

Subject card

Subject name and code	New Zealand and Australian cinema: Decolonising the screen, PG_00176999						
Field of study	Film and Audio-Visual Culture Studies						
Date of commencement of studies	October 2026	Academic year of realisation of subject			2026/2027		
Education level	Master's studies	Subject group			Obligatory subject group in the field of study Optional subject group		
Mode of study	full-time studies	Mode of delivery			at the university		
Year of study	1	Language of instruction			Polish		
Semester of study	2	ECTS credits			3.0		
Learning profile	practical	Assessment form			credit		
Conducting unit	Division of Film and Media -> Institute of Culture Studies -> Faculty of Languages -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		dr Marta Maciejewska				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	30.0	0.0	0.0	0.0	0.0	30
	E-learning hours included: 0.0						
Learning activity and number of study hours	Learning activity	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	Number of study hours	30		2.0		43.0	75
Subject objectives	A class focusing on the decolonisation of New Zealand and Australian cinematography. Students will examine the impact of European colonisation on the development of the film industry there, the ways in which Indigenous communities are represented, and the process of reclaiming narratives by Indigenous filmmakers. They will focus on analysing both classic and contemporary productions that break down colonial patterns of storytelling. The subject complements film studies knowledge with issues absent from the canon and rarely addressed.						
Learning outcomes	Course outcome		Subject outcome			Method of verification	
	[WOFKAMU2_W05] He/she has an in-depth knowledge of the historical context of cinema and new media, especially the relationship between the past and the present.		Has an in-depth knowledge of the historical context of Australian and New Zealand cinema, particularly the relationship between past and present.			[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW3] text preparation/written work	
	[WOFKAMU2_U07] He/she has in-depth skills in film analysis and interpretation, which he/she uses in speech and writing.		He/she has in-depth film analysis and interpretation skills, which he/she applies verbally and in writing when analysing Australian and New Zealand films.			[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU3] text preparation/written work	
	[WOFKAMU2_U06] He/she can write scientific and essayistic written works in Polish or a foreign language using professional terminology and knowledge of a specific field of study.		He is able to write academic and essayistic written work in Polish using professional terminology and knowledge of Australian and New Zealand cinema.			[SU3] text preparation/written work	

Subject contents	<p>The origins of the Fourth Cinema - Barry Barclay's theory and cinema as an instrument of Indigenous sovereignty.</p> <p>Third vs. Fourth Cinema - ideological, aesthetic and political differences.</p> <p>Merata Mita - the female perspective and decolonisation through image.</p> <p>Once Were Warriors - commercial success versus crisis of Maori representation.</p> <p>'The Piano' - colonial narrative and the exclusion of Indigenous characters.</p> <p>'Whale Rider' - feminism, myth and Western perspective in cinema about Maori.</p> <p>Symbolic and real violence - the impact of colonialism on the language and aesthetics of cinema.</p> <p>Documentary as a form of resistance - film practices of indigenous communities.</p> <p>'Te Rua', Ngāti, Mauri - case studies and Indigenous epistemology.</p> <p>Aboriginal cinema - the politics of representation and reclaiming voice in Australia.</p> <p>Intellectual property and image sovereignty - who tells whose story?</p> <p>Dreaming and the relationship to Country - spirituality as a narrative structure.</p> <p>Indigenous heroines and heroes - from passivity to subjectivity.</p> <p>Indigenous women's work - resistance to patriarchy and colonial narratives.</p> <p>Festivals, institutions and the market - how contemporary Indigenous cinema functions in global circulation.</p>		
Prerequisites and co-requisites	Subject selection		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	written or project work (podcast, visual essay, presentation or short film)	51.0%	70.0%
	attendance and active participation in classes	80.0%	30.0%
Recommended reading	Basic literature	<ol style="list-style-type: none"> 1. Barclay, B. (1990). Our Own Image. Auckland: Longman Paul. 2. Barclay, B. (2005). Mana Tūtu: Māori Treasures and Intellectual Property Rights. Auckland: Auckland University Press. 3. Bhabha, H.K. (1994). The Location of Culture. London: Routledge. 4. Green, J. (2007). Making Space For Indigenous Feminism. London: Fernwood Publishing. 5. Donovan, T. (2002). Media Ethics, An Aboriginal Film and the Australian Film Commission. Lincoln: iUniverse. 	
	Supplementary literature	<ol style="list-style-type: none"> 1. Moran, A. & Vieth, E. (2009). The A to Z of Australian and New Zealand Cinema. Lanham: Scarecrow Press. 2. Conrich, I. & Murray, S. (2007). New Zealand Filmmakers. Detroit: Wayne State University Press. 3. Smith, L. T. (1999). Decolonizing Methodologies: Research and Indigenous Peoples. London: Zed Books. 4. Shohat, E. & Stam, R. (1994). Unthinking Eurocentrism: Multiculturalism and the Media. London: Routledge. 	
	eResources addresses		
Example issues/ example questions/ tasks being completed	Aboriginal characters in Australian cinema - from the new wave to the present day		

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