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Dr Roger Hillman
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Short Bio: Roger Hillman's post is split between Film Studies (School of Humanities) and German Studies (School of Language Studies). An Alexander von Humboldt Fellow (German Govt. postdoc. award), he currently represents the areas Media/Cultural Studies on the ARC College of Experts.

Research Interests: film and history, film and music, European cinema, modern European literature

Current Research Projects: representations of Anzac; Turkish-German cinema and recent German cinema in general

Selected Publications:

1) Books

Unsettling Scores: German Film, Music, Ideology (Bloomington: Indiana UP, 2005), 219 pp.

(Co-authored with Hendrik Blumentrath, Julia Bodenbug and Martina Wagner-Egelhaaf) Transkulturalität: Türkisch-deutsche Konstellationen in Literatur und Film (Münster: Aschendorff, 2007), 155pp.

2) Edited Volumes

Fields of Vision: Essays in Film Studies, Visual Anthropology and Photography, coed. Leslie Devereaux (Berkeley: University of California Press, 1995), 362 pp.

Reading Images, Viewing Texts: Crossdisciplinary Perspectives, coed. Louise Maurer (Bern: Peter Lang, 2006), 227 pp.

3) Chapters in Books

The Original Ludwig van (and others): classical music as cultural marker. Cinesonic: Cinema and the Sound of Music, ed. Philip Brophy (Sydney: Australian Film Television and Radio School, 2000), 131-54.

(with Louise Maurer and Piera Carroli) Teaching literature across cultures and across artforms. Teaching Languages Teaching Cultures, ed. Anthony J. Liddicoat and Chantal Crozet (Melbourne: Language Australia, 2000), 89-104.

(with Deborah Crisp) Verdi in Postwar Italian Cinema. Between Opera and Cinema, ed. Jeongwon Joe and Rose M. Theresa (New York: Routledge, 2002), 157-76.

(with Catherine Summerhayes) Carl Vine's Score in *beDevil*. Reel Tracks: Australian Feature Film Music and Cultural Identities, ed. Rebecca Coyle (Eastleigh, UK: John Libbey/Perfect Beat Publications, 2005), 218-27.

Film and Music, or Instabilities of National Identity. Globalization, Cultural Identities, and Media Representations, ed. Natascha Gentz and Stefan Kramer (Albany, NY: SUNY Press, 2006), 143-51.

In the Eye of the Story: Film, Music, Narrative. Reading Images, Viewing Texts (see under 'Edited Volumes'), 145-61.

La musique comme indice culturel dans le cinéma: au-delà des images nationales. Précis du plurilinguisme et du pluriculturalisme, ed. Geneviève Zarate et al. (Paris: Éditions des archives contemporaines, 2008), 249-54.

4) Journal Articles.

European Comparative Literature in an Australian Languages Department. Arcadia: Zeitschrift für Allgemeine und Vergleichende Literaturwissenschaft 34/2 (1999), 308-12.

Fassbinder, and Fassbinder/Peer Raben:

<http://www.latrobe.edu.au/www/screeningthepast/firstrelease/fr0301/rhfr12a.htm> Has appeared in a translation in Farsi

(with Deborah Crisp) Verdi and Schoenberg in Bertolucci's "The Spider's Stratagem". Music and Letters 82/2 (May, 2001), 251-67

The Penumbra of Neorealism. Forum for Modern Language Studies 38/2 (2002), 221-33.

Cultural memory on film soundtracks. Journal of European Studies 33 (3/4) (2003), 323-32.

(with Hendrik Blumentrath, Julia Bodenbug and Martina Wagner-Egelhaaf) Antipodean Visions of Transcultural Societies: Ein australisch-deutsches Forschungsprojekt zu Filmen der Gegenwart. KulturPoetik: Journal for Cultural Poetics 5/2 (2005), 203-224.

Lola and Billy the Kid (1999): A Turkish Director's Western Showdown in Berlin. Post Script: Essays in Film and the Humanities 25/2 (Winter/Spring 2006), 44-55.

Goodbye Lenin (2003): History in the Subjunctive. Rethinking History 10/2 (June 2006), 221-237.

Trueba's *La niña de tus ojos* (*The Girl of Your Dreams*) (1998): the German Connection. Studies in European Cinema 5.1 (2008), 67-76.

Teaching:

Intro. to Film Studies (FILM1002); Introduction to Film Genres (FILM1003); European Cinemas, European Societies (FILM2003); United States Cinema: Hollywood and Beyond (FILM2006); Film and Music (FILM2008); German Cinema (GERM3046)

Recent Postgraduate Supervision:

New Iranian Cinema; the Mountain Film (*Bergfilm*); Film and Cultural Performance

Media and Professional Associations and other kinds of Affiliations and consultancies (optional)

Referee board, *Metro* magazine