

## FILM 237 Cinema of Aotearoa New Zealand

**Trimester 2 2013**

15 July to 17 November 2013

**20 Points**



*Vigil* (Ward, 1984)

### TRIMESTER DATES

Teaching dates:	15 July to 18 October 2013
Mid-trimester break:	26 August to 8 September 2013
Study week:	21 to 25 October 2013
Last piece of assessment due:	28 October 2013

### WITHDRAWAL DATES

Refer to [www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds](http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds)

If you cannot complete an assignment or sit a test or examination (aegrotats), refer to [www.victoria.ac.nz/home/study/exams-and-assessments/aegrotat](http://www.victoria.ac.nz/home/study/exams-and-assessments/aegrotat)

### CLASS TIMES AND LOCATIONS

#### Lectures

Wednesday	3.10 – 6.00pm	Hugh Mackenzie Building LT105
Thursday	3.10 – 5.00pm	Hugh Mackenzie Building LT002

## 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 administration office, 83 Fairlie Terrace.

## NAMES AND CONTACT DETAILS

Dr. Alfio Leotta      [Alfio.Leotta@vuw.ac.nz](mailto:Alfio.Leotta@vuw.ac.nz)      463 6520      312 FT83      Office Hours: tbc

## COMMUNICATION OF ADDITIONAL INFORMATION

Blackboard notices and student emails will be used to convey any information relating to this course. 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.

## 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 offers an analysis of the cinema of Aotearoa New Zealand from a cultural, historical and economic perspective. The course is divided into three areas of study. The first part of the course will focus on the examination of concepts such **national identity and the production of culture**. This will involve a study of the concept of national cinema, an overview of the history of New Zealand cinema, and the discussion of how film is funded and produced in New Zealand. The second part of the course will deal with the analysis of **the land, the history, and the people on screen**, focusing in particular on the way these integral elements of New Zealand culture have been represented in New Zealand films. The third and final block of the course will explore **different approaches to film-making in New Zealand**. It will focus on the analysis of key local film-makers and will situate contemporary New Zealand cinema in the global context.

## COURSE LEARNING OBJECTIVES (CLOS)

Students who pass this course will be able to:

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.

### TEACHING FORMAT

The course is taught through lectures, screenings, tutorials, and set readings. Teaching provides a cultural, historical and critical context for each session. You are expected to attend all lectures, screenings and tutorials. The tutorials offer the opportunity for further discussion of the theories and concepts covered each week. You will need to complete the readings set for each week before the tutorials.

### MANDATORY COURSE REQUIREMENTS

In addition to achieving an overall pass-mark of 50%, students must:

- Submit all pieces of assessment mentioned below, on or by the specified dates (subject to such provisions as stated for late submission of work)
- Attend at least 8 of the 11 tutorials and complete the tutorial tasks

### WORKLOAD

The expected workload for a 20 point course is 200 hours over the trimester or 13 hours per teaching week.

### ASSESSMENT

Assessment items and workload per item		%	CLO(s)	Due date
1	History of New Zealand Cinema: project and presentation (10 minutes)	20%	1, 2, 3	17 Aug
2	Five tutorial tasks (100-200 words each)	10%	1,2, 3	14 Sep – 10 Oct
3	Research essay (2000-2500 words)	35%	1, 2, 3, 4	21 Sep
4	Take home test (2000-2500 words)	35%	1, 2, 3, 4	28 Oct

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

#### Assignment 1: History of New Zealand Cinema In-class Presentation (10 minutes)

Weighting: 20% - Due Date: Week 5 (in tutorial)

Choose a decade in the history of New Zealand cinema between 1900 -2000 and discuss the most salient features of New Zealand film production during that particular historical period. Your presentation will

examine the social, cultural and economic factors that have influenced the evolution of New Zealand cinema during the decade of your choice.

Your presentations should be accompanied by a content outline and a bibliography. You should draw on sources in the Student Notes. You may use additional sources if you wish. All sources must be documented on a Works Cited page in MLA format.

Assessment Criteria:

- Show a good understanding of the history of New Zealand cinema.
- Relate the theoretical concepts covered on FILM 237 to the examination of New Zealand film history.
- Accurate and complete references should be given using footnotes and bibliography to cover all of the relevant sources.

Relation to Learning Objectives:

This assignment will further develop:

- Your understanding of the concepts covered in FILM 237.
- Your ability to effectively identify research materials and draw them into the critical analysis of New Zealand film history.
- Your oral expression and your ability to work in small groups.

**Assignment 2: Tutorial Tasks (100-200 words each)**

Weighting 10% - Due Date: Week 7-11 (in tutorial)

The aim of these very short assignments (about 100-200 words) is to encourage and reward regular and active participation in class discussion. In weeks 7, 8, 9, 10 and 11 you will develop a question or point for discussion in tutorials based on one of the weekly readings and/or lectures. You must express this in writing (100-200 words) and bring it to tutorials. Assignments must be typed and will only be accepted at the tutorial (tutorial tasks will not be accepted at any other time).

5 assignments worth 2% each will form the basis of the tutorial task component of your grade: 10%.

Assessment Criteria:

- Completion of the set task in a clear, direct, legible, relevant, complete and timely manner.
- Evidence of engagement with lectures and/or set readings
- Evidence of critical and analytical skills
- Quality and originality of the tutorial task.
- 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 3: Critical Essay (2000-2500 words)**

Weighting: 35% - Due Date: Week 8, Friday 21 Sep 4pm

This will be a research/critical essay that deals with one of the topics discussed in the second part of the course.

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 second part of the course. It will enable you to develop your textual analysis, independent research, and critical argumentation skills. It will also improve your written expression.

**Assignment 4: Take Home Test (2000-2500 words)**

Weighting: 35% - Due Date: Monday 28 October 4pm

The script for the take home test will be posted on Blackboard at the end of week 12. The take home test will be divided in two parts. Part I will have short answer questions about the whole course. Part II will have a short essay about topics covered in the last part of the course.

Assessment criteria:

- Fulfilment of the set task in a clear, complete, direct, original and relevant manner.
- Understanding and articulation of course issues in a critical fashion.
- Correct responses to questions
- Argumentation and essay structure

- Quality and fluency of your expression

#### Relationship to Learning Objectives:

This assignment relates to the learning objectives that ask you to consider the issues explored throughout the course. It will enable you to develop your knowledge of New Zealand cinema as well as your critical argumentation skills. It will also improve your written expression.

#### **SUBMISSION AND RETURN OF WORK**

Work provided for assessment in this course will be checked for academic integrity by Turnitin. Follow the instructions provided in the “Assignments and Turnitin” section of Blackboard.

Hard-copy assignments are submitted in the drop slot outside the administration office: 83 Fairlie Terrace. Attach an assignment cover sheet or extension form, found on Blackboard or outside the administration office. Remember to fill in your tutor’s name.

Your hard-copy, marked assignment will be handed back by your tutor in tutorials or during their office hours. Any uncollected assignments can be picked up from the Programme Administrator after the last day of teaching. Assignments will be held in the Administration office until the end of the following trimester. You need to show your student identification to collect marked assignment from the Administration office.

#### **PENALTIES**

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.

In exceptional and unforeseen circumstances an extension may be granted. 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.

#### **PRACTICUM/PLACEMENT/FIELD TRIP/INTERNSHIP ARRANGEMENTS**

The course will include a field trip to the Film Archive in Wellington in week 2. More details regarding the field trip will be communicated during the first week of classes.

#### **SET TEXTS**

A list of compulsory readings and screenings will be available on Blackboard. Material will be available on line or on closed reserve in the library.

## RECOMMENDED READING

A list of recommended reading as well as additional resources are available on Blackboard.

It is also strongly recommended to make use of the audiovisual and textual resources available on the following websites:

- [www.nzonscreen.com](http://www.nzonscreen.com)
- [www.filmarchive.org.nz](http://www.filmarchive.org.nz)
- [www.nzfilm.co.nz](http://www.nzfilm.co.nz)

## CLASS REPRESENTATIVE

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.

You may like to write the Class Rep's name and details in this box:

**Class Rep name and email address for this course:**

## STUDENT FEEDBACK

Student feedback on University courses may be found at

[www.cad.vuw.ac.nz/feedback/feedback\\_display.php](http://www.cad.vuw.ac.nz/feedback/feedback_display.php).

In week six or seven of the trimester your class representative will be invited to a meeting with the Programme staff. In week five your class representative will ask the class for any feedback on this course to discuss at this meeting.

## OTHER IMPORTANT INFORMATION

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: [www.victoria.ac.nz/home/study/plagiarism](http://www.victoria.ac.nz/home/study/plagiarism)
- Aegrotats: [www.victoria.ac.nz/home/study/exams-and-assessments/aegrotat](http://www.victoria.ac.nz/home/study/exams-and-assessments/aegrotat)
- Academic Progress: [www.victoria.ac.nz/home/study/academic-progress](http://www.victoria.ac.nz/home/study/academic-progress) (including restrictions and non-engagement)
- Dates and deadlines: [www.victoria.ac.nz/home/study/dates](http://www.victoria.ac.nz/home/study/dates)
- FHSS Student and Academic Services Office: [www.victoria.ac.nz/fhss/student-admin](http://www.victoria.ac.nz/fhss/student-admin)
- Grades: [www.victoria.ac.nz/home/study/exams-and-assessments/grades](http://www.victoria.ac.nz/home/study/exams-and-assessments/grades)

- Resolving academic issues:  
[www.victoria.ac.nz/home/about/avcadademic/publications2#grievances](http://www.victoria.ac.nz/home/about/avcadademic/publications2#grievances)
- Special passes: [www.victoria.ac.nz/home/about/avcadademic/publications2#specialpass](http://www.victoria.ac.nz/home/about/avcadademic/publications2#specialpass)
- Statutes and policies including the Student Conduct Statute:  
[www.victoria.ac.nz/home/about/policy](http://www.victoria.ac.nz/home/about/policy)
- Student support: [www.victoria.ac.nz/home/viclife/student-service](http://www.victoria.ac.nz/home/viclife/student-service)
- Students with disabilities: [www.victoria.ac.nz/st\\_services/disability](http://www.victoria.ac.nz/st_services/disability)
- Student Charter: [www.victoria.ac.nz/home/viclife/student-charter](http://www.victoria.ac.nz/home/viclife/student-charter)
- Student Contract: [www.victoria.ac.nz/home/admisenrol/enrol/studentcontract](http://www.victoria.ac.nz/home/admisenrol/enrol/studentcontract)
- Turnitin: [www.cad.vuw.ac.nz/wiki/index.php/Turnitin](http://www.cad.vuw.ac.nz/wiki/index.php/Turnitin)
- University structure: [www.victoria.ac.nz/home/about](http://www.victoria.ac.nz/home/about)
- VUWSA: [www.vuwsa.org.nz](http://www.vuwsa.org.nz)
- School website: [www.victoria.ac.nz/seftms](http://www.victoria.ac.nz/seftms)



**COURSE PROGRAMME** *subject to change*

Week 1	15/07 – 20/07	National Cinema
Week 2	22/07 – 27/07	Visit to the Film Archive
Week 3	29/07 – 03/08	History of New Zealand Cinema
Week 4	05/08 – 10/08	NZFC and Cultural Identity
Week 5	12/08 – 17/08	Colonialism and NZ ASSIGNMENT 1 GROUP PRESENTATIONS (in tutorial)
Week 6	19/08 – 24/08	NZ Landscape
<b>Mid Trimester Break:</b> Monday 26 August to Sunday 8 September 2013		
Week 7	09/09 – 14/09	Urban Badlands ASSIGNMENT 2 TUTORIAL TASKS (in tutorial)
Week 8	16/09 – 21/09	Fourth Cinema ASSIGNMENT 3 RESEARCH ESSAY
Week 9	23/09 – 28/09	Documentary Film Production
Week 10	30/10 – 05/10	New Zealand Film Auteurs
Week 11	07/10 - 12/10	Peter Jackson
Week 12	14/10 – 19/10	Transnationalism
<b>After Trimester End:</b> 28/10		ASSIGNMENT 4 TAKE HOME TEST

**Screenings** - Wednesdays

**Lectures** - Thursdays

**Part I: Identity and the Production of Culture**

<b>Week 1</b>	<b>National Cinema</b>
<b>Screening</b>	<i>Cinema of Unease</i> (Sam Neill & Judy Rymer 1995)
<b>Lecture</b>	Introduction to course; discussion of national cinema
<b>Readings</b>	Hayward, Susan. "Framing National Cinema." <i>Cinema &amp; Nation</i> . Eds. Mette Hjort & Scott Mackenzie. London: Routledge, 2000. 88-102. Print. 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.

<b>Week 2</b>	<b>Film Archive</b>
<b>Screening</b>	<i>Broken Barrier</i> (John O'Shea, 1952)
<b>Lecture</b>	Visit to the Film Archive

<b>Readings</b>	Davy, Sarah and Pivac, Diane. "'With a strong sense of place': the New Zealand film archive/Nga Kaitiaki O Nga Taonga Whitiwhia". <i>Contemporary New Zealand Cinema: from New Wave to Blockbuster</i> . Eds. Ian Conrich and Stuart Murray. New York : I.B. Tauris, 2008: 85-101. Print.
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<b>Week 3</b>	<b>History of New Zealand Cinema</b>
<b>Screening</b>	<i>Sleeping Dogs</i> (Roger Donaldson, 1977)
<b>Lecture</b>	Short History of New Zealand Cinema
<b>Readings</b>	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.

<b>Week 4</b>	<b>New Zealand Film Commission and Cultural Identity</b>
<b>Screening</b>	<i>Mauri</i> (Merata Mita 1988)
<b>Lecture</b>	The New Zealand Film Commission and New Zealand Cultural Identity
<b>Readings</b>	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.  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.

**Part II: The Land and the People on Screen**

<b>Week 5</b>	<b>Colonialism and the Representation of History</b>
<b>Screening</b>	<i>The Piano</i> (Jane Campion 1994)
<b>Lecture</b>	Colonialism and NZ
<b>Readings</b>	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.  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.

<b>Week 6</b>	<b>The New Zealand Landscape</b>
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<b>Screening</b>	<i>Snakeskin</i> (Gillian Ashurst 2001)
<b>Lecture</b>	The New Zealand Landscape
<b>Readings</b>	Rayner, Jonathan. "Battlefields of Vision: New Zealand Filmscapes." <i>Cinema &amp; Landscape</i> . Eds. Graeme Harper and Jonathan Rayner. Bristol: Intellect, 2010. 255-267. Print. Jutel, Thierry. <i>Lord of the Rings: Landscape, Transformation, and the Geography of the Virtual</i> , in <i>Cultural Studies in Aotearoa</i> . Eds. Claudia Bell & Steve Matthewman. Auckland: Oxford University Press: 54-65. Print

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

<b>Week 7</b>	<b>The New Zealand Cityscape: Urban Badlands</b>
<b>Screening</b>	<i>Once Were Warriors</i> (Lee Tamahori 1994)
<b>Lecture</b>	Representation of the Social: Urban Badlands
<b>Readings</b>	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. Pihama, Leonie. "Repositioning Maori Representations: Contextualising <i>Once Were Warriors</i> ." <i>Film in Aotearoa New Zealand. 2<sup>nd</sup> ed.</i> Eds. Jonathan Dennis and Jan Beringa. Wellington: Victoria University Press, 1996. 191-192. Print.

<b>Week 8</b>	<b>Fourth Cinema</b>
<b>Screening</b>	<i>Kaipara Affair</i> (Barclay 2005)
<b>Lecture</b>	Fourth Cinema
<b>Readings</b>	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: Approaches to Film Production**

<b>Week 9</b>	<b>Documentary Film Production (Prof. Russell Campbell)</b>
<b>Screening</b>	<i>Operation 8</i> (Abi King-Jones and Errol Wright 2011)
<b>Lecture</b>	Documentary Film Production in New Zealand (Dr Russell Campbell)
<b>Readings</b>	Campbell, Russell. "Nine Documentaries." <i>Observations: Studies in New Zealand Documentary</i> . Wellington: Victoria University Press, 2011. 1-20. Print.

<b>Week 10</b>	<b>New Zealand Film Auteurs: Jane Campion and Vincent Ward</b>
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<b>Screening</b>	<i>Vigil</i> (Vincent Ward 1984)
<b>Lecture</b>	Key New Zealand Film-makers
<b>Readings</b>	Babington, Bruce. "Wandering Stars: New Zealand Cinema on the World Screen – Vincent Ward, Peter Jackson, Jane Campion." <i>A History of The New Zealand Fiction Feature Film</i> . Manchester: Manchester University Press, 2007. 257-271. Print. Conrich, Ian. Vincent Ward's <i>Vigil</i> . <i>Studies in New Zealand Cinema</i> . London: Kakapo Books, 2009: 45-56. Print.

<b>Week 11</b>	<b>The Cinema of Peter Jackson</b>
<b>Screening</b>	<i>Meet the Feebles</i> (Peter Jackson 1989)
<b>Lecture</b>	The Cinema of Peter Jackson
<b>Readings</b>	Leotta, Alfio. "From Comic-Gothic to 'Splatstick': Black Humour in New Zealand Cinema.", in Lealand G. and Goldsmith, B. <i>The World Directory of Cinema: Australia and New Zealand</i> , Bristol: Intellect Books, 2010: 296-302. Print. 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.

<b>Week 12</b>	<b>Transnationalism: New Zealand Filmmakers Abroad and "Wellywood"</b>
<b>Screening</b>	<i>The Frighteners</i> (Peter Jackson 1996)
<b>Lecture</b>	Transnationalism: New Zealand Filmmakers Abroad and "Wellywood"
<b>Readings</b>	Goldsmith, Ben et al. "Global and Local Hollywood." <i>Local Hollywood</i> . St. Lucia: University of Queensland Press, 2012. 1-25. Print. Jones, Deborah. "'Ring Leader': Peter Jackson as 'Creative Industries' Hero," in Margolis, H., Cubitt, S., King, B and Jutel, T. <i>Studying the Film-Event: The Lord of the Rings</i> . Manchester UK: Manchester University Press, 2008: 93-99. Print.