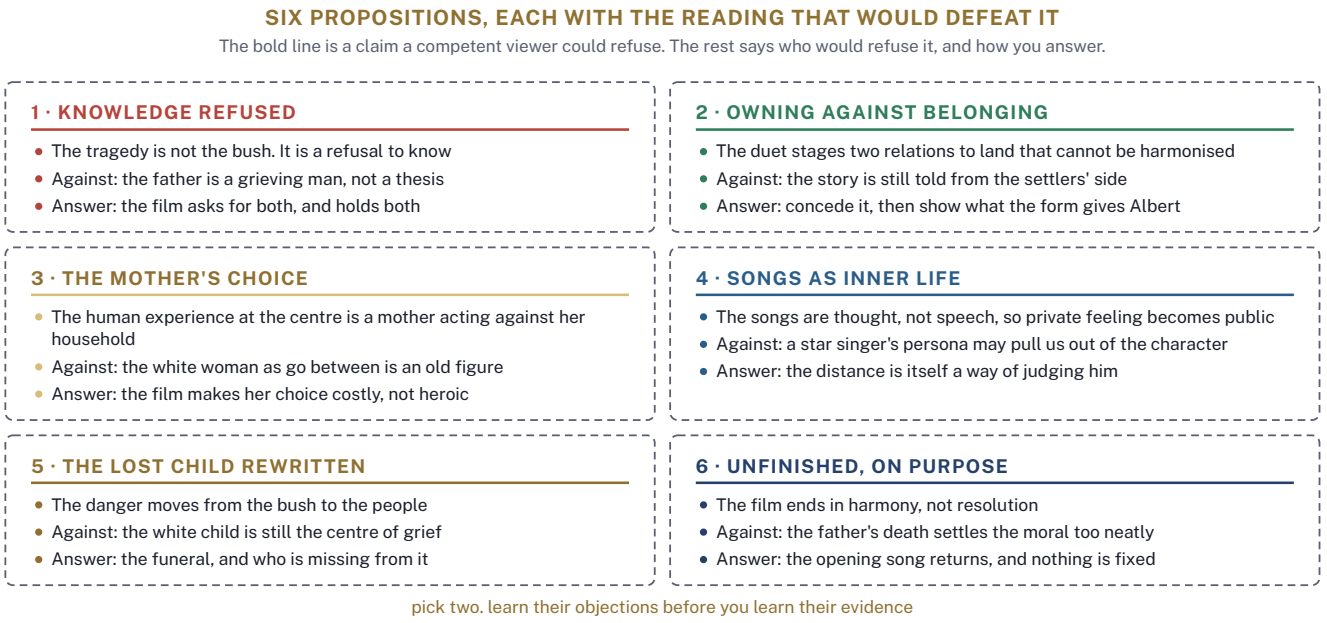


Figure 12 · Six propositions, each with the reading that would defeat it. Pick two and learn their objections first.

10.1 Knowledge refused

The tragedy of this film is not that the bush takes a child. It is that a man refuses to know what another man knows. Paul Kelly told the media kit that it is "a story of knowledge offered and knowledge rejected", and Romeril used almost the same words about the documentary story. The film's form makes the refusal visible: a line of men trampling the evidence while the one person who can read it watches, and a duet in which one man claims to see all his land and the other claims to belong to it. Probyn and Simpson describe tracking not as instinct but as "a cultural practice rather than an innate or magical skill", which is the strongest support for the claim: what is refused is knowledge, not magic.

The reading that would defeat it. The father is a grieving parent making bad decisions under unbearable pressure, and to call his choice a refusal of knowledge is to turn a person into a thesis. Lucas says as much in the media kit.

The answer. Concede it, then show that the film demands both responses at once. The prologue makes you watch him as a man already destroyed, so sympathy is built into the structure; the line search makes you watch what he does, so judgement is too. The paradox of motivation and behaviour that the focus area names is exactly this: his love is the reason for his refusal.

10.2 Owning against belonging

The film stages two relations to land that cannot be harmonised, and it does it in a harmony. The duet is the evidence. Stitson describes the father's half as land tenure and acreage and the bank, and Albert's as connection and custodianship, and both Probyn and Simpson and Wills show that the closing harmony joins voices that mean different things. The editing keeps the two men apart while the music puts them together.

The reading that would defeat it. Rooney's Variety review: the story is told from the point of view of the white couple, chiefly the mother, and the film keeps Aboriginal instruments subtle and stays largely inside a country ballad tradition. On that reading, the film talks about Aboriginal belonging from the settlers' side of the fence.

The answer. Concede the point of view, because it is true and the director chose it. Then argue that the form gives Albert something the point of view does not: the steady frame, the low unhurried voice, the shot alone with the land, and the knowledge that finally finds the child. He has less screen time and more authority.

10.3 The mother's choice

The human experience at the centre of this film is a woman acting against the rule of her own house. She goes to the tracker without her husband's knowledge, Probyn and Simpson write, and against his wishes, Romeril says, and in movement 10 her song moves her bodily toward Albert. This is the focus area's tension between agency and conformity, in its plainest form: a woman in 1930s rural Australia defying her husband in order to do what grief requires. Perkins made this the film's spine, by her own account, and Hannan said that the mother is the one who saves the day.

The reading that would defeat it. Probyn and Simpson themselves describe the settler woman as a familiar figure in postcolonial texts, the cultural mediator, and note that she begins the film by enforcing racial separation. On that reading the film gives the reconciling role to a white woman and makes an Aboriginal man the instrument of her redemption. Romeril's regret that the finished film privileges the tracker's sensibility less than his treatment did points the same way.

The answer. Argue that the film makes her choice costly rather than heroic. She does not save the child; she recovers a body. The film's reconciliation, in Probyn and Simpson's words, is a discordant harmony, and the song that carries it is called Unfinished Business. Her agency is real and it comes a month too late, and the film knows it.

10.4 Songs as inner life

In this film feeling is sung rather than said, and that makes private experience public without making it conversation. Perkins' own description is the evidence: inner thoughts, "not expositional", "somewhere in between" dialogue and song. The returning theme Richards traces gives grief a sound that passes between characters who never speak about it. Moreton, in her notes on the lullaby, says that the songs explore the characters' interior worlds, something she calls very unusual for a film.

The reading that would defeat it. Sandars argues that because the father is played by a famous singer, his songs work like Paul Kelly music videos, and that audiences read the film as an extended Paul Kelly music video. On that reading the songs pull a viewer out of the character and toward the star. Richard Kuipers, in Urban Cinefile, also objects to the "over-use of heavenly female choirs".

The answer. Turn Sandars' point. If Kelly's persona creates distance from the father, as she says, then the film is using the most familiar voice in it to make a viewer judge a man rather than simply feel for him. The distance is a way of thinking about him, and the focus area asks how texts invite us to see differently.

10.5 The lost child rewritten

The film takes the oldest anxiety in Australian settler storytelling and moves the danger from the bush to the people. Richards writes that Emily's disappearance "is not menacing" and that "it is the aftermath that becomes tragic". The night walk is slowed, scored with voices and drawn by light, and nothing in the landscape harms her on screen. What the film blames for her death is the search, not the land. Probyn and Simpson, drawing on Peter Pierce's study The Country of Lost Children, argue that the film takes these familiar stories further by locating the loss in the settler's refusal to collaborate.

The reading that would defeat it. The white child is still the centre of the film's grief, as she is in the tradition it inherits. The tracker's daughter, whom we see on the road, is absent from the funeral, and Probyn and Simpson note that this absence evokes the Stolen Generations, the other side of the lost child story, which the film leaves unspoken.

The answer. Use the objection as evidence. The film puts Albert's daughter on screen at the start, waving, and leaves her out at the end. A viewer who notices both has noticed the film marking the limit of its own story. That is not a flaw you need to hide but a choice you can analyse.

10.6 Unfinished, on purpose

The film ends in harmony rather than resolution, and it means to. The duet of the mother and the tracker is called Unfinished Business, and Romeril told Millard that the title holds both the search that was never allowed to finish and the unfinished business between black and white. The opening song returns at the close, so the film ends where it began, with a man who has learned too late. Probyn and Simpson end their essay on the phrase "the discordant harmonies of reconciliation".

The reading that would defeat it. The father's death settles the moral account too neatly: the racist is punished, the mother and the tracker are vindicated, and a viewer can leave with a clear conscience. Kuipers calls the message "clear, moving and important", which is praise, and which an objector could turn into a complaint.

The answer. Look at who is left. A mother without her child or her husband, a tracker whose knowledge was used only when it could no longer save anyone, and a funeral at which his own child is not present. Nothing is repaired. The film's last gesture is to repeat its first, which is the opposite of a resolution.

11. The anchor bank

Anchors, not quotations. Each names a movement or a song, describes a moment, and says what it proves.

How to use this section. Do not read it straight through. Take one group, watch that stretch of the film again with the group beside you, and write your own third column. Then fill the empty rows at the end of each group with moments you found yourself. An anchor you have checked is worth three you have read.

And notice what is in the middle column. Not what happens but what is done: a technique with a moment attached. A moment without a technique is plot summary with a location on it.

11.1 The frame: movements 1 and 12

ANCHOR	THE MOMENT, DESCRIBED	WHAT IT LETS YOU ARGUE
The prologue, the first image	A close up of the father as he begins to sing, before we know who he is.	The film starts inside a man's despair, so every later choice of his is watched in its light. Sandars.
The prologue, the movement	He gets up, takes his gun, moves through the house and goes out into the land.	The end shown first. A suspense story becomes a tragedy before the title.
The prologue, the song	I Don't Know Anything Anymore, sung by Kelly over the father.	The song's title is the father's whole arc. Sandars argues the opening number also provides the resolution.
The ending, the return	The father last seen leaving with a rifle, as the prologue showed.	The frame closes. The film makes a viewer wait the whole story for a moment already seen.

ANCHOR	THE MOMENT, DESCRIBED	WHAT IT LETS YOU ARGUE
The ending, the close	The opening song heard again, as Urban Cinefile reports.	A return with nothing restored. Use it for any question about change or growth.

YOUR ANCHOR	THE MOMENT, IN YOUR WORDS	WHAT IT PROVES

11.2 Before the loss: movements 2 to 4

ANCHOR	THE MOMENT, DESCRIBED	WHAT IT LETS YOU ARGUE
The road to church, the framing	The family first seen small in the distance, engulfed by mountains and sky, then in close up.	Stitson: they seem to own the place and to be crushed by it at once.
The road to church, the meeting	Albert's family on foot at the road's edge as the cart passes; Albert's daughter waves; the mother turns her daughter away.	The film's whole conflict in a gesture, before a word of it is sung. Stitson and Probyn and Simpson.
The road to church, the sermon	A priest's voice on the soundtrack while Albert's family are still on screen.	Sound against image. Stitson reads the words as contradicted by what we see.
The lullaby, the entry	The camera travels from outside the house in through the window to the child's room.	The film enters the family the way the moon will draw the child out, through the window. NFSA.
The lullaby, the family	Mother and daughter on the bed; the father steps out of the hallway's shadow and joins the song.	The last time the three are together, and they are singing. NFSA.
The night walk, the pace	The child moving through the night in slow motion, with women's voices.	Stitson: as if the journey were already written. Rooney thinks the film overuses slow motion; decide.
The night walk, the cut	From the child in the landscape to the mother waking.	Richards: the disappearance reaches us through the mother, which is whose film it becomes.

YOUR ANCHOR	THE MOMENT, IN YOUR WORDS	WHAT IT PROVES

11.3 The refusal and the search: movements 5 to 7

ANCHOR	THE MOMENT, DESCRIBED	WHAT IT LETS YOU ARGUE
The refusal	The father refuses to let the tracker onto his property, and a policeman objects that the land is Albert's own country.	Probyn and Simpson: the whites both know and refuse what Albert knows. Do not quote the line; describe it.
The gathering, the start	The father begins This Land is Mine as men gather.	The song begins as his claim. The duet is started by the man who will not share.
The gathering, Albert's entry	Albert joins the song but not the search.	NFSA. He is allowed a voice and refused a part. That one clause is a paragraph.
The gathering, the cutting	The two men intercut, never in one frame, as they sing.	Wills: parallel editing that elucidates difference. Harmony in sound, separation in image.

ANCHOR	THE MOMENT, DESCRIBED	WHAT IT LETS YOU ARGUE
The gathering, the voices	The father sings high and hard; Albert low and steady.	Wills hears a falsetto overshadowing Albert. Timbre as character.
The gathering, the sound	No footsteps, no wind, no breathing under the song.	Sandars: the song replaces the world. He sings alone in a crowd.
The gathering, the close	The two men end in harmony on the same words.	Probyn and Simpson: the same words, different meanings. The film's argument made audible.
The line search	A line of men walking across the plain.	The media kit: every trace stamped to dust. Stitson contrasts the line with Albert's widening circles.
The line search, the camera	The camera moving swiftly around the father as he strides toward the hills.	Probyn and Simpson. Movement as anxiety rather than purpose.

YOUR ANCHOR	THE MOMENT, IN YOUR WORDS	WHAT IT PROVES

11.4 The waiting and the breaking: movements 8 and 9

ANCHOR	THE MOMENT, DESCRIBED	WHAT IT LETS YOU ARGUE
The waiting, the veranda	The mother in a shawl in a rocking chair, looking out.	Probyn and Simpson: a space neither inside nor outside, where she waits and watches.
The waiting, the sky	Time lapse clouds rolling over the ridges.	Time made visible. Each day lessens the child's chance. Probyn and Simpson; Perkins.
What Do You Know	The mother sings a question to Albert, who answers from somewhere else.	Richards. A conversation conducted in song, across distance.
The returning theme	The child's music over the mother's memories, and over Albert alone at night.	Richards: the score gives the grief to both of them.
Black and White	Carmody's song, placed by Probyn and Simpson in the search as the father looks up at a ridge.	Confirm the moment in your copy. The land refuses him, they argue.
The breaking	The father reaching once to his weeping wife, and then not again.	Richards: the last time he tries to comfort her.

YOUR ANCHOR	THE MOMENT, IN YOUR WORDS	WHAT IT PROVES

11.5 The finding: movements 10 and 11

ANCHOR	THE MOMENT, DESCRIBED	WHAT IT LETS YOU ARGUE
Unfinished Business, the porch	The mother begins to sing alone on the porch.	Her decision is sung before it is acted. NFSA.
Unfinished Business, the approach	Her song moves her toward Albert as he chops wood, and his voice joins hers.	The duet the film has been waiting for: two voices that meet, unlike the first. NFSA.

ANCHOR	THE MOMENT, DESCRIBED	WHAT IT LETS YOU ARGUE
Unfinished Business, the walk	The two follow the path they believe the child took.	Agency, finally, and too late. Moreton calls it the beginning of the climax.
The finding	Albert brings the child home and places her in her father's arms.	Probyn and Simpson. Knowledge refused returns as grief delivered.

YOUR ANCHOR	THE MOMENT, IN YOUR WORDS	WHAT IT PROVES

Thirty one printed anchors and ten empty rows. Two anchors a paragraph, from two different groups, is the working number. Two from the same group is a paragraph about a stretch of plot rather than about an argument.

> Watch one group's stretch with the table beside you. Fill the empty rows. That is the whole method.

12. The critics, and what to do with them

Quotations are fifteen words or fewer, attributed, and cut short of any lyric they quote.

Read this before the quotations. The critical field on this film is small and warm. Urban Cinefile's three reviewers were all favourable, and so was Variety. The more interesting writing is academic, and it is where the useful disagreement lives. So the sceptical voices below come mostly from inside favourable writing, and from the director herself.

12.1 The makers, in their own words

THE QUOTATION	WHO, AND WHERE	WHAT TO USE IT FOR
"a story of knowledge offered and knowledge rejected"	Paul Kelly, the production's media kit, November 2001.	Proposition 1, from the man who plays the father.
"a case of knowledge offered and knowledge refused"	John Romeril, to Kathryn Millard, Senses of Cinema, 2001.	The same idea from the co-writer, about the documentary story.
"They're not dialogue and they're not song but somewhere in between."	Rachel Perkins, to Millard, Senses of Cinema, 2001.	Proposition 4, and any question about form.
"We wanted them to be inner thoughts. Not expositional."	Perkins, same interview.	Songs as interiority, from the director.
"it became the mother's journey and the ending changed"	Perkins, same interview.	Proposition 3, and the shape of the film.
"it is more the mother's story"	Mairead Hannan, the media kit.	The composer's account of the shift.
"you are still full of sympathy for him because he has lost his child"	Kevin Lucas, producer, the media kit.	The objection to proposition 1.
"The tracker is part of the land."	Kelton Pell, the media kit.	The actor's own reading of his character.

12.2 Favourable

THE QUOTATION	WHO, AND WHERE	WHAT TO USE IT FOR
"an accomplished mix of opera, folk tale, story-singing and country ballad"	David Rooney, Variety, 30 January 2002.	What kind of thing the film is, from a major trade review.

THE QUOTATION	WHO, AND WHERE	WHAT TO USE IT FOR
"this arrestingly told tragedy of two cultures unable to bridge the divide between them"	Rooney, same review.	The film's subject in one line.
"a beautiful, seamless film with the ability to transport the audience"	Romaine Moreton, curator's notes, National Film and Sound Archive.	The archive's own judgement.
"the race relations are not portrayed with simplistic posturing"	Andrew L. Urban, Urban Cinefile, 2001.	Against the claim that the film preaches.
"the understatement of the underlying racial issues impacts profoundly"	Louise Keller, Urban Cinefile, 2001.	Restraint as a technique.
"an archetypal, elemental Australian tragedy about race relations during the Great Depression"	Roger Stitson, Sydney Morning Herald, 4 October 2013.	Genre and period in one phrase.

12.3 The scholars

THE QUOTATION	WHO, AND WHERE	WHAT TO USE IT FOR
"a sympathetic discordance of voices and sound"	Fiona Probyn and Catherine Simpson, Senses of Cinema, issue 19, 2002, a refereed article.	The film's harmony that does not resolve.
"there is a difference between seeing and reading the land"	Probyn and Simpson, same article.	The father's failure, in ten words.
"a cultural practice rather than an innate or magical skill"	Probyn and Simpson, on how to understand tracking.	The respectful way to write about Albert's knowledge.
"successful in elucidating differences rather than unifying character perspectives"	Georgina Wills, Senses of Cinema, issue 70, 2014.	The duet's editing.
"Emily's moment of disappearance is not menacing"	Ruth Richards, Peephole Journal, issue 7, 2017.	Proposition 5.
"it is the aftermath that becomes tragic"	Richards, same essay.	Proposition 5, the second half.

12.4 Sceptical, and from inside the praise

This subsection exists because a pack that prints only praise cannot teach you to argue. Use one of these as the objection in your fourth paragraph, and answer it.

THE QUOTATION	WHO, AND WHERE	WHAT TO USE IT FOR
"a slight over-reliance on slow motion"	David Rooney, Variety, 2002.	A reservation about technique, from a favourable review.
"despite the over-use of heavenly female choirs on the soundtrack"	Richard Kuipers, Urban Cinefile, 2001.	A reservation about the score.
"has invited reception of this film as an extended Paul Kelly music video"	Diana Sandars, Refractory, volume 7, 2004.	The star persona objection to proposition 4.
"Paul Kelly's musical persona destabilises the construction of Jim's identity as a racist white male"	Sandars, same article.	The same objection, sharpened. Fifteen words exactly.
"I love the first 10 minutes and the last 15"	Rachel Perkins, to Andrew L. Urban, Urban Cinefile, 2001.	The director, who told him the middle has a few problems.
"In my head it was always Tracker's story."	John Romeril, to Millard, Senses of Cinema, 2001.	The co-writer's regret, against proposition 3.

12.5 Positions you may describe and may not quote

THE POSITION	WHOSE	WHY IT IS NOT QUOTED
That the story is told from the white couple's point of view, so Aboriginal instruments are used only subtly.	David Rooney, Variety.	It is useful in paraphrase, and its exact wording runs past fifteen words.
That Kelly's acting limits the complexity of the father.	David Jobling, a reviewer for Dendy Films, as quoted by Sandars.	This pack read it only through Sandars, and the original page could not be opened.
That the tracker's daughter's absence from the funeral evokes the Stolen Generations.	Probyn and Simpson.	The point needs its context, so describe it and attribute it.
Readings of the film's music in a book chapter and a teaching journal.	Rebecca Coyle's collection Reel Tracks, 2005, chapter 11; and Metro magazine, numbers 131 and 132, 2001.	Both are cited by Stitson. This pack did not read either, so it says nothing about what they argue.

How many critics to use

Two. One who supports your reading and one who does not, and you answer the second.

Name the publication every time. A critic without a masthead is an opinion. With one, it is evidence, and it costs you four words.

And prefer the makers to the critics on intention. On what Perkins meant, Perkins outranks every critic here. On what the film achieves, the critics are fair game.

13. Common misreadings

Twelve claims you will meet in notes, essays and websites. Each one is wrong, or right about something else.

THE MISREADING REGISTER, AS A CHECK CARD

Twelve claims in circulation. Tick one only when you can say what is true instead. Section 13 has the answers.

☐ The tracker is called Albert Riley	☐ The tracker is called Albert Yang	☐ It happened in the Flinders Ranges
☐ Perkins made Black Tracker	☐ It is a ninety minute feature	☐ Paul Kelly wrote all the music
☐ Albert tracks by instinct	☐ The father is simply a villain	☐ It is prescribed for Language, identity and culture
☐ Professional singers dubbed the actors	☐ The night walk is menacing	☐ The stage version is the same text

the first two are a pair. sources disagree, and the published credits give no surname

Figure 13 · The misreading register as a check card. Tick a box only when you can say what is true instead.

MISREADING 1 · THE TRACKER IS CALLED ALBERT RILEY

Correct position

The published credits call him Albert. The National Film and Sound Archive's curator gives him the surname of the real tracker, Riley. A second set of notes on the same site and The Age in 2002 call him Albert Yang. The media kit and Variety use no surname.

So use none. Albert, or the tracker. A surname taken from a study guide is a fact you cannot defend.

MISREADING 2 · THE TRACKER IS CALLED ALBERT YANG

Correct position

The same answer, from the other direction. Good sources disagree and the published credits do not decide it, so the only safe thing to write is Albert.

MISREADING 3 · THE EVENTS HAPPENED IN THE FLINDERS RANGES IN 1932

Correct position

The film was shot there: the media kit says on location at Hawker in South Australia, just outside the Flinders Ranges. The man who inspired it worked out of Dubbo in New South Wales. Variety's review and the National Film and Sound Archive's synopsis do say the events took place in 1932, and Variety places them in the Flinders Ranges, but they are describing the film; other accounts put the real case near Dubbo, and none of them identifies it. The 1932 is the film's setting.

Write that the film is set in 1932 and inspired by Riley's life. Do not write that it happened.

MISREADING 4 · RACHEL PERKINS MADE BLACK TRACKER

Correct position

Michael Riley directed it, about his own grandfather. Perkins was its executive producer. The title is spelled Blacktracker in the Australian Dictionary of Biography and Black Tracker in the interviews, and dated 1996 or 1997, the year it was broadcast. Name Michael Riley as its maker whichever spelling you use.

MISREADING 5 · IT IS A NINETY MINUTE FEATURE FILM

Correct position

It runs between fifty four and fifty seven minutes, depending on the source, and was made for television before it was released to cinemas. That is well short of feature length. Call it a film. Do not call it a feature, and never a television episode.

MISREADING 6 · PAUL KELLY WROTE THE MUSIC

Correct position

Kelly, Kev Carmody and Mairead Hannan are credited as composers, and the APRA AMCOS listing of the soundtrack album adds Deidre Hannan, Alice Garner and John Romeril. This Land is Mine, the song it is easiest to attribute to Kelly alone, is credited to Kelly and Carmody.

MISREADING 7 · ALBERT TRACKS BY INSTINCT

Correct position

Probyn and Simpson make the point that settlers often attributed Aboriginal tracking to instinct or eyesight, and argue that it is better understood as reading country, a cultural practice rather than an innate or magical skill. Write about knowledge and skill. The word instinct repeats the very assumption the film questions.

MISREADING 8 · THE FATHER IS SIMPLY A VILLAIN

Correct position

The producer said viewers are meant to keep sympathy for him, the prologue is built to produce it, and Sandars argues that Kelly's own persona works against the character. The father is racist, and the film is clear about it. He is also a man whose love for his daughter drives every bad decision he makes, which is exactly the paradox of motivation and behaviour the focus area names.

MISREADING 9 · IT IS PRESCRIBED FOR LANGUAGE, IDENTITY AND CULTURE

Correct position

That was the earlier list, which began in 2019. From 2027 to 2030 it is prescribed for Texts and human experiences in English Standard and English Advanced, examined in Paper 1 Section II. Notes written for the earlier module answer a different question. Use their facts, after checking them, and leave their theses.

MISREADING 10 · PROFESSIONAL SINGERS DUBBED THE ACTORS

Correct position

Perkins told Urban Cinefile that the actors sang their own parts, re-recorded after the shoot, and that she argued for that against using professional singers. Kelton Pell told the media kit that he first came to the project by recording tracks with Kelly.

MISREADING 11 · THE NIGHT WALK IS MENACING

Correct position

Richards argues the opposite: the child's disappearance is filmed without menace, and the tragedy is in the aftermath. Stitson describes it as dreamlike and fated. If you want to argue that it is menacing, you are arguing against both critics, so name them and say why.

MISREADING 12 · THE STAGE VERSION IS THE SAME TEXT

Correct position

The 2009 stage work by John Romeril, directed by Wesley Enoch at the Malthouse, is a different work in a different medium, and its reviewer Alison Croggon records that it moves the story to the Victorian Grampians. Nothing from it belongs in an essay on the film.

14. Triage, the weekly drill, and cards to copy

A revision plan that fits the time you actually have.

TRIAGE, IF YOU HAVE LEFT IT LATE

Read this from the bottom if you are short of time.

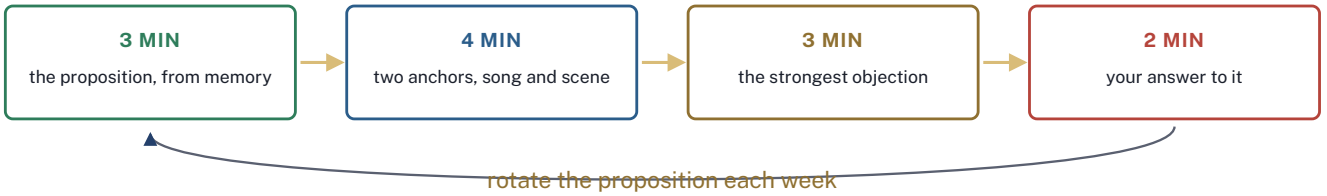
Ten weeks	Watch twice	Once whole, once with the twelve movements beside you and the anchor bank open
Four weeks	Anchors	Fill the empty rows in section 11 from your own viewing. This pack cannot do that for you
Two weeks	Two propositions	Two of the six in section 10, each with its objection and your answer
Two days	Section 13	The misreading register. Check every name, date and place you plan to write

Check the tracker's name and the place before anything else. The sources themselves disagree about both.

Figure 14 · Triage at ten weeks, four weeks, two weeks and two days.

THE TWELVE MINUTE WEEKLY DRILL

One proposition a week, timed. Six weeks covers the pack.



step two is song title plus scene. that is the habit this film rewards

Figure 15 · The twelve minute weekly drill. Step two is song and scene, never a lyric you cannot check.

WEEK	DO THIS	IT TAKES
1	Watch the film whole. Then read sections 4 and 6 of this pack.	Ninety minutes
2	Watch movements 1 to 7 with section 11 open. Fill the empty rows.	An hour
3	Watch movements 8 to 12 the same way. Place the four unplaced songs in figure 10.	An hour
4	Learn two propositions from section 10, with their objections.	Two drills
5	Write one response from Document B under time. Mark it with Document C's scorecard.	Forty minutes, then twenty
6	Read section 13. Rewrite your weakest paragraph. Learn a third proposition.	Two drills

CARDS TO COPY

Six cards. The second is the one to carry into the room.

THE OBJECT

- Rachel Perkins, director and co-writer
- John Romeril, co-writer
- Kelly, Carmody, Hannan, composers
- Made for television, ABC mdTV, 2001
- Between 54 and 57 minutes, by source

THE ANCHOR

- Movement name, then the moment
- Or song title, then the moment
- Never a timecode
- Never a lyric in this pack
- In the exam, your own memory is yours

THE SOURCE STORY

- Alexander Riley, NSW Police tracker, Dubbo
- Michael Riley's Blacktracker, his grandson's film
- Perkins was its executive producer
- No source names the real child or place

SIX PROPOSITIONS

- Knowledge refused
- Owning against belonging
- The mother's choice
- Songs as inner life
- The lost child rewritten
- Unfinished, on purpose

SAY THIS, NOT THAT

- Not a racist villain, but a father whose love refuses help
- Not instinct, but reading country
- Not a musical number, but a thought made audible

IN THE ROOM

- The stem names no film and no maker
- Choose your proposition before you read it
- Three movements, not twelve
- One critic for you, one against

Figure 16 · Cards to copy. Six cards. The second is the one to carry.

15. Your shape on this text

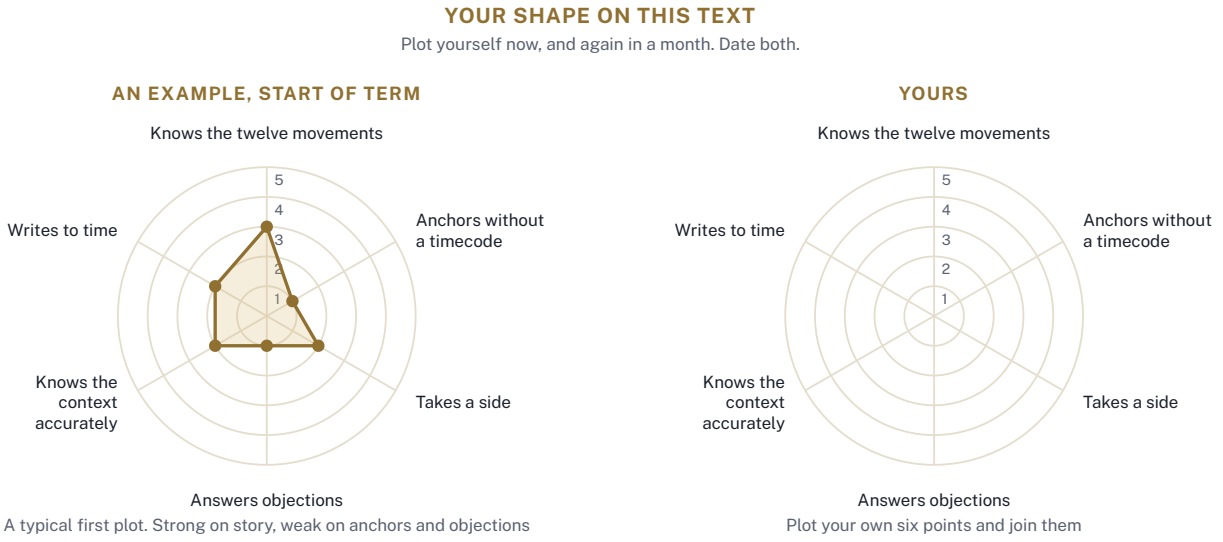


Figure 17 · Your shape on this text. Plot yourself now and again in a month, and date both.

A typical first shape is strong on story and weak on everything that earns marks. The plot of this film is easy to hold after one viewing, because it is short and simple. The axes that move a response up the mark range are anchoring without a timecode, taking a side, and answering an objection, and none of them comes from watching again. They come from the drill.

Next steps

Start with the makers. Kathryn Millard's two interviews in Senses of Cinema, issue 17, 2001, one with Rachel Perkins and one with John Romeril, are the best account of how the film was made and why it changed. Then Fiona Probyn and Catherine Simpson's refereed article in Senses of Cinema, issue 19, 2002, which is the most useful single piece of criticism.

Then the archive. The National Film and Sound Archive's Australian Screen pages for the film carry Romaine Moreton's curator's notes and descriptions of three scenes. Geoffrey Gray's entry on Alexander Riley in the Australian Dictionary of Biography gives you the real man in a page.

Then one argument against. Diana Sandars' article in Refractory, volume 7, 2004, compares the film with Moulin Rouge and argues that Paul Kelly's star persona changes how the father is read. It is the best source for an objection.

Sources

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Coverage and limits

This pack covers One Night the Moon, directed by Rachel Perkins, 2001, as prescribed for Texts and human experiences in English Standard and English Advanced, examined in Paper 1 Section II, from the 2027 HSC.

NOT ONE LYRIC AND NOT ONE LINE OF DIALOGUE IS REPRODUCED. Songs are named by title and scenes described in this pack's words. Critics' quotations are fifteen words or fewer, attributed, and cut short of any lyric. Every figure is an original diagram; no image of the film appears.

Not known, and not guessed: the real case behind the story; the order of events in movements 8, 9 and 12; where four songs fall; the tracker's surname; why the running times differ. No claim is made about how responses are marked.

About this resource

MA99 EDUCATION

Scope

NSW English Standard and English Advanced, Year 12. Written to the NSW English Standard and English Advanced 11-12 Syllabuses 2024, Texts and human experiences, for students sitting the HSC in 2027 and later years. The prescribed text is in copyright and this pack does not reproduce it: students find and choose their own quotations from their prescribed edition. Facts about the text, its author and its reception are taken from named sources. Document A, Document B and Document C are the three files of this set: the Text Pack, the Practice Questions and the Graduated Exemplars. References to them in this resource point to those files.

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