

University of Calgary

Department of Communication, Media and Film

**Film Studies (FILM) 301 L02/B02
Topics in National Cinema: Film in Aotearoa New Zealand**

Winter 2022

**January 10 to April 12
(excluding Feb. 20-26)**

Lectures: In-person, SS203, Friday, 9:00am-10:50am*

Screenings: Remote; Students will be responsible for watching assigned films ahead of lectures on their own; students will be granted access to films via D2L

*Lectures will be conducted as synchronous Zoom sessions for the first **six** weeks of the semester, and then (hopefully!) will meet in person for the remainder of the semester.

IMPORTANT NOTE FOR IN-PERSON COURSE DELIVERY

Note: This course will be delivered in-person. If you are unable to participate in-class owing to time differences or geographical location, please arrange to take this course in a future term.

Instructor: Dr. Leah Vonderheide
Email: leah.vonderheide@ucalgary.ca
Webpage: D2L (access via MyUofC portal)
Office Hours: Thursday, 1:00pm-3:00pm, via Zoom

Course Description

This course provides an overview of film in Aotearoa New Zealand, tracing the development of a national cinema specific to Aotearoa New Zealand by analyzing the cinematic and cultural significance of key films and asking the question: How is film used to project a sense of national identity? The course not only examines some of the abiding myths and images which have been used to define New Zealand cinema since the early twentieth century, it also explores how contemporary New Zealand films attempt to reconcile the commercial imperatives of the international market with the cultural demands of the national audience.

Additional Information

The weekly schedule of topics, screenings, readings can be found at the end of this outline and on D2L. Students are responsible for reading and following all course and university policies discussed in this outline. Attendance at the weekly screening (when in person) and lecture is mandatory and will be noted at every screening and lecture. In order to continue to protect the most vulnerable members of our community, students are required to wear masks at in-person screenings and lectures.

Also, because the class will represent a diversity of individual beliefs, backgrounds, and experiences, every member of this class must show respect for every other member of this class. Our course materials and classroom discussions will often focus on mature, difficult, and potentially challenging topics. Some of us will have emotional responses to these topics; some of us will have emotional responses to our peers' understanding of these topics; all of us should feel responsible for creating a space that is both intellectually rigorous and respectful while being mindful of the ways that our identities position us in the classroom. As your instructor, I value your voice and perspective and am firmly committed to equity, diversity, and inclusion in this course and in all areas of campus life.

Objectives of the Course

- Students develop the analytic, expressive, and imaginative abilities needed to explore and understand film and visual media specific to Aotearoa New Zealand.
- Students develop a sense of the formal, thematic, ideological, and economic/industrial aspects of film from Aotearoa New Zealand.
- Students integrate their critiques and evaluations of a variety of films from Aotearoa New Zealand to a greater – and increasingly globalized – socio-cultural and political context.
- Students learn to think, speak, and write critically and clearly regarding film analysis.

Textbooks and Readings

Required readings will be available on D2L. See the schedule for details.

Learning Technologies and Requirements

In order to complete courses, University of Calgary students are required to have reliable access to the following technology:

- A computer with a supported operating system, as well as the latest security and malware updates, with current antivirus software enabled;
- Broadband internet connection, and a current and updated web browser;
- A webcam (built-in or external), and a microphone and speaker (built-in or external) or headset with microphone (for online courses only).

If you need access to other software programs to complete assignments, your instructor will provide relevant information and links.

If you have technical difficulties, contact IT support services. See

<https://www.ucalgary.ca/pubs/calendar/current/student-campus-services-information-technologies-it.html>

Policy on the Use of Electronic Communication Devices

Laptops, tablets, and phones must be turned off and put away during in-person screenings. If you would like to take notes during a screening, you will need to write notes by hand.

It is also my preference that you write notes by hand during lectures. Research shows that most of us process information more deeply and retain it more fully and easily when we write notes by hand. For this reason, I also suggest that you bring a hard copy of the weekly reading (either the textbook or a printed copy of a reading posted to D2L) to the lecture for reference. That said, if you find it necessary to use a screen (laptop/tablet) in class, please don't hesitate to talk with me. But please note that inappropriate laptop/tablet use will not be tolerated – and phones should be turned off and put away for the duration of all lectures.

Please familiarize yourself with the University's policy on the recording of lectures, which is outlined at <https://www.ucalgary.ca/pubs/calendar/current/e-6.html>, and carefully review the section on Instructor Copyright at the end of this outline.

Assignments and Evaluation

Weight	Assessed Components	Due
15%	Participation This includes not only a student's presence at screenings and lectures, but also the demonstration of the ability to contribute to discussion in a thoughtful and meaningful manner.	Weekly
20%	Discussion Board Posts Students will be asked to respond to a discussion board prompt engaging the week's screening and reading ahead of each lecture.	Weekly
20%	Group Discussion Panel In groups of 5 or 6, students will discuss one of our assigned films in a 20-25-minute conversation moderated by the instructor during a lecture (prompt will be provided by January 21).	Each group will be assigned a specific date, starting on January 28
15%	Essay Proposal Ahead of writing their essay, students will be asked to submit a proposal, including an abstract and bibliography (prompt will be provided by February 11)	March 11
30%	Essay Students will be asked to write a 5-page essay on a topic of their choosing related to film in Aotearoa New Zealand (prompt to be provided by February 11).	April 12

Registrar-scheduled Final Examination: No

Note: You must complete all assignments, or a course grade of F may be assigned at the discretion of the instructor.

Submission of Assignments

Please submit discussion board posts in the discussions section on D2L (weekly topics will be created). Please submit the essay proposal and essay by uploading them to the designated D2L dropbox. Include your name and ID number on the file itself. Be sure to keep a copy of each submitted assignment and to submit the proper version.

Private information related to individual students is treated with the utmost regard by University of Calgary faculty. Student assignments will be accessible only by the authorized course faculty, and personal information is collected in accordance with the *Freedom of Information and Protection of Privacy (FOIP) Act*. Please note that instructors may use audio or video recording for lesson capture, assessment of student learning, and self-assessment of teaching practices.

Policy for Late Assignments

Assignments submitted after the deadline may be penalized with the loss of 5% or a partial letter grade (e.g.: A- to B+) for each day late.

Student Accommodations

Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS); SAS will process the request and issue letters of accommodation to instructors. For information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/. Students who require an accommodation based on a protected ground other than disability should communicate this need in writing to their Instructor. For the full policy on Student Accommodations, see <https://www.ucalgary.ca/legal-services/university-policies-procedures/student-accommodation-policy>

Students seeking accommodation for transient illnesses (e.g., the flu) or another legitimate reason should contact their instructors. Whenever possible, students should provide supporting documentation to support their request; however, instructors may not require a medical note. For information on the use of a statutory declaration, see the *University Calendar*: <https://www.ucalgary.ca/pubs/calendar/current/m-1.html>

Expectations for Writing

Department policy directs that all written assignments and, to a lesser extent, written exam responses be assessed at least partly on writing skills. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc.) but also general clarity and organization and proper documentation of research sources. For further information, please refer to the *University of Calgary Calendar* section on writing across the curriculum: <http://www.ucalgary.ca/pubs/calendar/current/e-2.html>

Grading & Department of Communication, Media and Film Grade Scale

The following table outlines the grade scale percentage equivalents used in the Department of Communication, Media and Film. Final grades are reported as letter grades. For components graded using percentages or numerical scores, those values will be used directly in calculating the final course grade, while for components graded using letter grades, the letter grades will be converted to the midpoint values listed in the final column of the table below in calculating the final course grade.

In this course, percentage grades or numerical scores will be used for all assessments.

Grade Point Value	Description	Grade	Dept of CMF grade scale equivalents*	Letter grade % equivalent for calculations*
4.00	Outstanding performance	A+	96 - 100%	98.0%
4.00	Excellent performance	A	90 - 95.99%	93.0%
3.70	Approaching excellent performance	A -	85 - 89.99%	87.5%
3.30	Exceeding good performance	B+	80 - 84.99%	82.5%
3.00	Good performance	B	75 - 79.99%	77.5%
2.70	Approaching good performance	B-	70 - 74.99%	72.5%
2.30	Exceeding satisfactory performance	C+	65 - 69.99%	67.5%
2.00	Satisfactory performance	C	60 - 64.99%	62.5%
1.70	Approaching satisfactory performance	C-	55 - 59.99%	57.5%
1.30	Marginal pass. Insufficient preparation for subsequent courses in the same subject	D+	53 - 54.99%	54.0%
1.00	Minimal pass. Insufficient preparation for subsequent courses in the same subject	D	50 - 52.99%	51.5%
0.00	Failure. Did not meet course requirements.	F	0 - 49.99%	0%

* Column 4: If percentages are used to calculate final grades, then grades falling within these ranges will be translated to the corresponding letter grades. Column 5: These percentage equivalents will be used for calculating final grades unless an alternative method of final grade calculation is outlined above.

Plagiarism

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. These requirements apply to all assignments and sources, including those in non-traditional formats such as Web pages or visual media.

You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. **In-text citations must be provided, and readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin.** Wording taken directly from a source must be enclosed within quotation marks (or, for long quotations, presented in the format prescribed by the documentation style you are using). Paraphrased information must not follow the original wording and sentence structure with only slight word substitutions here and there.

For information on citation and documentation styles (MLA, APA, Chicago, IEEE, etc.), visit the Student Success Centre resource links at <https://ucalgary.ca/student-services/student-success/writing-support> or the Purdue Online Writing Lab (OWL) Research and Citation Resources at https://owl.purdue.edu/owl/research_and_citation/resources.html

If you need help with your writing or have questions about citing sources, consult your instructor or visit the Student Success Centre, Taylor Family Digital Library. To book an appointment, go to <https://ucalgary.ca/student-services/student-success/writing-support>

Instructor Intellectual Property & Copyright Legislation

Course materials created by the instructor (including lectures, course outlines, presentations and posted notes, labs, case studies, assignments, and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed, or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the same course section and term may be allowed under fair dealing. Check with the instructor if you have any questions about sharing materials with classmates.

To ensure they are aware of the consequences of unauthorized sharing of course materials (including instructor notes & electronic versions of textbooks), all students are required to read the *University of Calgary Policy on Acceptable Use of Material Protected by Copyright* at <https://www.ucalgary.ca/legal-services/university-policies-procedures/acceptable-use-material-protected-copyright-policy> and the requirements of the *Copyright Act* (<https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html>). Students who use material protected by copy-right in violation of this policy may be disciplined under the Non-Academic Misconduct Policy.

Academic Misconduct

For information on academic misconduct and its consequences, please see the *University of Calgary Calendar* at <http://www.ucalgary.ca/pubs/calendar/current/k.html>

Research Ethics

Whenever you perform research with human participants, including surveys, interviews, or observations as part of your university studies, you are responsible for obtaining research ethics approval and for following university research ethics guidelines. In some

cases, your instructors may apply for course-based research ethics approval for certain assignments, and in those cases, they must review and approve your research plans and supervise your research. For more information about your research ethics responsibilities, please see <https://arts.ucalgary.ca/research/arts-researchers/resources-researchers-and-instructors/ethics>

Deferrals of Course Work and Requests for Reappraisal

For university regulations and procedures related to deferral of term work, see <https://www.ucalgary.ca/pubs/calendar/current/g-7.html>

For information about deferrals of final examinations, see <https://www.ucalgary.ca/pubs/calendar/current/g-6.html>

For information about requesting a reappraisal of course work or of a final grade, see <https://www.ucalgary.ca/pubs/calendar/current/i.html>

Student Support Services and Resources

Please see <https://www.ucalgary.ca/registrar/registration/course-outlines> for information about student support services and resources, including Wellness and Mental Health Resources, Student Success programs and services, the Student Ombuds Office, the Student Union, and Safewalk. For resources on D2L, Zoom, Yuja, etc., see <https://elearn.ucalgary.ca/desire2learn/home/students>. (Find the topic menu under the icon to the left of the ELEARN banner.)

Schedule of Lecture Topics and Readings

Film in Aotearoa New Zealand

Friday, January 14

Screening: *Waru* (Ainsley Gardiner, Casey Kaa, Renae Maihi, Awanui Simich-Pene, Briar Grace-Smith, Paula Whetu Jones, Chelsea Winstanley, and Katie Wolfe, 2017)

Colonial Tales

Friday, January 21

Screening: *Adventures in Maoriland: Alexander Markey and The Making of Hei Tiki* (Geoff Steven, 1985)

Reading: *Mouth Wide Open* (Jonathan Dennis, Ted Coubray, 1998)
Limbrick, Peter, "The Flotsam and Jetsam of Film History: *Hei Tiki* and Postcolonial Rearticulations"
Campbell, Russell, "*Mouth Wide Open: An Interview with Jonathan Dennis*"

A New Wave Comes to New Zealand

Friday, January 28

Screening: *Runaway* (John O'Shea, 1963)

Reading: Martin, Helen and Sam Edwards, "*Runaway*"
O'Shea, John, "Memory Propelled His Planting" from *Don't Let It Get You: Memories – Documents*

Fourth Cinema

Friday, February 4

Screening:

Tangata Whenua – Waikato (Barry Barclay, 1974)

Mauri (Merata Mita, 1988)

Reading:

Barclay, Barry, "A Fitting Companion" from *Our Own Image*

Martin, Helen and Sam Edwards, "*Mauri*"

A Kiwi Road Movie

Friday, February 11

Screening:

Goodbye Pork Pie (Geoff Murphy, 1980)

Reading:

Martin, Helen and Sam Edwards, "*Goodbye Pork Pie*"

Murphy, Geoff, "The End of the Beginning" from *Film in Aotearoa New Zealand*

An Auteur Approach

Friday, February 18

Screening:

Vigil (Vincent Ward, 1984)

Reading:

Martin, Helen and Sam Edwards, "*Vigil*"

Read, Lynette, "New Zealand Film: National Identity and the Films of Vincent Ward"

Reading Days February 20-26

The Heritage Film in Aotearoa

Friday, March 4

Screening:

The Piano (Jane Campion, 1993)

Reading:

"Reviews of *The Piano*" from *Jane Campion's The Piano*

Pihama, Leonie, "Ebony and Ivory: Construction of Maori in the *The Piano*" from *Jane Campion's The Piano*

Representation Reconsidered

Friday, March 11

Screening:

Once Were Warriors (Lee Tamahori, 1994)

Reading:

Martin, Helen and Sam Edwards, "*Once Were Warriors*"

McDonald, Lawrence, "Film as a Battleground"

Sklar, Robert, "Social Realism with Style"

The Festival Film

Friday, March 18

Screening:

Whale Rider (Niki Caro, 2002)

Reading:

Matthews, Philip, "Myth making"

Message, Kylie, "Whale Rider and the Politics of Location"

Murdoch, Claire, "Holy Sea-cow"

Short Films/First Films

Friday, March 25

Screening:

Eagle vs. Shark (Waititi, 2007)

In-class screening:

Rainbow Dance (Len Lye 1936)

Trade Tattoo (Len Lye, 1937)

Kitchen Sink (Alison Maclean, 1989)

Two Cars, One Night (Taika Waititi, 2004)

Reading:

Wong, Tim and Kate Blackhurst, "Show Me Love: *Eagle vs. Shark* (head to head)"

Cinema of Unease or Cinema of Poetry?

Friday, April 1

Screening:

Cinema of Unease (Sam Neill, 1997)

In My Father's Den (Brad, McGann, 2004)

Reading:

Martin, Helen and Sam Edwards, "*Cinema of Unease*"

Petrie, Duncan, "From the Cinema of Poetry to the Cinema of Unease"

Film in/from/for Aotearoa New Zealand

Friday, April 8

Screening:

Hunt for the Wilderpeople (Waititi, 2016)

Reading:

Flux, Elizabeth. "On the Right Trek: Taika Waititi's *Hunt for the Wilderpeople* and New Zealand Film"

Final Essay due on Tuesday, April 12 by 5pm (MT)