

slots: [Synchronous/Live](#) on Zoom (weekly in first hour of timetabled lecture
) [To access Zoom tutorials:](#)

[Go to the 3373 OWL page](#)

[Select Zoom from the OWL menu to the left of the screen and click on it](#)

[Click on the week's tutorial to join the tutorial meeting](#)

[You must use a western email address when signing in](#)

[If you are using a Safari browser and encounter any issues with OWL, switch to Chrome or Mozilla Firefox for optimal performance.](#)

[All online resources for the course should be accessed via \[OWL\]\(#\)](#)

This course will provide students with a rigorous interrogation of national cinema informed by theories of identity, nation, and globalization developed by such figures as Benedict Anderson, Arjun Appadurai, Etienne Balibar, Homi Bhabha, Stuart Hall, bell hooks, and Edward Said. Students will trouble notions of nation as an organic, homogeneous, unitary entity before shifting into a study of ideology and cinematic representations of nation, distribution and the political economies that structure the production of national and transnational cinemas. Readings of the 'national' will be underpinned by understandings of history, class, gender, environment, age, race and sexuality. Films from various colonial, postcolonial, national and diasporic cinemas will be examined in the context of debates about what constitutes the terrain of national cinema. To this end we will read essays by such leading national cinema scholars as Stephen Crofts, Andrew Higson, Susan Hayward, Marsha Kinder, Ella Shohat, Robert Stam, Philip Rosen, Fernando Solanas and Octavio Getino.

To consider the various strategies and contexts through which cultures construct and read the national in national and transnational cinemas.

Understand "national/transnational cinemas," and their interrelationships with 'genre,' 'ideology,' 'parody,' 'pastiche,' and 'postmodernism,' as critical terms in Film Studies and be able to apply these terms effectively to a diverse body of titles in prose and oral discussion. Incorporate different theoretical frameworks to the previously mentioned concepts and integrate them to the analysis of different film texts. Relate canonical readings on national cinema with more contemporary conceptual approaches.

The above will be acquired by students through developing a capacity for argument, research, judgement and analysis that will be fostered by essays and other assignments, and by in-class small-group and whole-class discussion.

The readings for this course are available in the Reframing National Cinemas Film Studies 3373G () www.bookstore.uwo.ca
Readings are also posted through the course's site under

Students are required to attend all Zoom tutorial sessions. Attendance is monitored by OWL Zoom.

Students are expected and encouraged to participate in class discussions and debates, which will be carried out in a respectful and dialogical manner. They will be based on each week's assigned readings and screenings.

Participation marks will be given on the basis of:

- a) active engagement in discussions
- b) critical responses to the required readings

For more information, please visit the Department of English website:
<http://www.uwo.ca/film/pdf/2015-16%20/student%20info.pdf>

to send to the instructor by email questions related to each week's screenings and readings. Some of these questions will be discussed during tutorials and this type of participation will count towards their participation mark.

To be submitted on via OWL Assignments

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

Each student is 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 choose 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 concepts 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

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

. Their ideas should be thoroughly referenced.

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

To be submitted by _____ by _____. All late papers should be emailed to the instructor directly [via OWL Messages](#).

One 2000 word review of the literature on _____ of the films studied throughout the course, privileging those books, chapters and/or articles that allude to the film's national context of production and to the key theoretical notions discussed throughout the course.

This research paper should demonstrate mastery of the technical vocabulary, analytic skills acquired in the course, and the capacity to summarize the arguments from your bibliography and will reference that bibliography where relevant.

A minimum of _____ different sources should be included and referred to. Word count and bibliography should also be included at the end of the assignment.

Further guidelines for this exercise will be presented in class and posted on OWL.

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- Provide short answers to four specific questions about ideas presented in the lectures and/or in the course's readings.
- Choose one topic from a list of three questions and write a short essay-like answer – between one and two pages long. Students are expected to elaborate on the films viewed and studied in relation to the bibliography and to the concepts discussed in the lectures.

Tutorial Participation			10%
Short Essay			15%
Mid-term	Posted	—Submission	20%
Research Essay Due			20%

TOTAL TERM

FINAL EXAMINATION

Posted on OWL 48 hours before the scheduled exam slot.

Response submitted by 11:55 PM of the day of the scheduled

Exam submission via OWL Assignments

: The department of English & Writing Studies does not release final grades. All undergraduate grade reports will be available online from the Office

absence of a duration greater than 48 hours,
assessments worth more than 30% of the student's final grade,
if a student has already used the self-reporting portal twice during the academic year
If the conditions for a Self-Reported Absence are *not* met, students will need to provide a Student Medical Certificate if the absence is medical, or provide appropriate documentation if there are compassionate grounds for the absence in question. Students are encouraged to contact their Faculty academic counselling office to obtain more information about the relevant documentation.

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons.

For Western University policy on Consideration for Student Absence, see:
[Policy on Academic Consideration for Student Absences - Undergraduate Students in First Entry Programs](#)

For the _____, see:
http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.

: 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,

Ideas too simple for level of course. Argument completely incoherent. Erroneous content showing little or no understanding of subject.

Very sloppy proof-reading. Documentation virtually non-existent.

Writing frequently ungrammatical.

Non-existent. Content largely "borrowed" from sources with non-individual distillation, but no apparent attempt to deceive.

Plagiarism with intent to deceive

(N.b. The screening list is subject to change.)

: *Forgotten Silver* (New Zealand, Peter Jackson and Costa Botes, 1994)
Youtube— [_____](#)

: Introduction

<https://stream-mcintyre-ca.proxy1.lib.uwo.ca/westernu2020/title/24709>
Incident at Resitgouche (Canada, Alanis Obomsawin, 1984) 45 min.

The Group of Seven Inches (Canada, Gisele Gordon, Kent Monkman, 2005) 7:30 min.
<https://stream-mcintyre-ca.proxy1.lib.uwo.ca/westernu2020/title/24711>
Rhymes for Young Ghouls (Canada, Jeff Barnaby, 2013) [Excerpt: 53:24-1:01:03]
Weldon via Criterion on Demand—

David McIntosh, "Kent Monkman's Postindian Diva Warrior: From Simulacral Historian to Embodied Liberator" *Fuse Magazine* 29.3: 12-23. CP
Daniel Francis, "The Vanishing Canadian." In *The Imaginary Indian: The Image of the Indian in Canadian Culture*. Vancouver: Arsenal Pulp Press, 1992: 16-43. CP
Fatimah Tobing Rony. "Introduction. The Third Eye", "Seeing Anthropology" and "The Writing of Race in Film". *The Third Eye: Race, Cinema, and Ethnographic Spectacle*. Durham: Duke University Press, 1996: 3-73.

Thomas King, "We Are Sorry" in *The Inconvenient Indian*. Toronto: Anchor Canada, 2012: 107-126 PDF view @ OWL

Screening
Indiana Jones and the Temple of Doom (USA, Steven Spielberg, 1998) 118 min
Weldon via Criterion on Demand—

Edward W. Said, "Introduction." *Orientalism*. London: Routledge & Keegan Paul, 1978: 9-36.
Ella Shohat and Robert Stam, "The Imperial Imaginary." In ed., Graeme Turner, *The Film Cultures Reader*. London and New York: Routledge, 2002: 366-378. CP

Earth (India/Canada Deepa Mehta, 1998) 110 min

Weldon via Criterion on Demand—

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

[https://stream-mcintyre-
ca.proxy1.lib.uwo.ca/westernu2020/title/24774](https://stream-mcintyre-ca.proxy1.lib.uwo.ca/westernu2020/title/24774)

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.

I'm British But... (United Kingdom, Gurinder Chadha, 1989) 30 min

Pam Cook, "Transnational utopias: Bas Lhurmann and Australian cinema."
Transnational Cinemas 1.1 2010: 23-36. View @ OWL