



**A film study designed with Year 11 English students in mind**

This material is designed as a starting point for a film study, rather than as a package to be copied and used without reference to particular students, times and places. Please consider your local context, your students' interests and needs and the broader curriculum in your school and select, delete and modify accordingly. For example, *One Night the Moon* might be better suited to Year 12 or Year 10 students in your school depending on their interests, experiences, local context and cross-curricular links in your school. On the other hand, you might adapt some of the ideas and activities here to use with other film texts. If you do use this film or any of the ideas described here, please let me know with a view to sharing your experiences with other teachers.



© Rosie Kerin, 2003.



# Contents

In designing this film study, I have used [Green's 3D model of literacy](#) as my starting point. Beginning here has allowed me to really focus on the text itself and the connections I can make between the text and students. In addition, this approach ensures that the study will lead students to explore the text in its complexity and bring together the technical and operational aspects of filmmaking with the social, cultural and political readings made available through the text.

[Synopsis and production details](#)

[Rationale](#)

[Green's 3D Model and Film Studies](#)

[Green's 3D Model and textual analysis Using the 3D Model for planning](#)

[A range of possible classroom approaches and tasks](#)

[– This Land is Mine](#)

[– Flashbacks](#)

[– The Landscape](#)

[Some further activities](#)

[Resources](#)

## **One Night the Moon Synopsis**

“The Australian Outback. 1932. Entranced by the moon, a young girl steps out of her bedroom window. When her parents check on her, she is gone. The police suggest aboriginal tracker, Albert Yang, lead the search, but the father revolts – insisting there’s to be “No blacks on my land.” Instead, he gathers as many white men as he can find and conducts a line search across the desolate plains. Albert watches helplessly as every trace of the child is stamped to dust. Sometime later, with her daughter still missing, the mother makes a decision to act against the will of her husband and reconcile the loss of her child. She goes to find Albert.....” (from the DVD Dust Jacket)  
This is based on a true story and the documentary made of these events, *Black Tracker*.

## **Production details**

**Director:** Dir: Rachel Perkins; Sc: John Romeril      **Music** composed by Kev Carmody, Paul Kelly, Maireed Hannah.

**Cast:** Kaarin Fairfax, Paul Kelly, Memphis Kelly, Kelton Pell, Ruby Hunter

**Released** 8.11.01      **Country of Origin:** Australia      **Language:** English      **Genre** Drama

**Duration (mins.):** 57      **Classification:** M 15+      Consumer advice: Adult themes

This film is readily available on DVD, and available from Tape Services. It was screened on ABC TV in late 2002 and in June 2003.

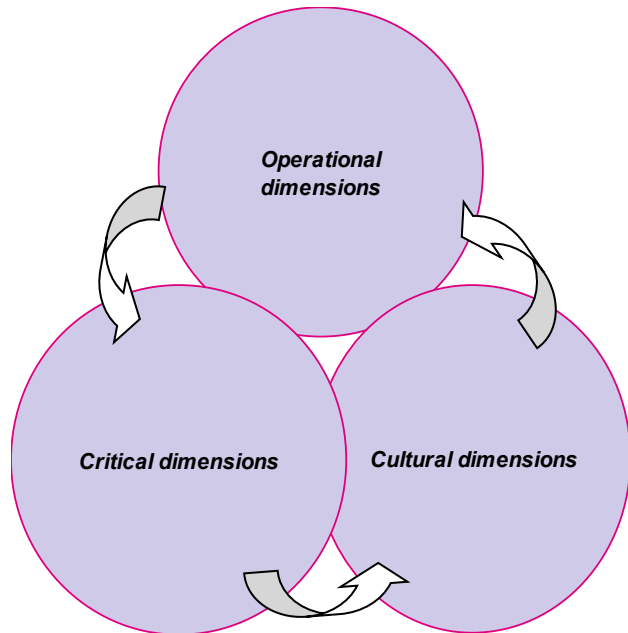
**DVC Features include:** Director’s/cinematographer’s commentaries as optional audio for the film, Interviews, Scrapbook.

## **Rationale: Why this film study for these students at this time?**

If you can’t answer this question convincingly, then this is possibly not the right text for your class at this time. I chose this film for consideration because it touches on important social and political issues (racism, land rights, family). Although it is unlikely that many students would select this film for themselves in their out-of-school lives, I think it is important to give students a broad experience of film genres and styles. This is a short text that makes accessible a discussion of film technique, and particularly in relation to music, dialogue and setting. This film would connect on many levels with issues students will encounter across the curriculum, and particularly in Religious Education and Studies of Society and Environment.

## What is Green's 3D Model of Literacy? How does it fit with film studies?

Green's 3D Model was developed as a framework for examining and planning teaching and learning that would take account of literacy as a socio-cultural practice, and particularly so in relation to ICTs. Put simply, the model brings together 3 dimensions of literacy practice: *the operational* (or "how to" of language), the *cultural* (meaning and social practice) and the *critical* (context, history and power).



The 3D model supports teaching and learning to address the complexity of the construction and consumption of texts. The 3D model moves us beyond a simplistic approach to support us in exploring and articulating the interrelationship between the operational aspects of language and texts, and the cultural, social and political constructions and nuances made available within texts. For example, in relation to *One Night the Moon*, discussion of relationships between characters would touch on

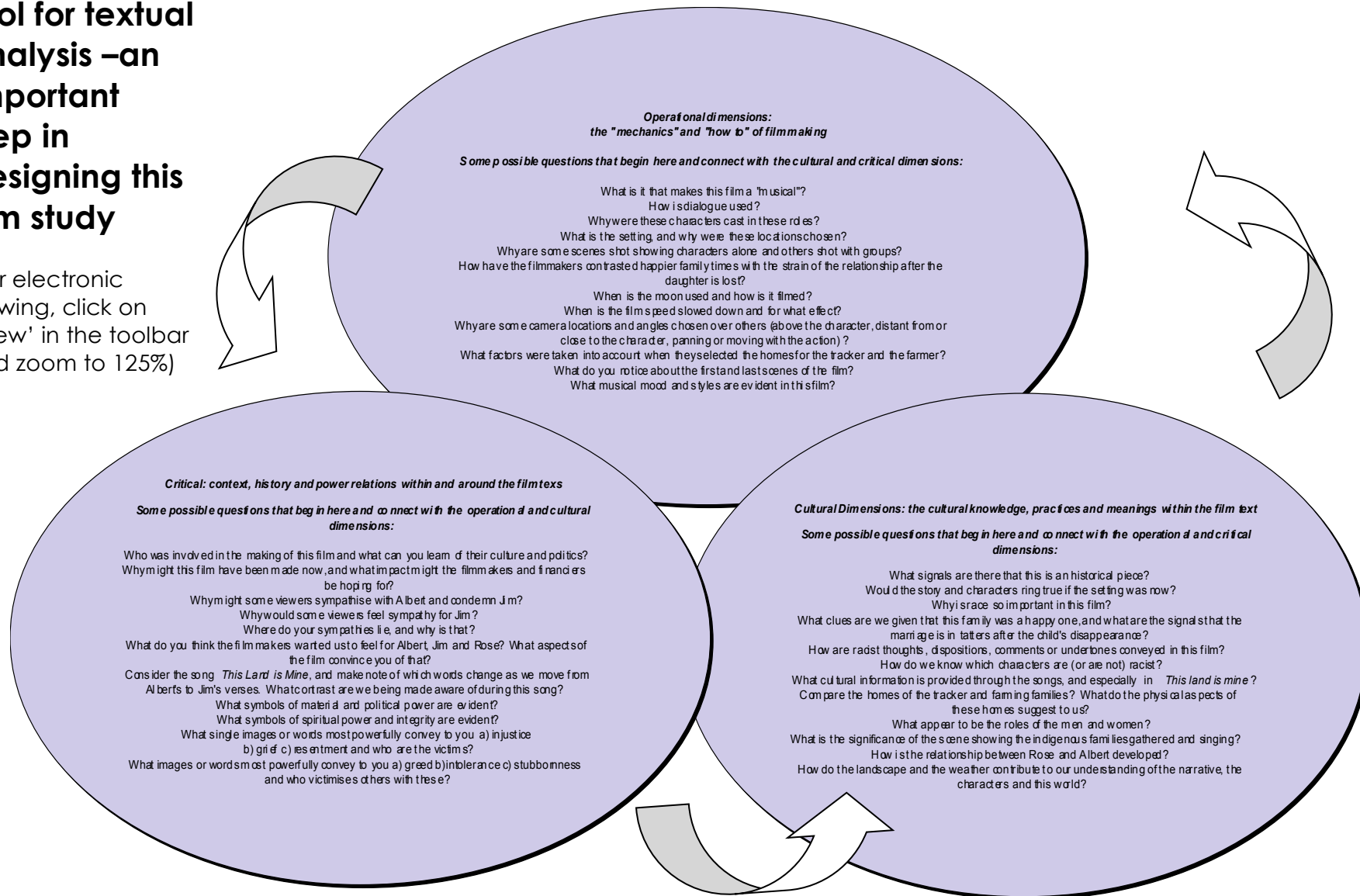
- how the filmmakers have depicted relationships through devices such as editing, music or camerawork (the *operational* dimension)
- our understandings and experiences of how relationships work, and the social construction and meaning associated with relationships (the *cultural* dimension)
- how we are positioned to regard relationships depicted in the film and the implications of such positioning (the *critical* dimension).

We should use our judgment to determine which of these 3 dimension is the best entry point for our students, but it becomes clear that a discussion of the text which addresses only one of these dot points above is rather limited, and that the richest, most complete discussions are those that move between and draw connections between the 3 dimensions.

Before designing classroom activities and assessment tasks, it is useful to read/view/analyse the text using the 3D model. Such analysis of the film text provides greater clarity for teachers in preparation for the design and delivery of balanced teaching and learning activities tasks. On the next page, I have documented the notes I made as I previewed (and reviewed) the film text. Although pen and paper are perfectly adequate, I like the ease and flexibility of the software programme, Inspiration which is available in many schools. (Click here for details re downloading a trial if this application is not available in your school.)

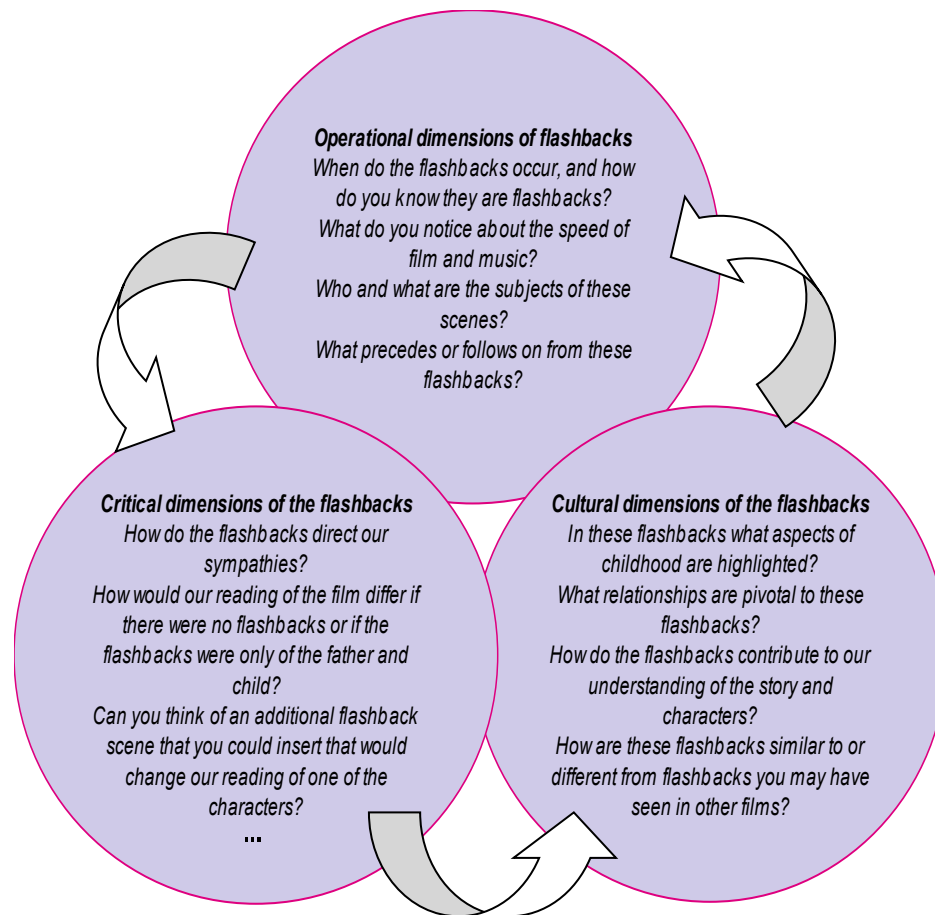
# Using Green's 3D Model as a tool for textual analysis –an important step in designing this film study

(For electronic  
viewing, click on  
'View' in the toolbar  
and zoom to 125%)



# Using the 3D model for planning

The questions I have developed for this film are not the only questions that might be asked, however, for my purposes and my interest in selecting this film, they are a good starting point. The model ensures that as I plan, I move students beyond a literal or superficial reading of the film and support a more critical reading of the film to take account of the social and political positions made available by the filmmakers. These skills of deconstruction are not only rewarded in senior years assessment of English but are necessary tools for students in their ongoing critique and evaluation of the diversity of texts they will continue to encounter and construct in their lives beyond school.



This graphic illustrates how the 3D model can be used to develop ideas and responses in relation to one aspect of the film, that is, the use of flashbacks. While the 3D model has been designed with educators in mind, I believe that articulating the model and using it as a framework for discussion and writing may be a useful scaffold for students as they work to deconstruct texts.

Consider the limited response invited by a question that addresses only one of the dimensions:

- How does the filmmaker signal flashbacks to the viewer? (predominantly operational)
- From the flashbacks, what do we learn about the missing child? (predominantly cultural)
- Who are we directed to sympathise through the use of flashbacks? (predominantly critical)

In contrast, a more complex question and discussion can be supported when students are invited to engage in all 3 dimensions:

- Describe how flashbacks are used to convey relationships, narrative and direct our sympathies.
- If the flashbacks had been edited out of this movie, how might our understanding of and response to the film be altered?
- Consider one flashback and altering only one or two operational aspects, describe how a viewers understanding of characters and their situations might be transformed.

For each of the approaches I describe in this document, I begin with the 3D model, and so this graphic (left) is repeated in the *Flashbacks* section.

## A range of possible teaching and learning approaches and tasks

The following approaches have been designed with SACE Stage 1 English in mind, and they are referenced to English Scope, Standards and Outcomes later in this paper.

My intention has not been to create a comprehensive list of activities to satisfy every teacher or every possible reading of the film. Instead, I have designed some approaches focusing on particular aspects of the film to demonstrate how the 3D model can be used to support and enhance film studies in the classroom. While the 3 Dimensions are not explicitly referred to, I hope that a reader can make connections and recognise how using the 3D model as starting point and ongoing reference has led to the development of rich literacy/English activities.

It is not my intention that each activity be undertaken in sequence by every student in a class. I do hope though that some activities might be useful as they stand, or that they might inspire similar approaches or adaptations given the needs and interests of particular students, teachers or classes.

The approaches are developed in relation to

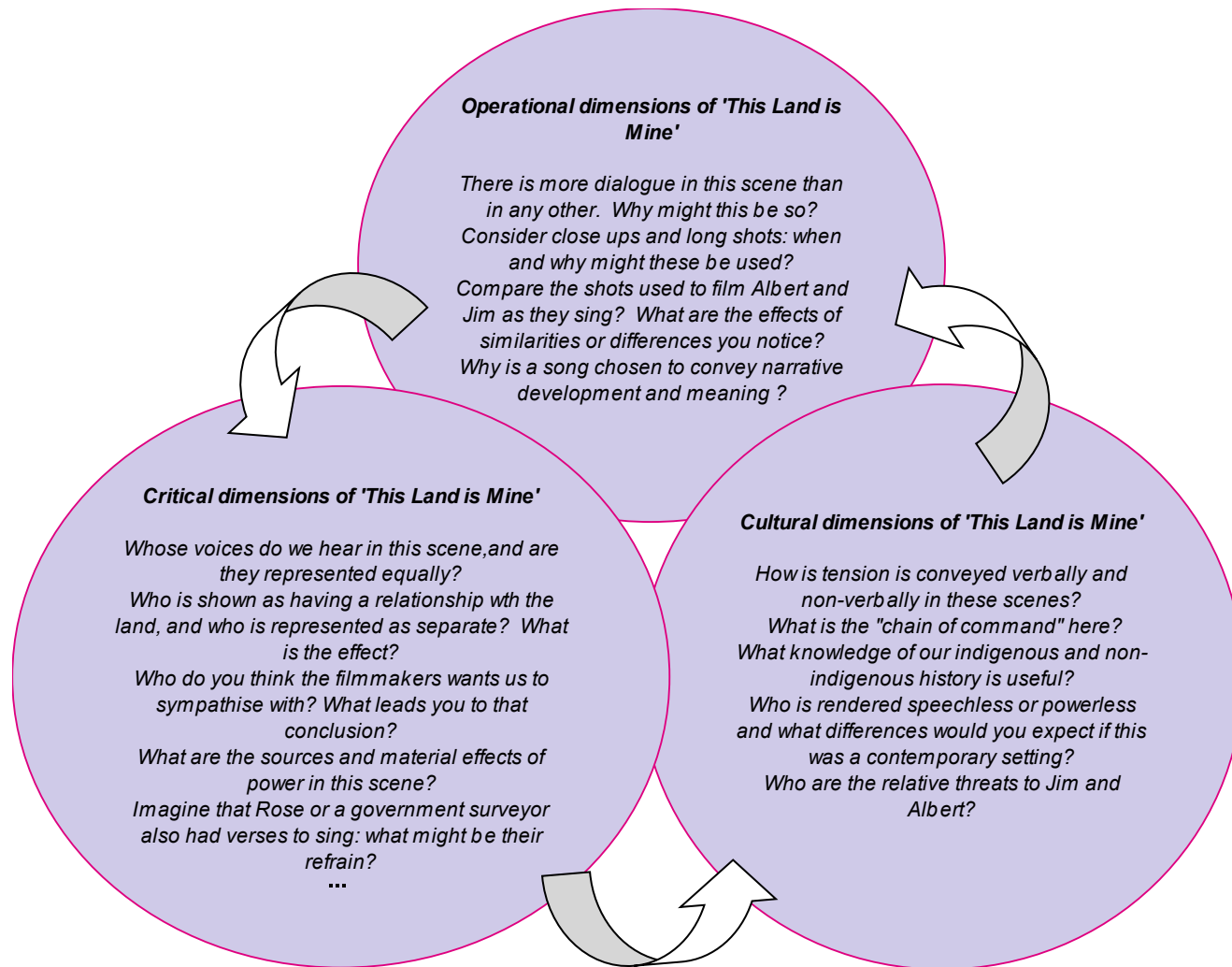
- [This Land is Mine](#) (Scene/Chapter 3)
- [Flashbacks](#) (throughout film)
- [The Landscape](#) (Scene/Chapter 8)
- [Additional activities](#)

## **This Land is Mine (page 1 of 4)**

*This Land is Mine* is a key song and pivotal scene in this film.

Before designing particular activities or tasks, I began by mapping out notes using the 3D Model, and I want to acknowledge that such a map is incomplete and might continue to grow as a result of discussion, student input and subsequent viewings of the film. For my purposes though, this map has given me sufficient material to begin to design activities that will lead and support students to construct critical readings taking account of operational and cultural dimensions of the construction and their reading/viewing of the text.

Using this as a starting point, I have designed the activities to follow





## This Land is Mine (page 2 of 4)

As you view the scene, pay particular attention to the lyrics of the song. If you like, work in pairs so that you can focus on either the character of Jim or Albert. We will watch this scene twice, and during the first viewing the lyrics of the song, 'This Land is Mine' will be the focus. Make note of key words or phrases for either or both characters, and consider the discussion points below.

|  | <b>Jim</b> | <b>Albert</b> |
|--|------------|---------------|
| Key words or phrases that are distinctive for this character |            |               |
| Key words or phrases used by both characters                 |            |               |

- Focussing only on the words sung, what are the key differences between the two versions of this song? Who are "they" for Albert, and who are "they" for Jim?
- View this scene again (perhaps without sound) and consider similarities and/or differences in camera angles, lighting, distance and so on. These similarities and differences have been consciously determined by the filmmakers. In your opinion, what response are they attempting to elicit? Have they been successful in your view?
- Consider the initial shots of Rose, and the two subsequent window scenes. What are the effects of the camera placement and Rose's movements in both window shots? Why do you think these shots were inserted into this scene, and what is their impact on your reading of the film?

## This Land is Mine (page 3 of 4)

### Activities

**Imagine that the director now wants Rose to have her own chorus within this song.** What refrain might she use to highlight her relationship with “this land”?

Write her refrain to fit within the song and to reveal her relationship with the land.

(Reference back to the table above might be useful.)

**Listen to the Director’s Commentary for this scene on the DVD.** Write a brief response to the commentary, using these questions below as a guide:

- What aspects of the commentary were a surprise to you or have enhanced your understanding of the film?
- Do you think that the director and cinematographer achieved what they set out to do? Provide examples for the film to support your view.
- What unanswered questions or doubts about the direction of the film do you still have?

#### **Builds on previous activity:**

Now view another short scene/take from the film (no longer than 2 or 3 minutes). You should not listen to the director’s commentary.

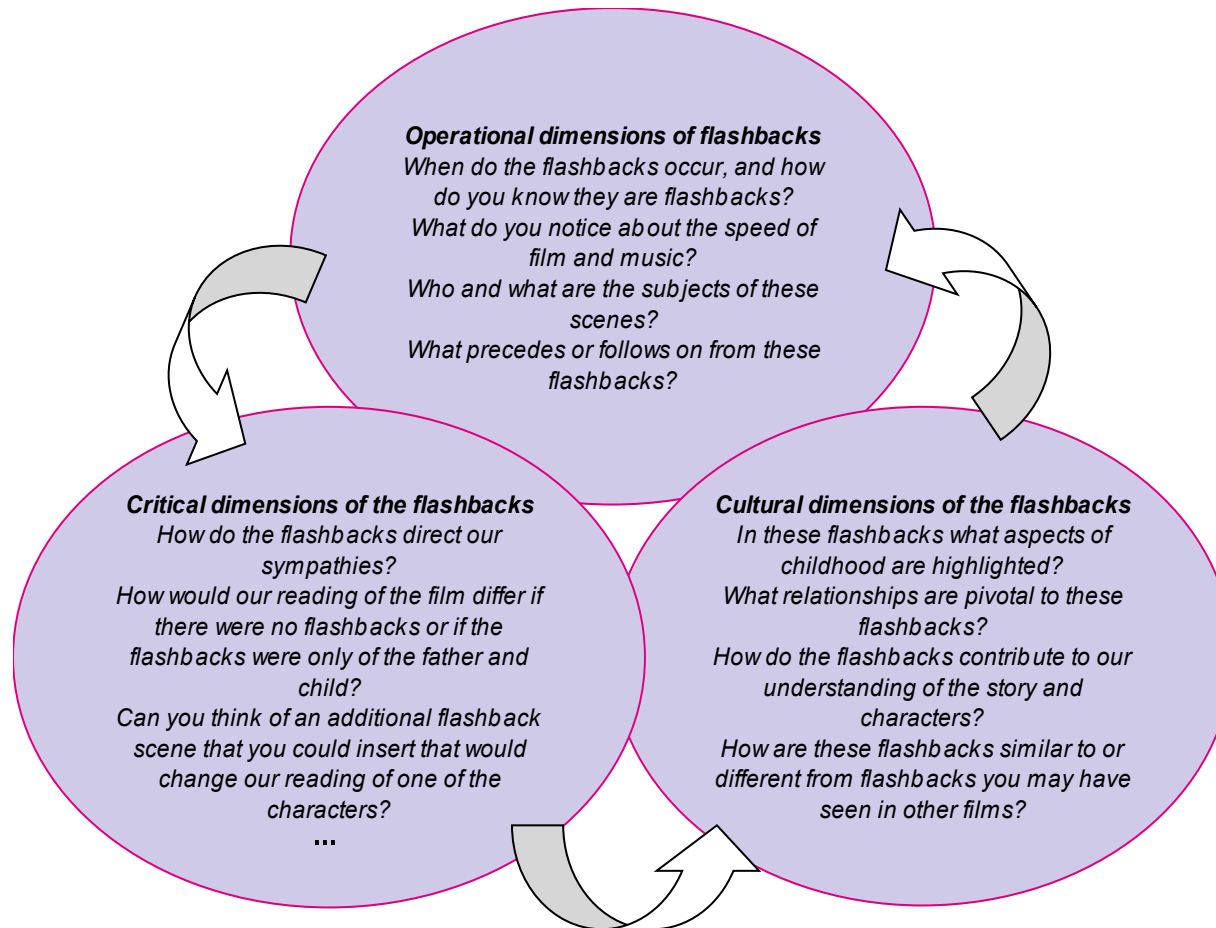
With a partner create a commentary where one of you takes on the role of the director and the other the role of the cinematographer. Include comments on the craft of filmmaking, the setting, the acting, music, lighting, camera work and anything else that seems relevant.

When these are ready, we will play the scene without sound, for the class to view as we listen to your commentary. You should be prepared to field questions after the screening.

## This Land is Mine (page 4 of 4)

| <b>SACSA English in the Senior Years:<br/>Key ideas/outcomes</b>   | <b>SSABSA SACE Stage 1 English</b>   |
|--|--|
| <p><b>Texts and Contexts (Reading and Viewing)</b><br/>Outcome 5.3<br/>Views a text containing challenging ideas and issues and multiple views and examines relationships between texts, contexts, readers/viewers and producers of texts.</p> <p><b>Language (Reading and Viewing)</b><br/>Outcome 5.7<br/>Identifies and critically appraises combinations of features within the text</p> <p><b>Strategies (Speaking and listening)</b><br/>Outcomes 5.9 &amp; 5.10<br/>Uses and critically reflects on strategies to listen analytically to diverse perspectives and manipulates strategies for planning, composing, presenting and evaluating spoken texts.</p> | <p><b>The discussion/group work and design and presentation of commentary incorporate all 5 Learning Outcomes at Stage 1 English</b></p> <p>Within this scope, these activities could be incorporated within</p> <p><b>Written expression - Text Response:</b> Students should submit their commentary, or their responses to Task 1 and/or Task 2.</p> <p><b>Oral expression:</b> Presenting their commentary to the class with soundless vision as their prompt. Particularly effective if the scene is projected on large screen with data projector.</p> |

## Flashbacks (page 1 of 3)



The recurrence of flashbacks within this film are important in relation to each of the 3 Dimensions.

Consider the following flashbacks:

- 1st: Scene/Chapter 4 (17 minutes into film)  
Rose chasing Emily
- 2nd: Scene/Chapter 4 (25 minutes into film)  
Emily in kitchen with Rose
- 3rd: Scene/Chapter 5 (31 minutes into film)  
Emily on wooden horse
- 4th: Scene/Chapter 4 (34minutes into film)  
Emily climbing out

Using these flashbacks as a starting point, I have designed the activities detailed on the next page.

# Flashbacks (page 2 of 3)

Complete this grid as you view the four flashbacks:

|             | <b>How do you know this is a flashback?</b> | <b>Who is present?<br/>Who is absent?</b> | <b>What precedes and follows?</b> | <b>Describe length, speed, music, lighting</b> | <b>What do you believe is the intended impact?</b> |
|-------------|---|---|-----------------------------------|--|--|
| Flashback 1 |   |   |                                   |  |  |
| Flashback 2 |   |   |                                   |  |  |
| Flashback 3 |   |   |                                   |  |  |
| Flashback 4 |   |   |                                   |  |  |

## Flashbacks (page 3 of 3)

**Group work/Discussion/Reporting** after close or repeated viewing of Flashbacks, and consideration of scenes immediately before and immediately after these flashbacks.

Consider your responses to these flashbacks as a collection. How did the filmmakers construct the flashbacks and what do you consider was the intended impact of each or all of these?

How would your reading of the film, and your response to the characters have been altered if the father

- replaced the mother within those flashbacks?
- was the subject of the scenes preceding and following each of the flashbacks?

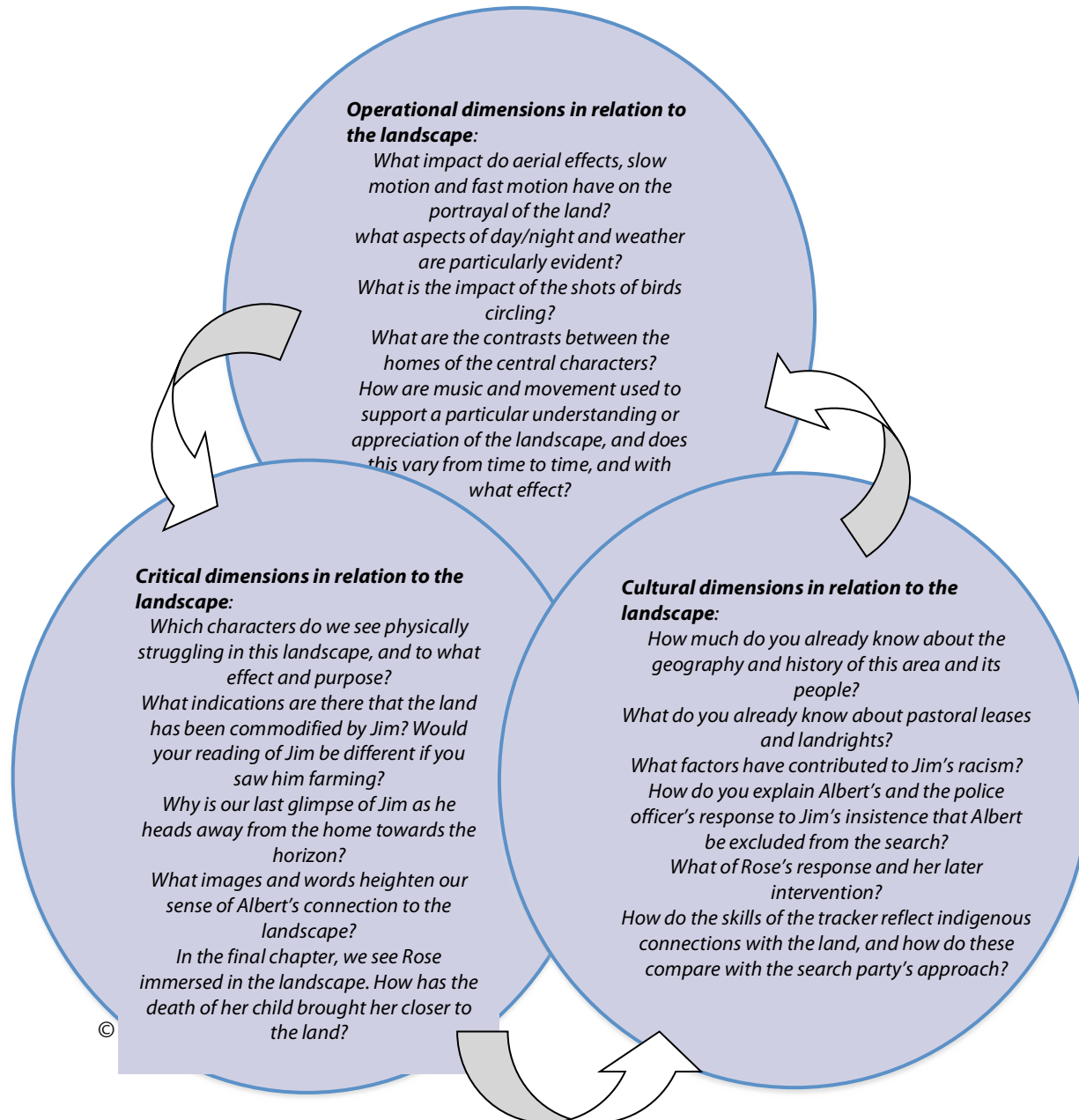
In relation to the setting of this film, how are parenting roles and gender constructed in these flashback scenes? How would you expect a contemporary film to construct parents and gender differently?

### **TASK:**

Design a short flashback using a storyboard. The flashback should lead the viewer to a more sympathetic view and understanding of the father . Include commentary on how setting, framing, light and music would be used to heighten viewer sympathy.

| <b>SACSA English in the Senior Years: Key ideas/outcomes</b>   | <b>SSABSA SACE Stage 1 English</b>  |
|--|---|
| <p><b>Texts and Contexts (Reading and Viewing)</b><br/>Outcome 5.3: Views a text containing challenging ideas and issues and multiple views and examines relationships between texts, contexts, readers/viewers and producers of texts.</p> <p><b>Language (Reading and Viewing)</b><br/>Outcome 5.7: Identifies and critically appraises combinations of features within the text</p> <p><b>Strategies (Writing)</b><br/>Outcome 5.12: Manipulates multiple strategies for planning, composing and reviewing written (and visual) texts</p> | <p><b>The discussion/group work and reporting back incorporate all 5 Learning Outcomes of Stage 1 English</b></p> <p><b>Written expression - Text Response:</b> Students should submit their commentary, or their responses to Task 1 and/or Task 2.</p> <p><b>Oral expression:</b> Sharing their storyboard with class, and possibly using IT to plan and present as storyboard.</p> <p><b>Critical Literacy Studies:</b> While the activities here are focussed on the critical, the Stage 1 statement mandates that two texts must be compared. This film might be paired with a selection of flashback scenes from another film, or alternately, consider a classic Australian short story set in the bush. Henry Lawson springs immediately to mind.</p> |

## The Landscape (Page 1 of 5)



This graphic touches on only some aspects of the landscape in this film. In many ways, what we see is a product of our own experiences and life. For example, an indigenous Australian may notice things that go unseen by someone born in Europe. Farmers and their descendants may offer alternative readings, and none will be the same.

If you have been lost in a gorge, or experienced camping in a swag out under a full moon in the Flinders Ranges, these things may create a strong emotional response as you view the film.

If you have never been to this area, or indeed have spent very little time in isolated areas, your response may be just as interesting.

## The Landscape (Page 2 of 5)

In this film, a significant amount of screen time is dedicated to the landscape and many of the lyrics explore beauty and spiritual bonds with the land. We see sharp contrasts between the relationships of indigenous and non-indigenous Australians and the land, and these contrasts are borne out in many ways. There is the shift from day to night, the weather and seasons, and even the homes of the characters become aspects of the landscape. The activities in the section *This Land is Mind* can usefully lead into this section.

A useful publication to support student exploration of and reflection on the landscape is ***Dirt Roads and Desert Roses: Writing from Women in South Australia's Outback* (Murphy, 2002)**. The photography and the stories, memoirs and poems in this book are inspired by the same landscape that serves as the setting for this film.

Another useful resource, particularly for a Critical Literacy study, is the tourism website below:

[www.flindersranges.com.au](http://www.flindersranges.com.au)

In relation to *One Night the Moon*, and either or both of the texts referred to above, consider the following discussion questions:

- What view of the landscape does the filmmaker/photographer/writer want to convey? For instance, do they want us to sense its vastness, beauty, hostility, agricultural potential, ancient mystery, isolation or something else? Which words, lighting, angles, film speed, metaphors or other techniques do they use to convey their view or sense of the landscape?
- How do you regard the landscape? Which character from the film do you identify most closely with, or can you never imagine yourself living in that setting? Explain your responses.
- What part does the land play in this film? For example, what impact does the land have on individuals, their relationships with each other and their sense of identity?



## The Landscape (Page 3 of 5)



### **Moonstruck (Kevin Carmody)**

When the western sky's ablaze  
And the sun lays down to rest  
When the curlew starts to cry  
And the birds fly home to roost  
When the full moon begins to rise  
Satin moon beams on my face  
Beauty of the night goes far beyond  
Far beyond both time and place

#### Chorus

No-one's lost who finds the moon  
Or the sweetness of the wattle's bloom  
Rebirth with the rain in spring  
Or the dingoe's howl on the autumn wind  
Spirit of the moon here calls me home  
Spirit of the moon here guides me home

Moon it draws me to the scrub  
Night voices raised in song  
Past the water lilies bloom  
In that tranquil billabong  
Walkin' on the shadowed leaves  
That are reflected by the moon  
To the rocks and hills an' caves  
Where the dingoe's pups are born

Stars ablazin' across the sky  
In the brilliance of the Milky Way  
I'm surrounded by the beauty  
Of every night and every day  
Walkin' towards that morning moon set  
Caress of moonlight on my skin  
Knowin' that freedom of not carin'  
Of why I'm goin' or where I've been

Consider the closing song, *Moonstruck*, and sequence in *One Night the Moon*. View carefully at least once more. Take note of the way the images and words are brought together.

- What aspects of the landscape or the seasons or the daily rhythm of the land are highlighted by the writer?
- What words or phrases most strongly suggest a relationship between the singer/composer and the land? Describe the nature of the relationship as you would see it, referring closely to the lyrics. How is this similar to or different from your relationship to the place in which you live?
- Find each reference to the moon in this song. What power is attributed to the moon, and how is this power conveyed in the storyline as well as the visuals of *One Night the Moon*?

Can you suggest why the moon is used so frequently within the film, what different purposes it serves, and why it is used within the title of the film?

## The Landscape (Page 4 of 5)

### Two Flinders Ranges websites

Both websites below reveal aspects of the local area and history of the location in which the film is shot, and you are asked to reflect critically as you engage with the sites, paying particular attention to

- the design features (layout, colours, images, fonts, graphics, ratios...)
- the written text
- the images
- the available links.

One is a site developed by Wilderness College students and it explores Adnyamathanha history and culture, while the other is a tourism site promoting the Flinders Ranges. While it may be easy for you to determine which is which, and perhaps the URL gives it away, your task is to identify 5 signals that lead you to determine the purpose and authorship of the sites.

[www.library.thinkquest.org/C0115620/Adnyhist3.html](http://www.library.thinkquest.org/C0115620/Adnyhist3.html)

[www.flinders.outback.on.net/welcome.htm](http://www.flinders.outback.on.net/welcome.htm)

## Consider this extract from the tourism site and the questions to follow on the next page:

*"G'day...how ya goin'?"*

*This is the place of colourful stories and equally colourful characters and creatures. You're in the outback now...so...forget zoos...meet the wildlife in their own homes. Rare and rowdy creatures, shy and fascinating ones – don't forget your camera.*

*Forget museums...here's an Aboriginal park ranger or elder ready to walk you through his land, show you his family's art, share his 'bush tucker' and his Dreamtime Creation Stories.*

*Forget the ordinary...the land of the long tale (and only slightly believable) story is alive and well here, often told by locals with a sense of humour as dry as the land itself. Was that a grin as he delivered the last line? Who cares? This is the place where anything seems possible.*

## The Landscape (Page 5 of 5)

### In relation to “G’day...how ya goin’?”:

- Make a list of who/what you will see in the Flinders and what those subjects do. For example, what do ‘Aboriginal park rangers or elders’ do? What do ‘locals’ do?
- What characteristics of the land are given prominence? What is not mentioned? Why these selections and not others?
- Who are the ‘locals’? Are they indigenous and non-indigenous, male and female, young and old, educated and uneducated? How do you know?
- Is this the same or a different version of the Flinders Ranges we see in the film? Explain how the purpose, the medium and the creators of the two texts in question (the film and website) influence what is included and not included.

### Using search engines, find and download two images from the web that either a) support or b) satirize this representation of contemporary life in outback Australia.

- Imagine that one of the key characters in the film is asked this same question, ‘G’day...how ya goin’?’ Write one character’s brief but honest response to such a question at a pivotal moment in the film. Make sure that you signal at what stage of the narrative your question is asked. How does this response from the character now influence possible readings of the extract from the website.
- With a view to comparing representations of the land or the outback in the film and website, find one other extract (image or word or both) from either of the two websites listed on the previous page, or another relevant website of your choice. Download the extract, and write a critical commentary where you highlight the alternative representations and discuss why the creators of both texts have offered alternative perspectives on the land. Be aware of discussing how the images and language works, as well as the cultural and critical dimensions that are significant here.

### Homes and the landscape:

- Consider the homes of Albert and Ruby, and Jim and Rose. Describe the contrasts between their homes, and in particular:  
\*location      \*size      \*place      \*furniture      \*boundaries between home and landscape
- Whose homes are constructed as belonging or not belonging, and how are homes used as symbols of people and their relationships with each other and with place?
- What criteria might the filmmakers have established for these homes before they even arrived in the area and began their search for locations?
- What connections can you make between homes, the landscapes and the ultimate fate of these families?

## Some further activities (page 1 of 2)

The following activities are designed to support a critical reading of the film, while integrating attention to the operational and cultural dimensions of the film (as in Green's 3D model). These activities are included here as possible entry points and impetus for further pedagogical design. There is no intention that they are used in sequence or totality.

### Supporting students to understand the 3D model:

Draw 3 circles on board, labelling them as operational, cultural and critical. Ask students to comment on their responses and understanding of the film (stressing that even if we don't like a film we can still critique it. As students make comments, add these to the relevant circle, acknowledging where their point may overlap. It may be necessary to tease out points with more detail to determine which 'dimension' is most appropriate. (e.g.: 'bad acting' in operational; 'land rights' into cultural; racism in critical etc...)

Encourage students to think this way as they prepare extended writing or essays...have they addressed each dimension, and is there appropriate overlap? Is it possible that they have given too much space to the narrative, and too little to the operational, for example?

### Students to search for reviews or supply reviews for class:

[www.abc.net.au/rn/arts/atoday/stories/s417304.htm](http://www.abc.net.au/rn/arts/atoday/stories/s417304.htm)

[http://www.rottentomatoes.com/m/one\\_night\\_the\\_moon/](http://www.rottentomatoes.com/m/one_night_the_moon/)

In small groups, read a review, making note of all of the operational aspects mentioned. Read a second time, this time highlighting the cultural dimensions. In a third and final reading, highlight the critical dimensions. This will assist students to better understand the complexity of writing about texts, and how they can ensure that they explore texts more comprehensively.

How successful is the review? Anything you would remove or add?

Write a review of your own, ensuring that you incorporate all three dimensions.

### In 50 words exactly, sell this film to

adolescents.....a particular religious group.....educators.....pastoralists..... business people servicing that area....indigenous land rights activists....parents.....tourists to South Australia.....another 'niche' group....American tourists being on a tourist bus heading to the Flinders....a 'local'.....teachers.

## **Some further activities (page 2 of 2)**

### **Film construction and design**

Review and consider the scene when Emily leaves her bedroom and follows the moon.

In groups of four, each of you should take one of the following role as if you are about to make the film:

\* lighting    \* camera work    \*dress and setting    \*direction/action

In relation to your imaginary film crew role:

What was the effect you were trying to create?

What possible arguments might you have with other crew, or those who wanted to do it differently?

How successful or otherwise were you?

Change one thing within that scene that might have made a subtle (or dramatic) difference. How is this change achieved?

(e.g.: What if Emily puts on a jacket and cap? Cries? Is struggling in the dark? Constantly looks back at the house? etc...)

## Resources and further reading:

Durrant, Cal and Green, Bill (2000). Literacy and the new technologies in school education: meeting the I(IT)eracy challenge? *Australian Journal of Language and Literacy*, Vol. 23, No. 2, pp. 89-108.

Murphy, Catherine (Ed) (2002) *Dirt Roads and Desert Roses: Writing from Women in South Australia's Outback*. Hyde Park Press: Adelaide. (Book available through Rice, Port Augusta, phone 08) 8642 4477 or email [admin@rice.org.au](mailto:admin@rice.org.au) )

South Australian Curriculum Standards and Accountability Framework (SACSA) Essential Learnings  
[www.sacsa.sa.edu.au/](http://www.sacsa.sa.edu.au/)

MSN film review

<http://entertainment.msn.com/Movies/Movie.aspx?m=8079>

Range of reviews and articles about the film

<http://www.rottentomatoes.com/m/OneNighttheMoon-10000881/reviews.php>

An interview with Rachel Perkins, director.

[http://www.sensesofcinema.com/contents/01/17/moon\\_interview\\_perkins.html](http://www.sensesofcinema.com/contents/01/17/moon_interview_perkins.html)

The official site, though some links are not operating; detailed background on cast and crew.

<http://www.dendy.com.au/onenightthemoon>

SBS Movie Show: review for *One Night the Moon*

<http://www.sbs.com.au/movieshow/reviews.php3?id=792>

Radio National review of *One Night the Moon*

<http://www.abc.net.au/rn/arts/atoday/stories/s417304.htm>

This site, developed by Wilderness students explores Adnyamathanha history and culture

<http://library.thinkquest.org/C0115620/Adnyhist3.html>

This website explores Indigenous culture and politics in Australia. <http://www.loreoftheland.com.au/indigenous/archie/index.html>

BBC news article: The skills of the Aboriginal **trackers**, honed over generations, remain an ... infamous outlaw Ned Kelly feared the renowned powers of **indigenous Australians** to find ...

<http://news.bbc.co.uk/1/hi/world/asia-pacific/1444016.stm>

An article printed in 1945 re Jimmy James, famous indigenous tracker

<http://www.sapolice.org/historical/april02.html>

Tourism site dedicated to promoting the Flinders Ranges, the setting for *One Night the Moon*.

<http://www.flinders.outback.on.net/welcome.htm>

Biography of Terry Coulthard, whose family appear in the film and are local to the area

[quest.classroom.com/about/bios/terry151.asp?qargs=151](http://quest.classroom.com/about/bios/terry151.asp?qargs=151)

Adnyamathanha tourism in Flinders Ranges

[www.green.net.au/humpsnotdumps/leighck.htm](http://www.green.net.au/humpsnotdumps/leighck.htm)