

Department of English & Writing Studies
Film Studies Program

Reframing National Cinemas
Film 3373G (001)
Winter 2023

*The concept of a national cinema is always implicated in a dialectic of
nation and anti-nation*

—Philip Rosen

Instructor: Dr. C.E. Gittings
UC 4414

gittings@uwo.ca (but use OWL Messages for all non-emergency correspondence)

Prerequisites: At least 60% in [Film Studies 1020E](#) or [Film Studies 1022](#) or special permission of the Department.

Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

SCREENINGS: Virtual SCREENINGS: *asynchronously* via licensed Weldon Streaming sites (links to Weldon and other streaming sites listed below with each weekly film title). For best results, links for screenings should be copied and pasted into your browser.

Screenings marked as available via Western's **McIntyre platform** may be accessed at this link: <https://stream-mcintyre-ca.proxy1.lib.uwo.ca/westernu2020/title/24711>

The above link may take you to a specific title at the top of the page; all other titles for the course available on McIntyre may be found by scrolling below the streaming window at the top of the page. **Remember, for best results copy the link and paste it into your browser.**

LECTURES recorded and posted to Film 3373 OWL Lessons under Zoom Lectures by **Wednesday** to be viewed asynchronously **BEFORE** the tutorial on **Thursday**.

Tutorial Discussions: *Synchronous/Live* on Zoom (weekly in second hour of timetabled **Thursday** lecture slots: **13:30-14:30**)

Nb. weekly Screening and Lecture/Tutorial time comprises 4 hours and 40 minutes. Lectures running over the 1 hour and 15 minute mark will be flagged for viewing outside of the second hour of the Lecture/Tutorial slot, i.e. in the week's surplus screening time, so that they do not interfere with attending the live Zoom tutorials.

Course Description

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, race and sexuality. Films from various colonial, postcolonial, Indigenous, 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 Solanos and Octavio Getino.

COURSE AIM

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

Course Objectives/ Learning Outcomes:

- 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.
- Have insights into the diversity and psychosociology of the cinematic nation as this construct is marked by class, race, gender/sexuality, nationality and genre.
- 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.

Course Materials

Required:

The readings for this course are available in the Reframing National Cinemas Film Studies 3373G Course Pack (CP) www.bookstore.uwo.ca

Readings are also posted through the course's **OWL** site under **PDF Readings in Lessons**.

Methods of Evaluation

The grade for the course will be arrived at as follows:

| | | |
|------------------------|--|-----|
| Tutorial Participation | | 10% |
| Short Essay | | 15% |
| Mid-term | Posted 14 February —Submission 17 February | 20% |
| Research Essay Due | 21 March | 20% |

TOTAL TERM 65%

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 (this date will be published) **35%**

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

Students are fully responsible for looking at and being familiar with the information posted on the department website at <http://www.uwo.ca/english/undergraduate/Student%20Information.html>.

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

Make sure to come to class having read and thought about the weekly articles specified in this syllabus and with the relevant notes and material in hand.

1. Participation: 10%

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

Students are also encouraged 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.

2. Short Essay: 15%

To be submitted on **February, 28 February by 11:55 PM** 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. **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/works cited should be included at the end of the assignment

3. Mid Term Exam on OWL: 20%

The midterm-exam will be posted to OWL Assignments on **14 February**. You will submit your responses to the mid-term questions via OWL Assignments by 11:55 PM on **17 February**.

Your responses must be submitted as an MS Word file. PDF files will not be accepted. Midterm responses not uploaded to OWL Assignments by 11:55 PM on 17 February will not be graded unless accommodation is sought and granted through your Dean's Office.

On the mid-term exam, students will have to:

- Identify screen captures from films studied in class, explain their context and significance, how they signify in the films.
- 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.

4. Research Essay: 20%

To be submitted by **21 March via OWL Assignments** by **11:55 PM**. All **late** papers should be emailed to the instructor directly **via OWL Messages**. **Late papers sent to my UWO address will not be graded.**

One 2000 word review of the literature on **one** 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 **eight** 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.

Please use MLA format (see the menu items on the left of the site page):

https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html

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_Essay2 3373****

PDFs will not be accepted

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

5. Final Exam on OWL: 35%

The final exam will be posted to OWL 48 hours before the official final exam date. The completed exam will be submitted for assessment via OWL Assignments by 11:55 PM on the official final exam date. The date of the final exam will be circulated once the exam timetable is published.

The final exam is comprehensive, but it will be weighted towards the material from the second half of the course. In addition to multiple choice, short answer, and short essay questions, the final exam will also feature a longer essay response based on the course content. The short essay questions will include a close analysis of a clip referenced in lecture or tutorial.

In the exam, students will have to:

- Answer a series of questions related to the viewing of the films screened throughout the course. One of these will be based on a film clip referenced in lecture or tutorial.
- Identify screen grabs from films studied in class, explain why that particular image is relevant and what its significance is.
- 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.

PLEASE NOTE

Submission of essays and written assignments:

- All essays and written assignments have to be submitted both through OWL.
- All essays and written assignments will be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism (Turnitin). For more information on plagiarism and plagiarism checking, please refer to the Senate Regulations at the end of this syllabus.

Films will be selected from the following titles:

Bamboozled (USA, Spike Lee, 2000)

Incident at Resitgouche (Canada, Alanis Obomsawin, 1984)

The Group of Seven Inches (Canada, Gisele Gordon, Kent Monkman, 2005)

Indiana Jones and the Temple of Doom (USA, Steven Spielberg, 1998)

Earth (India/Canada Deepa Mehta, 1998)

Five Broken Cameras (Palestine/Israel/France/Netherlands, Emad Burnata and Guy Davidi 2012)

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

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

This is England (United Kingdom, Shane Meadows, 2006)

El laberinto del fauno/Pan's Labyrinth (Mexico/Spain/USA, Guillermo del Toro, 2006)

Todo sobre mi madre/All About My Mother (Spain, Pedro Almodóvar, 1999)

Moulin Rouge (Australia/U.S.A, Baz Lhurmann, 2001)

Cinema Paradiso (Italy, Giuseppe Tornatore, 1988)

Dust (UK/Germany/Republic of Macedonia, Milcho Manchevski, 2001)