

# FILM 403 – National Cinema: Aotearoa New Zealand

**Trimester 2 2011**

11 July to 12 November 2011

**30 Points**



## 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:	20 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

Donald Reid      Email: donald.reid@vuw.ac.nz      Phone: 463 6728      Room: 107, 85 Fairlie Terrace  
Office Hours: to be announced on Blackboard

## CLASS TIMES AND LOCATIONS

### Screenings

Monday            3-6                    Room 108, 85 Fairlie Terrace

### Seminars

Friday            1-4                    Room 108, 85 Fairlie Terrace

## COURSE DELIVERY

FILM 403 will be conducted as a seminar in which individual students will orally present part of their research for the course to the rest of the group. Students in this course will also engage in research on the New Zealand film industry that will contribute to two essays due during the trimester. Verbal participation during weekly seminars is a significant element in the success of this course.

## COMMUNICATION OF ADDITIONAL INFORMATION

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

An advanced study of the relation between national cinema and national identity as manifested in the cinema of Aotearoa New Zealand, emphasising primary research using local resources. Prior completion of FILM 237 Cinema of Aotearoa New Zealand or its equivalent will be assumed. Topics discussed may include production, distribution, and exhibition practices, along with aesthetic, economic, technological and social approaches.

## COURSE CONTENT

Since its inception, the New Zealand film industry has been closely associated with the political, social and economic functions of the nation state. Cinematic texts have reflected various anxieties and pre-occupations of the nation and since the 1970s, the state has assumed the role as the industry's principal funding and gatekeeping body. This course investigates cinema's role in New Zealand's nation building process and the formation of an official national narrative. Issues to be examined include the depiction New Zealand's settler society, dynamics associated with colonial and bicultural relationships and the representation of New Zealand in the age of neoliberalism and globalization.

## LEARNING OBJECTIVES

At the completion of the course students should have an advanced knowledge of the relationship between New Zealand cinema, the state and the formation of New Zealand cultural identity. This requires students to examine film texts in a variety of contexts: aesthetically, culturally and within the discourse of a national economy.

## EXPECTED WORKLOAD

The expected workload for a 30 point course is 300 hours spread evenly over the 12 week trimester and breaks, or 20 hours per teaching week.

## ASSESSMENT REQUIREMENTS

### **FIRST ASSIGNMENT: Seminar presentations 800-1000 words (20%)**

In the first class class students will be allocated one of the weekly readings which they will critically analyze and present to the rest of the class for discussion (approximately 15 minutes). Students must hand in a written version of their presentation (800-1000 words) at the end of class. Appropriate film clips may be used. Those students not presenting are required to equally contribute to the discussion and must, therefore, be familiar with the week's reading.

### **SECOND ASSIGNMENT: Archive project 2500 words (35%)**

*Due Date: Thursday August 18, 2pm*

For this assignment students are required to examine one locally-produced film text made before 1977 (this may be a narrative feature film, newsreel or documentary) and discuss the film's original reception. This includes media reports, official marketing and critical reception. In the second part of the assignment, students must examine if and how the wider cultural meaning of the text has shifted over time, especially through being adopted into academic discourses.

### **THIRD ASSIGNMENT: Local film research project 3500 words (40% + 5% for abstract and bibliography)**

*Due Date: Research Proposal: Thursday September 15 at 2pm*

*Due Date: Thursday October 20, 2pm*

Besides being a vehicle for the construction and representation of cultural identity, the film industry has become a significant element in the discourse of the national economy. The commodification of landscape, local technical and creative talent and national political and economic structures all feature in the rhetoric surrounding New Zealand film. **Focusing on one film produced in New Zealand between 1990 and 2011**, students will examine how the rhetoric surrounding the local film industry has been subsumed into an

economic paradigm. This requires students to, firstly, draw on existing film and media studies literature to examine how the study of film texts extends beyond issues of narrative content and/or aesthetics. Secondly, using media archives and academic literature, students must examine how these issues have been taken up in relation to their chosen text.

### **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, on or by the specified dates (subject to such provisions as are stated for late submission of work).

### **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>

## TURNITIN

Work provided for assessment in this course may be checked for academic integrity by the electronic search engine <http://www.turnitin.com>. Turnitin is an online plagiarism prevention tool which compares submitted work with a very large database of existing material. Turnitin will retain a copy of submitted material on behalf of the University for detection of future plagiarism, but access to the full text of submissions is not made available to any other party.

## WHERE TO FIND MORE DETAILED INFORMATION

Find key dates, explanations of grades and other useful information at [www.victoria.ac.nz/home/study](http://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](http://www.victoria.ac.nz/home/study/academic-progress). Most statutes and policies are available at

[www.victoria.ac.nz/home/about/policy](http://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](http://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](http://www.victoria.ac.nz/home/about_victoria/avcacademic).

## COURSE PROGRAMME

Week 1	Date	<b><u>Cinema, the nation and the construction of national identity</u></b>
	July 11	Anderson, Benedict, 'Introduction' <i>Imagined Communities</i> , London, Verso, 1991  Simmons, Laurence, 'Distance Looks our Way – Imagining New Zealand on Film', <i>Twin Peaks; Australian and New Zealand Feature Films</i> (Deb Verhoven ed.), Melbourne, Damned, 1999  Screening: <i>This is New Zealand</i> (Hugh MacDonald, NZ 1970)  <i>The Piano</i> (Jane Campion, NZ/Fr, 1992)
Week 2	July 18	<b><u>Cinema and Colonialism</u></b>
		Turner, Stephen, 'Being Colonial/Colonial Being', <i>Journal of New Zealand Literature JNZL</i> , no.20, 2002  Limbrick, Peter, 'Unsettled Histories: <i>The Seekers</i> (1954)', <i>Making Settler Cinemas – Film and Colonial Encounters in the United States, Australia and New Zealand</i> , New York, Palgrave, 2010  Screening: <i>The Seekers</i> (Ken Annakin, GB, 1954)
Week 3	July 25	<b><u>The Depiction of Maori in Colonial cinema</u></b>
		Mita, Mereta, 'The Soul and the Image', <i>Film in Aotearoa/New Zealand</i> (Jonathan Dennis, Jan Bieringa eds.), Wellington, Victoria University Press, 1992  Edwards, Sam, Murray, Stuart, 'A Rough Island Story – The Film Life of Rudall Charles Hayward', <i>New Zealand Filmmakers</i> (Ian Comrich and Stuart Murray eds.), Detroit, Wayne State University, 2007  Screening: <i>Rewi's Last Stand</i> (Rudall Hayward, NZ, 1939)
Week 4	August 1	<b><u>The construction of New Zealand's social narrative</u></b>
		O'Shea, John, 'Folie de grandeur – and <i>Broken Barrier</i> ', <i>Don't let it Get You – Memories-Documents</i> , Wellington, Victoria University Press, 1999  Blair, Joy, 'Recalls the 1953-1954 Tour of New Zealand by the Queen and the Duke of Edinburgh', <i>New Zealand Memories</i> , April/May 2001, no.29, pp 14-17

Woods, Philip, "Business as Usual"? British newsreel coverage of Indian Independence and Partition, 1947-1948', *Media and the British Empire* (Chandrika Kaul ed), London, Palgrave MacMillan, 2006

Screening: *Broken Barrier* (John O'Shea, NZ, 1952)

Newsreel footage, 1953 Royal Visit to New Zealand

**Note: Archive assignment due Thursday August 18, 2pm**

Week 5	August 8	<p><b><u>The State-Sanctioned Film Industry</u></b></p> <p>Horrocks, Roger, 'New Zealand Cinema: Cultures, Policies, Films', <i>Twin Peeks; Australian and New Zealand Feature Films</i> (Deb Verhoven ed.), Melbourne, Damned, 1999</p> <p>Waller, Gregory A., 'The New Zealand Film Commission: Promoting an Industry, Forging a National Identity', <i>Contemporary New Zealand Cinema from New Wave to the Blockbuster</i> (Ian Conrich and Stuart Murray eds.), London and New York, I.B. Tauris, 2008</p> <p>Screening: <i>Cowboys of Culture</i> (Geoff Steven, NZ, 1990)</p>
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Week 6	August 15	<p><b><u>Cinema and national identity</u></b></p> <p>Shohat, Ella, Stam, Robert, 'The Imperial Imaginary', <i>Unthinking Eurocentricism: Multiculturalism and the Media</i>, New York and London, Routledge, 1994;</p> <p>Keown, Michelle, "He Iwi Kotahi Tatou?": Nationalism and Cultural Identity in New Zealand Film', <i>Contemporary New Zealand Cinema from New Wave to the Blockbuster</i> (Ian Conrich and Stuart Murray eds.), London and New York, I.B. Tauris, 2008;</p> <p>Barclay, Barry, 'The Other Eye', <i>Our Own Image</i>, Auckland, Longman Paul, 1990</p> <p>Screening: <i>Ngati</i> (Barry Barclay, NZ, 1987)</p> <p><b>Archive assignment due Thursday August 18, 2pm</b></p>
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Mid Trimester Break:	Monday 22 August to Sunday 4 September 2011
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Week 7	September 5	<p><b><u>State-funded cinema and the national consciousness</u></b></p> <p>Murray, Stuart, "Precarious Adulthood": Communal Anxieties in 1980s film' <i>Contemporary New Zealand Cinema from New Wave to the Blockbuster</i> (Ian Conrich and Stuart Murray eds.), London and New York, I.B. Tauris, 2008</p>
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Chapman, James, 'The Films of Roger Donaldson', *New Zealand Filmmakers* (Ian Comrich, Stuart Murray eds), Detroit, Wayne State University, 2007

Screening: *Goodbye Pork Pie* (Geoff Murphy, NZ, 1981)

Week 8	September 12	<b><u>Documentary and the cinematic discourse of dissent</u></b> Goldson, Annie, Smith, Jo, 'The Contests Nation: Documentary and Dissent', <i>Contemporary New Zealand Cinema from New Wave to the Blockbuster</i> (Ian Conrich and Stuart Murray eds.), London and New York, I.B. Tauris, 2008  Screening: <i>Someone Else's Country</i> (Alister Barry, NZ, 1996)
Week 9	September 19	<b><u>The Marketing of New Zealand cinema</u></b> Shelton, Lindsay, 'Sleeping Dogs and Waking Dreams', <i>The Selling of New Zealand Movies</i> , Wellington, Awa Press, 2005  - 'Sex, Whips and Feathers', <i>The Selling of New Zealand Movies</i> , Wellington, Awa Press, 2005  Major, Suzette, 'The Role of Marketing in the New Zealand Feature Film', <i>Contemporary New Zealand Cinema from New Wave to the Blockbuster</i> (Ian Conrich and Stuart Murray eds.), London and New York, I.B. Tauris, 2008  Screening: <i>Whale Rider</i> (Nikki Caro, NBZ, 2003)  Research Proposal for Local Film Project due Thursday September 15
Week 10	September 26	<b><u>Cinema beyond the nation state</u></b> Ince, Kate, 'Disunited Nations – Cinema Beyond the Nation State', <i>New Cinemas, Journal of Contemporary Film</i> , Vol.6, No. 2, 2008  McDonnell, B., 'Green Dolphin Street: The 1940s Woman's Film Washes up on New Zealand Shores', <i>New Zealand Journal of Media Studies</i> , Vol.4, no.4, 1997  Rayner, Jonathan, 'Battlefields of Vision: New Zealand Filmscapes', <i>Cinema and Landscape</i> (Graeme Harper and Jonathan Ryner eds.), Chicago, University of Chicago Press, 2010  Screening: <i>30 Days of Night</i> (David Slade, USA, 2007)  <b>Note: local film research project due Thursday October 20, 2pm</b>
Week 11	October 3	<b><u>Hollywoodisation of New Zealand Film</u></b> Thompson, Kristen, 'Right in your own Backyard', <i>The Frodo Franchise: The Lord of the Rings and Modern Hollywood</i> , Berkeley, University of California



Press, 2007

Martins, Emiel, 'Hollywood as the Master Narrative: Thinking and Unthinking Eurocentricism', *Once Were Warrior: The Aftermath – the controversy of OWW in Aotearoa/New Zealand*, Amsterdam, Aksant, 2007

Martens, Emiel, 'Discourse and Worldviews: The Construction of Maori Identities', *Once Were Warrior: The Aftermath – the controversy of OWW in Aotearoa/New Zealand*, Amsterdam, Aksant, 2007

Screening: *Once Were Warriors* (Lee Tamahori, NZ, 1994)

Week 12	October 10	Review session/Trouble-shooting research essays <b>Local film research project due Thursday October 20, 2pm</b>
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**Study Week:** Monday 17 October to Friday 21 October 2011

**Examination Period:** Friday 21 October to Saturday 12 November 2011