Filming Aotearoa/New Zealand: National Cinema & Post-Coloniality
(LTCS 172GS)

“Filming Aotearoa/New Zealand” (LTCS 172GS) would focus on the history and development of New Zealand’s national film industry, with attention to indigenous Māori filmmaking. The course would pair work such as Benedict Anderson’s *Imagined Communities* and more mainstream New Zealand films like *The Piano* (Jane Campion), with post-colonial theory such as Partha Chatterjee’s *The Nation & Its Fragments* and excerpts from Māori filmmaker Barry Barclay’s *Our Own Image* (including his concept of a Fourth Cinema). Making distinct use of the city of Auckland and its position in the New Zealand film industry, we would plan to visit the Hobbiton, Auckland Film Studios, and explore filming locations that are sites of global productions such as *King Kong* and *Lord of the Rings*. Through reading theoretical texts, delving into the works of New Zealand filmmakers such as Campion and Taika Waititi, studio tours, and learning about New Zealand’s film history, this course would explore national film at the nexus of national identity, colonization, indigenous filmmaking and activism, and globalization.

**Course Goals:**
- Develop critical and close reading analysis skills, especially in reference to questions of genre and genre conventions of the New Zealand and Māori national cinemas.
- Understand the historical, social, and political contexts for the emergence of differing genres and styles of filmmaking.
- Read and apply film theory in appropriate and productive ways, including being able to understand and critique theories of nationalism.

**Assignments:**
- **Synthesis Papers** (3 total; 10% each = 40%): Each week students will write short response papers that synthesize the week’s screenings and readings. (Word count 500-700 words)

- **Final Paper** (40%): Revise & Expand one of the synthesis papers, using feedback from professor and peers. This paper will also incorporate additional information from the course, asking students to integrate readings and screenings across the course. In it they will have the opportunity to explore a topic of their choice and do a little independent research.

- **Participation** (20%): Students will be graded on how they participate in class (whether they are prepared, attentive, and engaged in the course discussions). Students will also bring daily discussion questions based on the reading and screenings and may lead discussions.
Course Calendar

Week 1: Birth & Rise of NZ Industry & the NZ Film Commission
Monday: Benedict Anderson, *Imagined Communities*, Intro
Tuesday: Partha Chatterjee, “Whose Imagined Community?” & TBD article on NZ History
Wednesday: Read *History of New Zealand Filmmaking* & Pick Films from here
Thursday: Excursion

Due Friday by 11:59pm: Synthesis Paper #1

Week 2: Māori Filmmaking
Tuesday: Watch: Barry Barclay movie TBD
Recommended: “ASSERTING FEMINIST CLAIMS WITHIN MĀORI CULTURE: WHALE RIDER (Nicki Caro, 2002) (pp. 148-160)
Thursday: Excursion

Week 3: NZ Auteurs, Part I: Jane Campion
Monday: Andrew Sarris on Auteur Theory & Richard Brody, “Andrew Sarris & the A word”
Tuesday: TBD Article on NZ Gothic & Campion
Wednesday: *The Piano* OR *Top of the Lake*
Thursday: Weekend Excursion

Due: Synthesis Paper #2

Week 4: NZ Auteurs, Part II: Taikia Waititi
Monday: Alistair Fox “PARENTAL ABANDONMENT AND THE TRAUMA OF LOSS: BOY” (pp. 189-202) & TBD article
Tuesday: Boy (2010)
Wednesday: *Hunt for the Wilderpeople*
Thursday: Excursion

Due: Final Paper Proposal

Week 5: Wellywood, Diaspora, & Global Film Production
Monday: TBD Article on Transnational Cinema/Globalization
Tuesday: *Lord of the Rings* OR *King Kong*
**Wednesday**: TBD Essay from *Migrant and Diasporic Filmmaking in New Zealand*

Watch: *My Wedding and Other Secrets* (2011)

**Thursday**: Excursion

**Friday**: Due by 11:59pm Final Paper