

FILM 337 Cinema of Aotearoa New Zealand

Trimester 2 2013

15 July to 17 November 2013

20 Points



The Orator (Tusi Tamasese, 2011)

TRIMESTER DATES

Teaching dates:	15 July to 18 October 2013
Mid-trimester break:	26 August to 8 September 2013
Last piece of assessment due:	14 October 2013

WITHDRAWAL DATES

Refer to 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

CLASS TIMES AND LOCATIONS

Screenings

Monday, 9.00-11.50am

Lectures

Wednesday, 9.00-10.50am

77 Fairlie Terrace, Room 306

Tutorials

Tutorials begin in WEEK 2. Please register for tutorials via the FILM337 site on Blackboard: go to "Tutorials" and then follow the instructions under the "S-Cubed - 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

Course Coordinator: Dr Kirsten Moana Thompson, Professor in Film kirsten.thompson@vuw.ac.nz

Phone: 04 463 6728 Room: 85 Fairlie Terrace Room 101 Office hours: tba

Please do not send me emails requesting the notes for lectures that you have missed. No classroom lecture notes or powerpoints will be posted online so if you miss a class you must get notes from another student.

Address all email to me as "Dear Dr Thompson" and don't expect a response faster than 24 hours.

COMMUNICATION OF ADDITIONAL INFORMATION

If you are not going to use the Victoria email address set up for you, YOU MUST set a forward from the Victoria email system to the email address you do use. All communications with the class will be via Blackboard and to your Victoria email account. You will also find many recommended and all required readings on pdf there (with the exception of the textbooks).

PRESCRIPTION

A study of the cinema of Aotearoa New Zealand and the Pacific from cultural, historical, and economic perspectives. In 2013, the class will focus on colonial/settler visual and literary representations of the Pacific, largely focusing on Polynesia. It will then turn to contemporary indigenous films/TV shows and some literature from the Pacific region which engage or rework representational histories of the Pacific.

COURSE CONTENT

Since the seventies, indigenous cultural renaissance across a range of the arts has led to novels like Albert Wendt's *Sons for the Return Home* and *The Birth and Death of the Miracle Man* and Epeli Hau'ofa's *Tales of the Tikongs*, and films like Lee Tamahori's *Once Were Warriors* (1994), Barry Barclay's *Te Rua* (1991), Chris Graham's *Sione's Wedding* (2006) and Merata Mita's *Mauri* (1989) from Aotearoa (New Zealand), and Fred Schepisi's *The Chant of Jimmie Blacksmith* (1978) and Tracy Moffat's *Night Cries* (1990) from Australia, which challenged settler representations of the Pacific. This course takes several approaches, first examining influential European representations and writings on the Pacific. With a particular focus on Samoa, Tahiti, Hawaii, New Zealand and Australia, we will explore historical and theoretical writings about paradise, beachcombing, castaways, cannibalism, colonial exploration and whaling, including work by Albert Wendt, Jeffrey Geiger, Rob Wilson and Suzanne Milcairns. We will look at a sample of canonical (US/European) cinematic representations of the Pacific from *Moana* (Robert Flaherty, 1926), *White Shadows of the South Seas* (WS Van Dyke, 1928), *Tabu* (Murnau/Flaherty, 1931), *Return to Paradise* (1953,

Mark Robson), *Mutiny on the Bounty*, and *South Pacific* (Joshua Logan, 1958), and then turn to contemporary indigenous (Polynesian) films/TV shows from the Pacific basin which engage or rework representational histories of the Pacific.

COURSE LEARNING OBJECTIVES (CLOS)

Students who pass this course will be able to:

1. Demonstrate broad knowledge of the pre-colonial, colonial and post-colonial histories of the Pacific, including specific topics such as precolonial migration and navigation, colonial/settler exploration, economic exploitation and colonization and other issues of first contact; impact of World War II on the Pacific; and decolonialisation
2. In depth knowledge of specific examples of cinematic representations of the Pacific and their relationship to literary, historical and artistic representational traditions of the Pacific
3. Demonstrate broad knowledge of colonial and post-colonial representational histories, readings and texts about Pacific peoples, including settler, indigenous and diasporic cinema in New Zealand, Pacific and Australia
4. In depth knowledge of specific countries in the Pacific region, and the history of their cinematic representations
5. Demonstrate research and analytical skills with an independent research project on a topic in Pacific cinema

TEACHING FORMAT

The course will be delivered through a combination of lectures, screenings and tutorials. Tutorials and lectures will involve considerable student participation.

MANDATORY COURSE REQUIREMENTS

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

- Submitted ALL assignments, on or by the specified dates (unless extensions are approved). Failure to complete any specific coursework results in a failure for the class. No assignments will be accepted more than three days after the due date.
- Submitted all assignments both digitally (on Turnitin) and in hard copy form to 83 Fairlie Terrace (front office) **by the due date at 5 pm**. Failure to submit either the digital assignment or hardcopy assignment will result in penalties and **neither will be accepted more than three days after the due date**.
- Attended 9 out of 11 tutorials. Any additional absences must have medical or other documentation. More than 2 absences will negatively impact your participation grade.

WORKLOAD

The expected workload for a 20 point course is 200 hours over the trimester or 13 hours per teaching week. At least 4 hours per week should be allocated to reading in advance of class. Additional time will need to be budgeted for assignment preparation.

ASSESSMENT

Assessment items and workload per item	%	CLO(s)	Due date
1 Participation	10%	1, 2, 3, 4	Wks 2-12
2 Short Papers (two)	35% (17.5% each)	1, 2, 3	July 29 and Aug 12
3 Group Presentations (in tutorials)	15%	1, 2, 3, 4, 5	Week 7, 8 and/or 9
4 Research Essay	40%	1, 2, 3, 4, 5	Oct 14

Assignment One: Attendance and Active Participation in Tutorials (10%); All Tutorials Week 2-12

You will be assessed on the quality of your contributions to each seminar throughout the course, which includes coming to class having done the readings and being prepared to discuss them, commencing in week 2. You will be expected to lead the discussion of at least one week's reading. Non-attendance without a valid excuse (such as illness) will affect your grade.

Assignment Two: Two Short Papers (35%; 17.5% each); Due Date: Week 3 July 29 and Week 5 August 12

Length: 1000 words. These assignments will require you to interpret a specific reading or readings. Further information will be posted to Blackboard.

Assignment Three: Group Presentation (15%); Due Date: Week 7, 8 or 9 (depending on enrolment)

For this assignment you will be expected to give a 10 minute presentation on a Pacific film (short or feature in which you will connect one reading from class and one scene or series of shots.

Assignment Four: Research Essay (40%) 2500-3000 words; Due Date: October 14

This assignment will require you to do original research at the NZ Film archive on a topic relating to Pacific cinema.

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.

For all assignments both hardcopy and Turnitin digital versions must be submitted by the due date. Hard-copy assignments are submitted in the drop slot outside the administration office: 83 Fairlie Terrace by

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5 pm. Attach an assignment cover sheet or extension form, found on Blackboard or outside the administration office. Remember to fill in your instructor's name.

Your marked assignment will be handed back by your instructor during class. 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 assignments from the Administration office.

PENALTIES

In exceptional and unforeseen circumstances an extension may be granted, but no extensions will be granted more than THREE days past the due date (unless there is documentation of extenuating circumstances that have been communicated to the instructor and approved by them). Any work submitted after the deadline will be penalised by a 2.5 percent deduction from your total mark per day, for a maximum of three days, **after which the work will not be accepted**. Late work also receives minimal comments from your marker. If the extension request is not accompanied by appropriate documentation the assignment will receive a 0. Failure to complete any assignments will also result in a failure of the class. 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.

SET TEXTS

Steven Roger Fischer. *A History of the Pacific Islands* Palgrave, NY 2002. ISBN 9780230362697. RRP \$52 in vicbooks, NZ\$33.42 on Book Depository—see <http://www.bookdepository.co.uk/History-Pacific-Islands-Steven-Roger-Fischer/9780333949764>

You can order textbooks online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz. I also recommend considering Amazon.com or other US or UK websites such as bookdepository.co.uk (with free shipping) where these titles are significantly cheaper than at vicbooks.

RECOMMENDED READING

Recommended Text: Sean Mellon, Kolokesa Mahina-Tuai and Damon Salesa, eds. *Tangata o Le Moana: New Zealand and the People of the Pacific*: Wellington: Te Papa, 2012.

Most weeks there will be recommended readings in a folder of that name on Blackboard.

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.

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.

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
- Aegrotats: www.victoria.ac.nz/home/study/exams-and-assessments/aegrotat
- Academic Progress: www.victoria.ac.nz/home/study/academic-progress (including restrictions and non-engagement)
- Dates and deadlines: www.victoria.ac.nz/home/study/dates
- FHSS Student and Academic Services Office: www.victoria.ac.nz/fhss/student-admin
- Grades: www.victoria.ac.nz/home/study/exams-and-assessments/grades
- Resolving academic issues: www.victoria.ac.nz/home/about/avcacademic/publications2#grievances
- Special passes: www.victoria.ac.nz/home/about/avcacademic/publications2#specialpass
- Statutes and policies including the Student Conduct Statute: www.victoria.ac.nz/home/about/policy
- Student support: www.victoria.ac.nz/home/viclife/student-service
- Students with disabilities: www.victoria.ac.nz/st_services/disability
- Student Charter: www.victoria.ac.nz/home/viclife/student-charter
- Student Contract: www.victoria.ac.nz/home/admisenrol/enrol/studentcontract
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/home/about
- VUWSA: www.vuwsa.org.nz
- School website: www.victoria.ac.nz/seftms

COURSE PROGRAMME

Week 1 July 15 & 17/THE COLONIAL PACIFIC: EXPLORERS AND BEACHCOMBERS

BB= Blackboard readings in folders under required or recommended readings

Screenings: *Betty Boop's Bamboo Isle* (1932, Fleischer Bros.); *I'll Be Glad When You're Dead, You Rascal You* (1932, Fleischer Bros.); *Mutiny on the Bounty* (1935, Frank Lloyd 1962, Lewis Milestone, US)

Readings: Fischer chap 3; Martin Sutton "South Pacific the Movie" (BB); Suzanne Milcairns *Native Strangers*, chap 1 ("White Heathens on the South Seas") and chap 4 ("Going to Sea") (BB)

Recommended Readings; Robert Langdon "Dusky Damsels: Pitcairn Island's Neglected Matriarchs of the Bounty" (BB)

Recommended Home Viewing: *Mutiny on the Bounty* (1935)

Week 2 July 22 & 24 /PACIFIC KITSCH

Screenings: Selections *South Pacific* (Joshua Logan, 1958, US)

Readings: South Seas Adventure-Cinerama" (BB); Sven Kirstein, *The Book of Tiki* (selections, BB); Fischer chap 1 and 2 ; Michel de Montaigne "On Cannibals" for discussion in tutorials (BB); Susanne Williams chap 9 "Too Close to Cannibalism"

Recommended Readings: "Rob Wilson "Bloody Mary Meets Lois –Anne Yamamaka: Imagining Hawaiaan Locality from South Pacific to Bamboo Ridge and Beyond"; Tiki Website at <http://www.bookoftiki.com/links.html>; Paul Lyons "Fear, Perception And the "Seen" of Cannibalism in Charles Wilkes' *Narrative* and Herman Melville's *Typee*" (BB); Owen Chase, *Shipwreck of the Whaleship Essex*; Herman Melville, *Typee*, selections all on BB

Week 3 July 29 & 31/PACIFIC VOICES

FIRST SHORT PAPER DUE

Screening: *Bro' town* selections, *The Orator* (Tusi Tamasese, 2012) New Zealand/Samoa

Readings: Timothy Corrigan "How to Read a Film"; other readings TBA

Week 4 Aug 5 & 7 /THE COLONIAL PACIFIC: 'ETHNOGRAPHIC' OBSERVERS IN SAMOA

Screenings: *Moana* (Robert Flaherty/FW Murnau, 1926, US)

Readings: Fischer chap 4; "Frances Hubbard Flaherty "Setting up House and Shop in Samoa: The Struggle to Find Screen Material in the Lyric Beauty of Polynesian Life" (BB); F.H. Flaherty "A Search for Animal and Sea Sequences: Wherein 'Natural Drama' Goes Under and 'Fa'a Samoa' Comes out on Top" (BB)

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Recommended Readings: Geiger chap 3 “Searching for Moana”; *Native Strangers* chap 10 (“Voices from the Beach”); selections, Margaret Mead “Coming of Age in Samoa” (BB)

Recommended Home Viewing: *Rain* (Lewis Milestone, 1932)

Week 5 Aug 12 & 14 /COLONIAL PACIFIC II: MARQUESAS AND TAHITI

SECOND SHORT PAPER DUE

Screenings: *White Shadows of The South Seas* (W. S. Van Dyke, 1928) US 85 mins

Readings: Fischer chap 5; Milcairns “Accidental Authors” (BB)

Recommended Readings: (selections, BB) Robert Louis Stevenson, *A Footnote to History*; Margaret Mead “Coming of Age in Samoa”

Recommended Home Viewing: *Rapa Nui* (Kevin Reynolds, 1994); *The Hurricane* (John Ford, 1937, US)

Week 6 Aug 19 & 21 /COLONIAL PACIFIC III: TAHITI

Screenings: *Tabu: A Story of the South Seas* (FW Murnau, 1931) 81 mins

Readings: Andrew Maitland “The Two Sided Lens: Photography and the Indigenous People of the South Pacific”; “Thomas Andrew” (BB)

Recommended Home Viewing: *Mutiny on the Bounty* (1935)

Mid Trimester Break: Monday 26 August to Sunday 8 September 2013

Week 7 Sep 9 & 11 /WORLD WAR II AND THE PACIFIC: THE SOLOMONS

Screening: *The Thin Red Line* (Terence Malick, 1998) US 170 mins

Readings: James Morrison “Review, *The Thin Red Line*” *Film Quarterly* (BB); Fischer chap 6 “Pacific Islanders in Transit”

Recommended Home Viewing: *The Pacific* (Tom Hanks, 2010, TV Miniseries)

Week 8 Sep 16 & 18 /POSTWAR BEACHCOMBERS AND MISSIONARIES: SAMOA

Screening: *Return to Paradise* (Mark Robson, 1953) US

Readings: Fischer Chapter 7

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Recommended Readings; Victor Rodger's play *My Name is Gary Cooper* in *Urbanesia: Four Pasifika Plays* Wellington; Playmarket, 2012 (on reserve at library); Fulimalo Pereira "Arts Specific: Pacific Peoples and New Zealand's Arts in *Tangata o le Moana* (on reserve at library)

Week 9 Sep 23 & 25 /POLYNESIAN IDENTITY IN THE SOUTH PACIFIC

Screenings: *Children of the Migration* (Lala Rolls, 2004); *O Tamaiti/The Children* (Sima Urale, 1996)

Possible Screening: *Once Were Warriors* (Lee Tamahori, 1994, New Zealand)

Possible Field Trip: New Zealand Film Archive

Readings: Fischer chap 8 "The New Pacific"; Fulimalo Pereira "Arts Specific: Pacific Peoples and New Zealand's Arts in *Tangata o le Moana* (on reserve at library); Kirsten Thompson *Once Were Warriors: New Zealand's First Indigenous Blockbuster*

Recommended Home Viewing: *Whale Rider* (Niki Caro, 2002); *Mauri* [Life Force] (Merata Mita, 1988); *Te Rua* (The Treasure Box) (Barry Barclay, 1990) NZ

Week 10 Sep 30 & Oct 2 /PACIFIC DIASPORAS

Screenings: *Flying Fox in a Freedom Tree* (Martin Sanderson, 1990); selections, *The Tattooist* (Peter Burger, 2007)

Readings: Fischer chapter 8; Albert Wendt "Tatauing the Post-Colonial Body"; selections, *Tales of the Tikongs*

Week 11 Oct 7 & 9 /PACIFIC IDENTITY

Screenings: *Sione's Wedding aka Samoan Wedding* (Chris Graham, 2006, Samoa/NZ; Tusalava (Len Lye 1929) (Watch on <http://vimeo.com/20957889>)

Readings: Fischer Chapter 7; selections *Tales of the Tikongs* (Eveli Hau'ofa)

Week 12 Oct 14 & 16 /PACIFIC IDENTITY

Screening: *Number Two* (Toa Fraser, 2006)

Possible Guest Speaker

Readings: None

FINAL RESEARCH ESSAY DUE

USEFUL WEBSITES

NZ national archives

<http://archives.govt.nz/resources/gateway>

<http://timeframes.natlib.govt.nz> for NZ and Pacific images from the Alexander Turnbull Library

<http://www.matapihi.org.nz> for NZ images and multimedia

Australian Screen <http://aso.gov.au/titles/>

NZ ON Screen <http://www.nzonscreen.com/>

NZfilm archive: http://www.filmarchive.org.nz/index.php?option=com_frontpage

Pacific Voyaging and exploration <http://southseas.nla.gov.au/index.html>

Tiki kitsch/history/pop culture: <http://www.bookoftiki.com/index.html>

NZ Film and TV <http://newzealandfilmtv.co.nz/2011/06/new-zealand-film-commission->

[Pollywood Pasifika http://newzealandfilmtv.co.nz/2011/03/pollywood-2011-come-and-join-in-on-the-action/](http://newzealandfilmtv.co.nz/2011/03/pollywood-2011-come-and-join-in-on-the-action/)

NZ Film Commission <http://www.nzfilm.co.nz/>

NZ Film Shorts You Tube <http://www.youtube.com/NZFILMSHORTS#p/u/0/GIUtYFYirzl>

Va'aomanū/Pacific Island Studies at Victoria <http://www.victoria.ac.nz/pasifika/about>

Center for Pacific Island Studies in Hawaii <http://www.hawaii.edu/oceanic/film/>

Find out more about Pacific Island Studies at http://www.hawaii.edu/cpis/academic_programs_1.html

Resources on Pacific Island Studies (Streaming Video) at http://www.hawaii.edu/cpis/resources_3.html

Recommended films (Fiction and documentary) <http://www.hawaii.edu/cpis/PacFilmsTeach.htm>

Cartoons

Waikiki Wabbit (1943, Chuck Jones, Warner Bros.)

Pagan Moon (1932, Rudolf Ising, Warner Bros.)

Popeye's Pappy (1951, Fleischer Bros.)

Alley to Bali (Walter Lantz, 1954)

Betty Boop's Bamboo Isle (1932, Fleischer Bros.)

Other Recommended Films

Only a few of these are available at the library on 3-day reserve.* You may be able to find some of these on the web or on Amazon for sale.

South of Samoa (Edward Griffith, 1939) starring Dorothy Lamour, Robert Preston

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Ebb Tide (1938) Starring Ray Milland, Oscar Homulka, Frances Farmer Paramount (story by Robert Louis Stevenson)

Rain (Lewis Milestone, 1932)

Miss Sadie Thompson (Curtis Bernhardt, 1952)

**Mutiny on the Bounty* (Frank Lloyd, 1935) starring Clark Gable and Charles Laughton

**Mutiny on the Bounty* (Lewis Milestone, 1962) starring Marlon Brando and Trevor Howard

South Seas Adventure (Carl Dudley, et al, 1958)

**Rapa Nui* (Kevin Reynolds, 1994)

Blue Hawaii (Norman Taurog, 1961)

Emma: Queen of the South Seas (John Banas, 1988) TV series

The Hurricane (John Ford, 1937)

She Gods of Shark Reef (Roger Corman, 1956)

**Banana in a Nutshell* (Roseanne Liang)

**O Tamaiti/The Children* (Sima Urale, 1996)

**Velvet Dreams* (Sima Urale, 1997)

Apron Strings (2008, Sima Urale)

**Children of the Migration* (Lala Rolls, 2004) TV

First Contact

The Land Has Eyes/Pear ta ma 'on maf (Vilsoni Hereniko, 2004) Fiji

First Contact/Black Harvest (1992)/Joe Leahy's Neighbours (The Highlands Trilogy) (Bob Connolly and Robin Anderson) Papua New Guinea/France/Australia

There Once Was an Island/Te Henua e Nnoho (Briar March) US

Taking Pictures (Les McLaren and Annie Stivan, 1996) US

Recommended NZ and Australian Films

Sleeping Dogs (Roger Donaldson, 1976)

Vigil (Vincent Ward, 1984)

The Navigator (Vincent Ward, 1989)

Mauri [Life Force] (Merata Mita, 1988) **PAL only at Lib. Ask for International DVD player to watch this on in lib

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Te Rua (The Treasure Box) (Barry Barclay, 1990) NZ. **PAL only at Lib. Ask for International DVD player to watch this in lib

Whale Rider (Niki Caro, 2002)

Sweetie (Jane Campion, 1988) *An Angel At My Table* (Jane Campion, 1990)

Black Sheep (Jonathan King, 2006)

Recommended Australian Films

Gallipoli (Peter Weir, 1981)

Breaker Morant (Bruce Beresford, 1987)

The Fringe Dwellers (Bruce Beresford, 1986)

We of the Never Never (Igor Auzins, 1982)

Rabbit Proof Fence (Phillip Noyce, 2002)

Ten Canoes (Rolf de Heer and Peter Djigirr, 2006)