

FILM 237 Cinema of Aotearoa New Zealand

Trimester 2 2012

16 July to 17 November 2012

20 Points



TRIMESTER DATES

Teaching dates:	16 July to 19 October 2012
Mid-trimester break:	27 August to 9 September 2012
Last piece of assessment due:	18 October 2012

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 Coordinators:

Thierry Jutel, Thierry.Jutel@vuw.ac.nz

Phone: 463 9737

Room: 81 Fairlie Terrace Room 202

Office hours: tbc

Martha Hardy-Ward, Martha.Hardy-Ward@vuw.ac.nz

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Room: 81 Fairlie Terrace Room 206

Office hours: tbc

Tutors: to be announced

CLASS TIMES AND LOCATIONS

Class times

Monday (film screening)	4-7pm	Cotton Building lecture Theatre 122
Wednesday (lecture)	3-5pm	Cotton Building lecture Theatre 122

Tutorials

Tutorials begin in WEEK 2. Please register for tutorials via the FILM 237 site on Blackboard: go to "Tutorials" and then follow the instructions under the "SCubed - Tutorial Enrolment Instructions" link. Please read the instructions carefully. Tutorial rooms will be listed on S-Cubed, Blackboard and on the bulletin board outside the SEFTMS Reception, 83 Fairlie Terrace.

TEACHING LEARNING SUMMARY

This course is presented via one lecture a week as well as one screening. The screenings will take place before 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, by e-mail and announced in class. 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

Students who pass this course will:

1. Acquire a broad understanding of some of the key debates within Film Studies about the cinema of Aotearoa New Zealand.
2. Obtain 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, and how this cinema engages with history and global issues.
3. Improve their textual analysis and research skills.
4. Enhance their ability 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 13 hours per teaching week. This time should be spent preparing for tutorials, reading the required material, viewing films for the course, and working on assignments for the course.

READINGS

The FILM 237 Student Notes contains the required weekly readings for the course. Any additional readings will be available through Blackboard. It is important that students complete all the required readings as tutorials will often engage with them in detail.

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 9–27 July 2012, while postgraduate textbooks and student notes will be available from the top floor of vicbooks in the Student Union Building, Kelburn Campus. After week two of the trimester all undergraduate textbooks and student notes will be sold from vicbooks on Level 4 of the Student Union Building.

You can order textbooks and student notes online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz. Books can be couriered to you or they can be picked up from nominated collection points at each campus. You will be contacted when they are available.

Opening hours are 8.00 am – 6.00 pm, Monday – Friday during term time (closing at 5.00 pm in the holidays). Phone: 463 5515.

ASSESSMENT REQUIREMENTS

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

Assignment One: Two Reading Reports (20%)

Length: 350 words each

Due Date: Tutorials in weeks 3 & 6

Description:

In this assignment, you will write two 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: 2000-2500 words

Due Date: Monday, 10 September, 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: 2000-2500 words

Due Date: Thursday, 18 October, 5pm

Description:

This assignment will cover the issues discussed in weeks 7-12 of the course, including landscape, fourth cinema, 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.

Handing in Assignments:

Coursework assignments must be submitted by the deadline in both of the following ways:

- 1) You must submit your essay to Turnitin prior to handing in your hard copy, and a **Turnitin receipt must be attached to the hard copy that you submit**. Essays not submitted to Turnitin will not be marked. (login and password will be provided during the trimester)
- 2) Hand in a hard copy with signed coversheet to the 'Film' dropbox at the administration office at 83 Fairlie Terrace.

Do not submit your essay to your tutor. Make sure you have a copy of your assignment before submitting it.

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>

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.

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

Week 1	16/07 – 20/07	National Cinema and a Brief History of NZ Film	
Week 2	23/07 – 27/07	Cinema and Cultural Identity	
Week 3	30/07 – 03/08	NZFC and Short Film	*READING REPORT DUE IN TUTORIALS*
Week 4	06/08 – 10/08	Documentary Film Production	
Week 5	13/08 – 17/08	Colonialism and NZ	
Week 6	20/08 – 24/08	Urban Badlands	*READING REPORT DUE IN TUTORIALS*
Mid Trimester Break: Monday 27 August to Sunday 9 September 2012			
Week 7	10/09 – 14/09	NZ Landscape	*ASSIGNMENT 2 DUE MONDAY 10 SEPTEMBER, 5PM*
Week 8	17/09 – 21/09	Fourth Cinema	
Week 9	24/09 – 28/09	Alterity on Screen	
Week 10	01/10 – 05/10	Masculinity	
Week 11	08/10 - 12/10	Femininity	
Week 12	15/10 – 19/10	Transnationalism	*ASSIGNMENT 3 DUE THURSDAY 18 OCTOBER, 5pm*

Programme subject to change

Part I: Identity and the Production of Culture

Week 1	Introduction and History of Aotearoa New Zealand Cinema
Screening	
Monday	<i>Cinema of Unease</i> (Sam Neill & Judy Rymer 1995)
Lecture	
Wednesday	Introduction to course; discussion of national cinema and a short History of New Zealand Cinema
Readings	
	Hayward, Susan. "Framing National Cinema." <i>Cinema & Nation</i> . Eds. Mette Hjort & Scott Mackenzie. London: Routledge, 2000. 88-102. Print.
	Babington, Bruce. <i>A History of The New Zealand Fiction Feature Film</i> . Manchester: Manchester University Press, 2007. 1-27. Print.
	Martin, Helen and Sam Edwards. <i>New Zealand Film 1912-1996</i> . Auckland: Oxford University Press New Zealand, 1997. 7-15. Print.

Week 2	Cinema and Cultural Identity
Screening	
Monday	<i>Mauri</i> (Merata Mita 1988)
Lecture	
Wednesday	Cinema and Cultural Identity
Readings	
	Horrocks, Roger. "New Zealand Cinema." <i>Twin Peaks: Australian and New Zealand Feature Films</i> . Ed. Deb Verhoeven. Melbourne: Damned Publishing, 1999. 129-148. Print.
	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**
Screening	
Monday	Selected Short Films
Lecture	
Wednesday	The New Zealand Film Commission and Short Film in New Zealand
Readings	**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. 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
Screening	
Monday	<i>Operation 8</i> (Abi King-Jones and Errol Wright 2011)
Lecture	
Wednesday	Documentary Film Production in New Zealand (Dr Russell Campbell)
Readings	Campbell, Russell. "Nine Documentaries." <i>Observations: Studies in New Zealand Documentary</i> . Wellington: Victoria University Press, 2011. 1-20. Print.

Part II: The Land, the History, and the People on Screen	
Week 5	Colonialism and the Representation of History
Screening	
Monday	<i>The Piano</i> (Jane Campion 1993)

Lecture	
Wednesday	Colonialism and NZ
Readings	<p>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.</p> <p>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.</p> <p>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.</p>

Week 6	<p>Representation of the Social: Urban Badlands</p> <p>**READING REPORT DUE IN TUTORIAL THIS WEEK on RAYNER ARTICLE**</p>
Screening	
Monday	<i>Once Were Warriors</i> (Lee Tamahori 1994)
Lecture	
Wednesday	Representation of the Social: Urban Badlands
Readings	<p>**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.</p> <p>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.</p> <p>Pihima, Leonie. "Repositioning Maori Representations: Contextualising <i>Once Were Warriors</i>." <i>Film in Aotearoa New Zealand</i>. 2nd ed. Eds. Jonathan Dennis and Jan Beringa. Wellington: Victoria University Press, 1996. 191-192. Print.</p>

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

Week 7	<p>The New Zealand Landscape</p> <p>**ASSIGNMENT 2 DUE on MONDAY 10 SEPTEMBER 10**</p>
Screening	
Monday	<i>Snakeskin</i> (Gillian Ashurst 2001)

Lecture	
Wednesday	The New Zealand Landscape
Readings	
	TBA

Week 8	Fourth Cinema
Screening	
Monday	<i>The Kaipara Affair</i> (Barry Barclay 2005)
Lecture	
Wednesday	Fourth Cinema (Dr Jo Smith)
Readings	
	Murray, Stuart. "Indigenous Self-Expression: Outlining Fourth Cinema." <i>Images of Dignity: Barry Barclay and Fourth Cinema</i> . Wellington: Huia Publishers, 2008. 11-29. Print.
	Bennet, Kirsty. "Fourth Cinema and the Politics of Staring." <i>Illusions</i> , 38 (2006): 19-23. Print.

Part III: Alterity, "Normalcy", and Transnationalism	
Week 9	Alterity on Screen
Screening	
Monday	<i>Desperate Remedies</i> (Stewart Main & Peter Wells 1993)
Lecture	
Wednesday	Alterity on Screen

Readings	<p>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.</p> <p>Kavka, Misha. "In Search of New Zealand Camp: Locating Desperate Remedies." <i>Illusions</i> 30 (2000): 8-14. Print.</p>
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Week 10	Gender on the New Zealand Screen, Part I
Screening	
Monday	<i>Stickmen</i> (Hamish Rothwell 2001)
Lecture	
Wednesday	Masculinity
Readings	<p>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.</p> <p>Kaye, Miranda. "Sticking to Daddy's Rules." <i>Illusions</i> 32 (2001): 6-8. Print.</p>

Week 11	Gender on the New Zealand Screen, Part II
Screening	
Monday	<i>Ruby and Rata</i> (Gaylene Preston 1990)
Lecture	
Wednesday	Femininity
Readings	<p>Shepherd, Deborah. <i>Reframing Women: A History of New Zealand Film</i>. Auckland: HarperCollins Publishers (New Zealand) Limited, 2000. 92-120. Print.</p> <p>Tincknell, Estella. "Between the Personal and the Political: Feminist Fables in the Films of Gaylene Preston." <i>New Zealand Filmmakers</i>. Eds. Ian Conrich and Stuart Murray. Detroit: Wayne State University Press, 2007. 72-87. Print.</p>

Frances, Helen, "Facts, Fairytales and the Politics of Storytelling: An Interview with Gaylene Preston." *Cineaste* 36 (2005): 36-41. Print.

Week 12	Transnationalism: New Zealand Filmmakers Abroad and "Wellywood" **ASSIGNMENT 3 DUE on THURSDAY 18 OCTOBER 18, 5pm**
Screening	
Monday	<i>The Frighteners</i> (Peter Jackson 1996)
Lecture	
Wednesday	Transnationalism: New Zealand Filmmakers Abroad and "Wellywood"
Readings	Grant, Barry Keith. "Bringing It All Back Home: The Films of Peter Jackson." <i>New Zealand Filmmakers</i> . Eds. Ian Conrich and Stuart Murray. Detroit: Wayne State University Press, 2007. 320-335. Print.