

FILM 237: Cinema of Aotearoa New Zealand

Trimester 2 2011

11 July to 12 November 2011

20 Points



Once Were Warriors (Lee Tamahori 1994); The Piano (Jane Campion 1993); The Quiet Earth (Geoff Murphy 1985)

TRIMESTER DATES

Teaching dates:	11 July to 14 October 2011
Mid-trimester break:	22 August to 4 September 2011
Study week:	17 to 21 October 2011
Last piece of assessment due:	27 October 2011

WITHDRAWAL DATES

Information on withdrawals and refunds may be found at

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

NAMES AND CONTACT DETAILS

Course Coordinator: Brady Hammond

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Phone: 463 6880

Room: 308, 83 Fairlie Terrace

Office Hours: to be announced on Blackboard

Tutors: Dr Lauren Anderson

Email: Lauren.Anderson@vuw.ac.nz

Phone: 463 6824

Room: 83 Fairlie Terrace room 311

Office Hours: to be announced on Blackboard

CLASS TIMES AND LOCATIONS

Lectures

Tuesday, Thursday 1-4 77 Fairlie Terrace Room 306

Tutorials

All tutorials will be held on Mondays. Details of Monday times and locations will be posted on S-Cubed.

COURSE DELIVERY

This course is presented via two lectures a week as well as two screenings. The screenings will normally take place after the lecture. Lectures may involve participation. A weekly tutorial will be held where students will have the opportunity to explore the material presented in the lectures, screenings, and required course readings.

COMMUNICATION OF ADDITIONAL INFORMATION

Any additional information concerning the course, including changes, will be posted on Blackboard, via email, as well as in-class announcements. If you are not going to use the Victoria email address set up for you, we strongly encourage you to set a forward from the Victoria email system to the email address you do use.

COURSE PRESCRIPTION

A study of the cinema of Aotearoa New Zealand from cultural, historical, and economic perspectives, with some consideration of the relation between film and television in this country.

COURSE CONTENT

This course takes three approaches to the cinema of Aotearoa New Zealand. The first approach will be an examination of the concept of **national identity and the production of culture**. This will involve a study of the concept of national cinema, the concept of New Zealand cinema, and the details of how film is produced and funded in New Zealand. The second approach will look at **the land, the history, and the people on screen**, focusing in particular at the way these integral elements of New Zealand culture have been represented on New Zealand screens. The third and final approach will take a more critical perspective, examining **alterity, "normalcy", and transnationalism**, and will build upon the first two approaches by critiquing them, but also by extending them and situating contemporary New Zealand cinema in the global context.

LEARNING OBJECTIVES

- To provide students with a broad understanding of some of the key debates within Film Studies about the cinema of Aotearoa New Zealand.
- To give students specific knowledge of the thematic and aesthetic construction and interpretation of the cinema of Aotearoa New Zealand, how this cinema engages with local concerns and ideas in unique ways, but also how this cinema engages with history and more global issues.
- To improve the textual analysis and research skills of students.
- To enhance the ability of students to write essays and think critically.

EXPECTED WORKLOAD

The expected workload for a 20 point course is 200 hours spread evenly over the 12 week trimester and breaks, or 10 hours per week (not inclusive of lectures). This time should be spent preparing for tutorials, reading the required material, viewing films for the course, **READING THE REQUIRED MATERIAL (seriously!)**, and working on assignments for the course.

READINGS

There is not a required text book for this course, but there will be required readings each week. These readings will be available via Electronic Closed Reserve in the Central Library (accessible through Blackboard), but some may also be available on closed reserve in the Rankine Brown Library. Again, it is very important that the readings are completed for tutorials as the tutorials will often engage with them in detail.

ASSESSMENT REQUIREMENTS

All assessment for the course will be internal. There are three assignments; further details of each assignment will be posted.

Assignment One: Reading Reports (20%)

Length: 350 words each

Due Date: Tutorials in weeks 3, 6, 9 & 11

Description:

In this assignment, you will write four short reports on particular readings for the course. The readings for this assignment are marked with asterisks in the Course Programme below. For each report, you must identify and evaluate the key arguments the article makes. Each report must be submitted during tutorials in the week indicated.

Assessment Criteria:

- Completion of the set task in a clear, direct, legible, relevant, complete and timely manner.
- Evidence of engagement with the specified article
- Evidence of critical and analytical skills
- Quality and originality of the report.
- Quality and fluency of your expression.

Relationship to Learning Objectives:

This assignment will develop your understanding of key concepts and/or issues in Aotearoa New Zealand cinema. It will also enhance your critical reading and writing skills.

Assignment Two: Essay (40%)

Length: 2500-2800 words

Due Date: Monday, September 5th, 5pm

Description:

This assignment will address topics discussed in the first six weeks of the course, including the history of Aotearoa New Zealand cinema, traits of Aotearoa New Zealand cinema, modes of production, and historical elements such as colonialism.

Assessment Criteria:

- Completing the set task in a clear, direct, relevant, and complete manner
- Clear evidence of engagement with the ideas and materials discussed in FILM 237
- The originality and quality of your findings. This will include your ability to conduct independent research from reputable academic sources, synthesise research materials, engage in textual analysis, and develop and express your ideas
- Coherency, structure and argumentation of your essay
- Quality and fluency of your expression
- Understanding and correct application of terms and concepts used in film analysis
- Accurate and complete referencing of all sources, including a bibliography and filmography

Relationship to Learning Objectives:

This assignment will improve your knowledge of one of the topics studied in the first six weeks of the course. It will enable you to develop your textual analysis, independent research, and critical and argumentation skills. It will also improve your written expression.

Assignment Three: Essay (40%)

Length: 2500-2800 words

Due Date: Thursday, October 27th, 5pm

Description:

This assignment will cover the issues discussed in weeks 7-12 of the course, including landscape, ethnicity, alterity, “normalcy,” and transnationalism.

Assessment Criteria:

- Completing the set task in a clear, direct, relevant, and complete manner
- Clear evidence of engagement with the ideas and materials discussed in FILM 237
- The originality and quality of your findings. This will include your ability to conduct independent research from reputable academic sources, synthesise research materials, engage in textual analysis, and develop and express your ideas
- Coherency, structure and argumentation of your essay
- Quality and fluency of your expression
- Understanding and correct application of terms and concepts used in film analysis
- Accurate and complete referencing of all sources, including a bibliography and filmography

Relationship to Learning Objectives:

This assignment will improve your knowledge of one of the topics studied in the weeks 7-12 of the course. It will enable you to develop your textual analysis, independent research, and critical and argumentation skills. It will also improve your written expression.

ASSIGNMENT COVER SHEETS

Assignment cover sheets and extension forms can be found on Blackboard or outside the Programme office. Remember to fill in your tutor’s name.

EXTENSIONS AND PENALTIES

Extensions will be granted only in exceptional and unforeseen circumstances. Issues of workload do not constitute exceptional and unforeseen circumstances. If you require an extension, you must complete an extension request form (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor’s certificate) where appropriate. Tutors cannot grant extensions.

Work submitted after the deadline will be penalised by a 2.5 percent deduction from your total mark per work day. Late work also receives only minimal comments from your marker.

MANDATORY COURSE REQUIREMENTS

To gain a pass in this course you must:

- Submit the written work specified for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work)
- Attend at least 8 of the 11 tutorials

CLASS REPRESENTATIVES

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

STATEMENT ON LEGIBILITY

You are expected to present work that meets appropriate standards. Work submitted during the course (i. e. work that is internally assessed) should be typed or prepared on a computer. Where handwritten work is required you are expected to write clearly. If this is deemed 'illegible', you will be given a photocopy of the work and asked to transcribe it to an acceptable standard (preferably typed) within a specified time frame.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work. Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

WHERE TO FIND MORE DETAILED INFORMATION

Find key dates, explanations of grades and other useful information at www.victoria.ac.nz/home/study.

Find out how academic progress is monitored and how enrolment can be restricted at

www.victoria.ac.nz/home/study/academic-progress. Most statutes and policies are available at

www.victoria.ac.nz/home/about/policy, except qualification statutes, which are available via the *Calendar* webpage at www.victoria.ac.nz/home/study/calendar.aspx (See Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at www.victoria.ac.nz/home/about_victoria/avcacademic.

COURSE PROGRAMME

(Programme subject to change)

Part I: Identity and the Production of Culture

Week 1 Introduction and History of Aotearoa New Zealand Cinema

Lectures

Tuesday Introduction to course; discussion of national cinema

Thursday History of New Zealand Cinema

Screenings

Tuesday *The Price of Milk* (Harry Sinclair 2000)

Thursday *Runaway* (John O'Shea 1964)

Readings

Tuesday Hayward, Susan. "Framing National Cinema." *Cinema & Nation*. Eds. Mette Hjort & Scott Mackenzie. London: Routledge, 2000. 88-102. Print

Thursday Babington, Bruce. *A History of The New Zealand Fiction Feature Film*. Manchester: Manchester University Press, 2007. 1-27. Print.

Martin, Helen and Sam Edwards. *New Zealand Film 1912-1996*. Auckland: Oxford University Press New Zealand, 1997. 7-15. Print.

Week 2 "New Zealand-ness"

Lectures

Tuesday Cinema of Unease

Thursday Fourth Cinema as a counterpoint

Screenings

Tuesday *Cinema of Unease* (Sam Neill & Judy Rymer 1995)

Thursday *Mauri* (Merata Mita 1988)

Readings	
Tuesday	Horrocks, Roger. "New Zealand Cinema." <i>Twin Peeks: Australian and New Zealand Feature Films</i> . Ed. Deb Verhoeven. Melbourne: Damned Publishing, 1999. 129-148. Print.
Thursday	Mita, Merata. "The Soul and the Image." <i>Film in Aotearoa New Zealand</i> . Eds. Jonathan Dennis & Jan Bieringa. Wellington: Victoria University Press, 1992. 36-54. Print.

Week 3	Producing Culture, Part I **READING REPORT DUE IN TUTORIAL THIS WEEK on Waller ARTICLE**
Lectures	
Tuesday	New Zealand Film Commission
Thursday	Short Film in New Zealand
Screenings	
Tuesday	<i>Goodbye Pork Pie</i> (Geoff Murphy 1981)
Thursday	Selected Short Films
Readings	
Tuesday	**Waller, Gregory. "The New Zealand Film Commission: Promoting Industry, Forging a National Identity." <i>Historical Journal of Film, Radio and Television</i> 16.2 (1996): 243-262. Print.
Thursday	Cole-Baker, Alex. "The Short Film: Issues of Funding and Distribution." <i>Contemporary New Zealand Cinema From New Wave to Blockbuster</i> . Eds. Ian Conrich & Stuart Murray. London: I B Tauris, 2008. 49-61. Print.

Week 4	Producing Culture, Part II
Lectures	
Tuesday	Documentary Film Production in New Zealand (Russell Campbell)
Thursday	Film and Television – Connections
Screenings	
Tuesday	TBA
Thursday	TBA

Readings	
Tuesday	Campbell, Russell. "Nine Documentaries." <i>Film in Aotearoa New Zealand</i> . 2 nd ed. Eds. Jonathan Dennis and Jan Beringa. Wellington: Victoria University Press, 1996. 105-115.
Thursday	Print. TBA

Part II: The Land, the History, and the People on Screen

Week 5	Colonialism
Lectures	
Tuesday	(Post) Colonialism and NZ, part I
Thursday	(Post) Colonialism and NZ, part II
Screenings	
Tuesday	<i>Heavenly Creatures</i> (Peter Jackson 1994)
Thursday	<i>The Piano</i> (Jane Campion 1993)
Readings	
Tuesday	Perkins, Reid. "Imag(in)ing Our Past: Colonial New Zealand on Film from The Birth of New Zealand to The Piano: Part One." <i>Illusions</i> , 25 (1996): 4-10. Print. Perkins, Reid. "Imag(in)ing Our Past: Colonial New Zealand on Film from The Birth of New Zealand to The Piano: Part Two." <i>Illusions</i> , 26 (1997): 17-21. Print.
Thursday	Margaroni, Maria. "Jane Campion's Selling of the Mother/Land: Restaging the Crisis of the Postcolonial Subject." <i>Camera Obscura</i> 18.2 (2003): 93-123. Print.

Week 6	History in Film
READING REPORT DUE IN TUTORIAL THIS WEEK on FOX et al ARTICLE	
Lectures	
Tuesday	Remaking History in Fiction Film
Thursday	Documenting History

Screenings	
Tuesday	<i>Utu</i> (Geoff Murphy 1984)
Thursday	<i>Patu!</i> (Merata Mita 1983)
Readings	
Tuesday	**Fox, Alistair, Barry Keith Grant and Hilary Radner. "Introduction: The Historical Film in New Zealand Cinema." <i>New Zealand Cinema: Interpreting the Past</i>. Eds. Alistair Fox, Barry Keith Grant, and Hilary Radner. Bristol: Intellect, 2011. 13-43. Print.**
Thursday	Rabinowitz, Paula. "Wreckage Upon Wreckage: History, Documentary and the Ruins of Memory." <i>History and Theory</i> , 32.2 (1993): 119-137. Print.

**** MID-TRIMESTER BREAK ** MID-TRIMESTER BREAK ** MID-TRIMESTER BREAK ****

Week 7	The New Zealand Landscape
	ASSIGNMENT 2 DUE on MONDAY SEPTEMBER 5th
Lectures	
Tuesday	Rural Vistas
Thursday	Cityscapes of New Zealand
Screenings	
Tuesday	<i>Vigil</i> (Vincent Ward 1984)
Thursday	<i>Once Were Warriors</i> (Lee Tamahori 1994)
Readings	
Tuesday	Rayner, Jonathan. "Battlefields of Vision: New Zealand Filmscapes." <i>Cinema and Landscape</i> . Eds. Graeme Harper and Jonathan Rayner. Bristol: Intellect, 2010. 255-267. Print.
Thursday	Waller, Gregory. "Embodying the Urban Maori Warrior." <i>Places Through the Body</i> . Eds. Heidi J. Nast and Steve Pile. London: Routledge, 1998. 252-266. Print.
	Pihima, Leonie. "Repositioning Maori Representations: Contextualising <i>Once Were Warriors</i> ." <i>Film in Aotearoa New Zealand</i> . 2 nd ed. Eds. Jonathan Dennis and Jan Beringa. Wellington: Victoria University Press, 1996. 105-115. Print.

Week 8	Ethnicity on Screen
Lectures	
Tuesday	Maori-Pakeha Relations
Thursday	Maori and Pacific Islanders (Jo Smith)
Screenings	
Tuesday	<i>The Quiet Earth</i> (Geoff Murphy 1985)
Thursday	<i>The Feathers of Peace</i> (Barry Barclay 2000)
Readings	
Tuesday	Liu, James H. "History and Identity: A System of Checks and Balances for Aotearoa/New Zealand." <i>European Doctorate on Social Representations and Communication</i> . Web. n.d. 1-19. < http://www.euophd.it/html/_onda02/07/PDF/12th_lab_scientificmaterial/jodelet/liu_nz_2005.pdf >
Thursday	Turner, Stephen. "Cinema of Justice: The Feathers of Peace." <i>Illusions</i> , 33 (2002): 9-11. Print.

Part III: Alterity, "Normalcy", and Transnationalism

Week 9	Alterity on Screen
READING REPORT DUE IN TUTORIAL THIS WEEK on IDENTITY article	
Lectures	
Tuesday	Other Ethnicities in New Zealand
Thursday	Queer Cinema
Screenings	
Tuesday	TBA
Thursday	<i>Desperate Remedies</i> (Stewart Main & Peter Wells 1993)

Readings	
Tuesday	Ward, Colleen, and En-Yi Lin. "Immigration, Acculturation and National Identity in New Zealand." <i>New Zealand Identities: Departures and Destinations</i> . Eds. James H. Liu, Tim McCreanor, Tracey McIntosh and Teresia Teaiwa. Wellington: Victoria University Press, 2005. 155-173. Print.
Thursday	Kavka, Misha. "In Search of New Zealand Camp: Locating Desperate Remedies." <i>Illusions</i> 30 (2000): 8-14. Print.

Week 10 Gender on the New Zealand Screen, Part I	
Lectures	
Tuesday	Masculinity
Thursday	Masculinity, Part II
Screenings	
Tuesday	<i>Smash Palace</i> (Roger Donaldson 1982)
Thursday	<i>Stickmen</i> (Hamish Rothwell 2001)
Readings	
Tuesday	Campbell, Russell. "The Kiwi Bloke: The Representation of Pakeha Masculinity in New Zealand Film." <i>Contemporary New Zealand Cinema From New Wave to Blockbuster</i> . Eds. Ian Conrich & Stuart Murray. London: I B Tauris, 2008. 211-224. Print.
Thursday	Kaye, Miranda. "Sticking to Daddy's Rules." <i>Illusions</i> 32 (2001): 6-8. Print.

Week 11 Gender on the New Zealand Screen, Part II	
READING REPORT DUE IN TUTORIAL THIS WEEK on Shepherd CHAPTER	
Lectures	
Tuesday	Femininity
Thursday	Femininity, Part II
Screenings	
Tuesday	<i>Crush</i> (Alison Maclean 1992)
Thursday	TBA

Readings

Tuesday ****Shepherd, Deborah. *Reframing Women: A History of New Zealand Film*. Auckland: HarperCollins Publishers (New Zealand) Limited, 2000. 92-120. Print.****

Thursday TBA.

Week 12 Transnationalism: New Zealand Cinema and the World

Lectures

Tuesday New Zealand Filmmakers Abroad

Thursday “Wellywood”: Hollywood in Aotearoa New Zealand/ THE END

Screenings

Tuesday A Film by Roger Donaldson...(TBA)

Thursday *The Frighteners* (Peter Jackson 1996)

Readings

Tuesday Chapman, James. “Between the National and the International: The Films of Roger Donaldson.” *New Zealand Filmmakers*. Eds. Ian Conrich and Stuart Murray. Detroit: Wayne State University Press, 2007. 138-151. Print.

Thursday Grant, Barry Keith. “Bringing It All Back Home: The Films of Peter Jackson.” *New Zealand Filmmakers*. Eds. Ian Conrich and Stuart Murray. Detroit: Wayne State University Press, 2007. 320-335. Print.

****ASSIGNMENT 3 DUE on THURSDAY OCTOBER 27th****