

Department of English & Writing Studies
Film Studies Program

Reframing National Cinemas
Film 3373F (001)
Fall 2018

Instructor: Dr. C.E. Gittings
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Course Location: University College 1401

Course Date/Time: Wednesday 4:30-7:30
pm | Thursday 12:30-2:30 pm

Prerequisite(s): At least 60% in [Film Studies 1020E](#) or [Film Studies 1022](#)

Course Materials

The readings for this course will be available in the Theories of National Cinemas Film Studies 3373G Course Pack (CP) and / or will be posted and made available online through the course's **OWL** site.

Methods of Evaluation

Attendance/Participation:	10%
Short Essay:	10%
Mid Term Exam:	15%
Presentation:	15%
Research Essay (15%) and Abstract and Annotated Bibliography (5%)	20%
Final Exam:	30%
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	100%

1. Attendance

2. Short Essay: 10%

To be submitted on **01 November by 10 PM** via OWL Assignments

Title of essay: Approaching ideas of nation, nationalism and identity.

Each student has to choose / find a news article, song, object, item, etc. that (creatively) relates to the notions of nation, nationalism, identity, etc. introduced in the first two weeks of the course. (If you decide to go for a song, please type the lyrics separately.)

The chosen news article, song, object, item, recipe, etc. should be described and explained in a 800 word short essay in which it should be related to the theoretical notion/s discussed in class.

Arguments must be strengthened and built around ideas presented by Benedict Anderson, and Etienne Balibar:

Etienne Balibar, "The Nation Form: History and Ideology" *Race, Nation, Class: Ambiguous Identities* (London and New York: Verso, 1991): 86-106. **CP and PDF** [view @ OWL](#)

Benedict Anderson, "Introduction." *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. 1983. London: Verso, 1993: 1-36. **PDF** [view @ OWL](#)

Failure to work with these two authors will have a negative effect on your mark. Their ideas should be thoroughly referenced.

Please use MLA format <https://owl.english.purdue.edu/owl/resource/747/01/>

Please submit only one file through OWL Assignments in ms word format. Always include the file extension and your surname. For example, if I were submitting my file name would look like this: gittings_Essay1 3373

PDFs will not be accepted

****Word count and bibliography should be included at the end of the assignment****

3. Mid Term Exam: 15%

Date: **Wednesday 17 October** in first hour of screening

In the 50 minute exam, students will have to:

Identify screen captures from films studied in class, explain their relevance and significance.

Articulate your understanding of **2** terms taken from your readings and lectures, illustrating your points with reference to at least **2** films from the course in each response.

**** No electronic devices will be allowed during the exam ****

4. Presentation: 15%

Sign up by contacting the instructor via OWL course email. Once I confirm your topic, I will place the names of the people in your group (most groups will be comprised of 2 people) on the presentation sign up list available in the Course Documents folder online. Please check this document to see the availability of topics.

An abstract of your presentation (a brief statement that outlines your argument) and a working bibliography are due **one week** in to me by email before the film you select is screened or earlier.

It is expected that all co-presenters will participate in the research, writing, design and delivery of your presentation. **The abstract will be circulated to your colleagues through the OWL mailing list at least 24 hours in advance of the presentation**

Your presentation research will include scholarly sources (**at least 6**), contemporary film reviews (for example *Variety*, *NY Times*, *Hollywood Reporter*, *Sight and Sound*).

Due in class on the date of your presentation:

A copy of your research notes (rough notes on primary and secondary materials; drafts of the presentation notes, the notes themselves; all materials that will assist the instructor in seeing and assessing your process. These will be returned to you at the feedback session.)

A statement signed by co-presenters accounting for how your collaboration was structured through shared responsibilities and equal division of labour. This form is available online at the course OWL page under Course Documents.

Your PowerPoint presentation deposited in the course drop box on OWL

N.b. If all materials are not submitted on time and as described above you will lose marks.

Oral presentations are to be **20-30 minutes** in length (**you will be asked to stop at the thirty-minute mark**).

Students should select an aspect of a given film that intrigues them, and will sustain further investigation. This area of interest will be worked up into an argument to frame an analysis of the film. **It is expected that students will integrate some of the theoretical concepts from the course into their presentations.**

You might wish to raise questions at the end of your presentation to further class discussion.

Speak clearly, and slowly; the pace of an oral delivery, and the amount of eye contact a speaker has with an audience often determine the effectiveness of the presentation.

As we are working with visual culture, a judicious selection of illustrations (a **brief** key clip and/or screen captures) can assist you in the substantiation of your points. Bear in mind that you have only a maximum of **30** minutes, i.e. a clip that runs 10 minutes will reduce the amount of time you have to communicate your ideas and could undermine your presentation.

Presentations are scheduled for the first 20-30 minutes of the course lecture slot.

Please see the OWL page under 'Course Documents' for the Presentation Assessment document. This will give you an indication of how your presentation will be evaluated.

Reframing National Cinemas -

The Thesis Proposal is not understood to be written in stone and you may well find that over the course of the actual writing of your essay and re-reading of your research materials you change your mind about some directions you had intended to pursue; this is fine as long as your thesis is clear and the essay bears some resemblance to the original proposal and bib

Timetable

(N.b. The screening list is subject to change. Incomplete class discussions will, whenever possible, be carried over from Thursday's class to Wednesday's screening)

Week One: 06 September Course Overview/What is national cinema?

Begin reading the following:

Etienne Balibar, "The Nation Form: History and Ideology" *Race, Nation, Class: Ambiguous Identities* (London and New York: Verso, 1991): 86-106. CP and PDF—view @ OWL

Benedict Anderson, "Introduction." *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. 1983. London: Verso, 1993: 1-36. PDF view @ OWL

Christopher Gittings, "National Cinema." In ed., Barry Keith Grant, *Schirmer Encyclopedia of Film*. Detroit: Schirmer Reference, 2007: 205-209. PDF view @ OWL

Week 3: 19 September

Week 6i Reading Week 09 October 12 October classes cancelled

Week 7: 17 October **17 October Mid-Term Exam in first 50 min. of Screening**

Screening:

Five Broken Cameras (Palestine/Israel/France/Netherlands, Emad Burnat and Guy Davidi 2012) 90 min.

Required Reading:

Edward Said [1979], "Introduction," in *The Question of Palestine*. New York: Vintage Books, 1992. View @ OWL

Week 8: 24 October

Screening:

Proteus (Canada/South Africa, John Greyson and Jack Lewis, 2003) 100 min

Required Readings:

Michele Aaron, "New Queer Cinema: An Introduction." In ed. Michele Aaron, *New Queer Cinema: A Critical Reader*. Edinburgh: Edinburgh University Press, 2004:3-14.

Lee Edelman. "Homographesis." In *Homographesis. Essays in Gay Literary and Cultural Theory*. New York and London: Routledge, 1994: 3-23.

B. Ruby Rich, "New Queer Cinema." In ed. Michele Aaron, *New Queer Cinema: A Critical Reader*. 15-21.

Week 9: 31 October **Short Essay Due tomorrow 01 November**

Screening:

(United Kingdom, Gurinder Chadha, 1989) 30 min

This is England (United Kingdom, Shane Meadows, 2006) 101 min ___

Required Readings:

Slavoj Žižek, "Multiculturalism, Or, the Cultural Logic of Multinational Capitalism," *New Left Review* No. 225(1997): 28-51

John Hill, "British Cinema as National Cinema," in Valentina Vitali and Paul Willems eds., *Theorising National Cinema*. London: BFI Publishing, 2006: 100-113 view @ OWL

Week 10 07 November

Screening:

(Mexico/Spain/USA, Guillermo del Toro, 2006) 112 min

Required Readings:

Julian Coman, "Eighty years on, Spain may at last be able to confront the ghosts of civil war," *The Guardian* 29 May 2016

<http://www.theguardian.com/world/2016/may/29/national-museum-spanishcivil-war-barcelona>

Deborah Shaw and Armida de La Garza, "Introducing Transnational Cinemas." *Transnational Cinemas* 1.1 2010: 3-6. PDF view @ <http://owl.uwo.ca> (in Transnational Cinema folder)

Will Higbee and Song Hwee Lim, "Concepts of Transnational Cinema: Towards a Critical Transnationalism in Film Studies." *Transnational Cinemas* 1.1 2010: 7-21 PDF view @ <http://owl.uwo.ca> (in Transnational Cinema folder)

Smith, Paul Julian. "Pan's Labyrinth (El laberinto del fauno)" *Film Quarterly* 6.4: 4-9. PDF—view @ <http://owl.uwo.ca>

Accommodation

Students seeking academic accommodation on medical grounds for any missed tests, exams,

Grading Criteria

A+ (90-100)

Argument: Clear development of a specific, challenging and original thesis. The writer has taken significant risks successfully; in the resulting piece, distinctive ideas and content have discovered their necessary distinctive form. Detailed reference to appropriate texts, with evidence of individual response. Ability not only to expound subject but to see it around-subtleties and ambiguities, qualifications and concessions, relations to other subjects, etc.

Presentation, structure: Quotations well integrated into text. Proper paragraphs. Almost no typographical errors.

Language Skills: Sentence structure correct, with full range of sentence types (compound, complex, and compound-complex), with EMICr/Pye cluding seinoo (ent. Ploges paraig 514, (d) (6), (G) 6(r)-3(ace) 14, dashes, parentheses). Graceful style, neither pompous nor breezy, and few errors.

Research/scholarship: Evidence of effective, extensive and independent research, with proper documentation of sources. Quotations used appropriately and purposively.

A (80 to 89)

Argument: The writer has taken risks and most of them succeed. Clear development of a specific and challenging thesis, with proper paragraphs. Detailed reference to appropriate texts, with evidence of individual response. Ability not only to expound subject but to see it around-subtleties and ambiguities, qualifications and concessions, relations to other subjects, etc.

Presentation, structure: Quotations well integrated into text. Proper paragraphs. Almost no typographical errors.

