

Department of English and Writing Studies
Film Studies Program

Film 3373G (001)
Reframing National Cinemas
Winter 2024

PLEASE READ THIS SYLLABUS THOROUGHLY, AND IN AN ENGAGED MANNER AS SUCCESS IN THE COURSE IS DEPENDENT ON YOU UNDERSTANDING THIS DOCUMENT



Prerequisite(s): 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 **Monday** to be viewed asynchronously **BEFORE** the tutorial on **Tuesday**.

Tutorial Discussions: [Synchronous/Live](#) on Zoom (weekly in first hour of timetabled **Tuesday** lecture slots: **15:30-16:30**) 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 [Lessons](#) on OWL

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, 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.

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.

Required Course Materials:

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

1. Participation: 10%

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

Make sure to come to class (1) having read and thought about the weekly articles specified in this syllabus. (2) With the films viewed, (3) the online lecture seen, (4) and with the relevant notes and material in hand.

For more information, please visit the Department of English website:

<http://www.uwo.ca/film/pdf/2015-16%20/student%20info.pdf>

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 **27 February 2023 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:

jara_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 **12 February, 2023**. You will submit your responses to the mid-term questions via OWL Assignments by 11:55 PM on **16 February, 2023**.

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 19 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 **22 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:

jara_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.

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

Tutorial Participation		10%
Short Essay	27 February	15%
Mid-term	Posted 12 February —Submission 16 February	20%
Research Essay Due	22 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%**

Please note: 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:

<https://www.uwo.ca/english/undergraduate/Student%20Information.html>

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.

Late assignments:

[With the exception of properly documented medical illnesses, emergencies or unexpected circumstances, late assignments will be penalized 3 points per day late \(including weekends\). All](#)

[requests of extensions and/or accommodations must come through the office of the Dean – Academic Counseling.](#)

Students have to keep a copy of every assignment they hand in.

Attendance

Attendance via Zoom is mandatory in tutorials. In cases of excessive absenteeism (e.g. more than 9 unexcused hours for a half course, 18 for a full course), which are not accounted for by either academic consideration or accommodation, students may be debarred from taking the final examination, and will receive an official warning to this effect by or before the course drop date (see Senate policy). In classes with or without final exams, students who do not attend class will receive 0% for course participation grades. Unless other policies dictate a different set of penalties in specific English and Writing Studies programs, this will apply to all department programs.

Intellectual Property/Copyright

All instructor-written materials (e.g. PowerPoints, lecture notes, oral lectures) for this course are created solely for students' personal use within the course, and remain the instructor's intellectual property. Further reproduction, fixation, distribution, transmission, dissemination, communication, or any other uses, without securing the consent of the copyright owner (the course instructor) may be an infringement of copyright. You may not distribute, email, or otherwise communicate these materials to any other person. These limitations extend to recording, photographing, or sharing lectures (online or in-person) and lecture material without permission. Posting the instructor's content from this course to online course sharing sites like OneClass or Course Hero without permission is both an infringement of intellectual property law and a violation of academic integrity guidelines. The instructor will pass these cases on to the Western University Ombudsperson or their Department Chair as appropriate

Accommodation Policies

Students with disabilities work with Accessible Education (formerly SSD) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here: [Academic Accommodation for Students with Disabilities.](#)

Academic Consideration for Student Absence:

Students will have up to two (2) opportunities during the regular academic year to use an on-line portal to self-report an absence during the term, provided the following conditions are met: the absence is no more than 48 hours in duration, and the assessment for which consideration is being sought is worth 30% or less of the student's final grade. Students are expected to contact their instructors within 24 hours of the end of the period of the self-reported absence, unless noted on the syllabus. Students are not able to use the self-reporting option in the following circumstances:

- for exams scheduled by the Office of the Registrar (e.g., December and April exams)

- 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. **All documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office of a student's Home Faculty.**

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 **Student Medical Certificate (SMC)**, see:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.

Religious Accommodation:

Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the [Western Multicultural Calendar](#).

Academic Offences

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

Plagiarism:

Students must write their essays and assignments in their own words. Whenever students take an idea or passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence.

Plagiarism Checking:

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com <http://www.turnitin.com>.

All instances of plagiarism will be reported to the Chair of Undergraduate Studies. Proven cases of plagiarism will result in a grade of zero for the assignment. Subsequent offences will result in failure for the course.

Support Services

Registrarial Services <http://www.registrar.uwo.ca>
Student Support Services <https://student.uwo.ca/psp/heprdweb/?cmd=login>
Services provided by the USC <http://westernusc.ca/services/>
Academic Support & Engagement <http://www.sdc.uwo.ca/>

Students who are in emotional/mental distress should refer to MentalHealth@Western: <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

Students who are in emotional/mental distress should refer to MentalHealth@Western: <https://www.uwo.ca/health/> for a complete list of options about how to obtain help.

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 full range of punctuation (including semicolons, colons, 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.

Language Skills: Sentence structure correct, with full range of sentence types (compound, complex, and compound-complex), with full range of punctuation (including semicolons, colons, dashes, parentheses). Graceful style, neither pompous nor breezy, and few errors.

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

B (70 to 79)

Argument: Clear development of a specific thesis, with proper paragraphs. Adequately detailed reference to texts. Ability to expound reasonably sophisticated ideas with clarity.

Presentation/structure: Quotations well integrated into text. Proper paragraphs. A few typographical errors.

Language Skills: Sentence structure correct, with reasonable range of sentence types and full range of punctuation. Style not too wordy, with errors relatively few and minor.

Research Scholarship: Evidence of adequate research, with proper documentation of sources.

C (60 to 69)

Argument: Reasonably clear development of a thesis, with proper paragraphs. Basic ability to expound ideas, whose development might be rather thin. Effort to support points with references to the text. Tendency to replace analysis with descriptive retelling of plot.

Presentation/structure: Presentation showing lapses in tidiness and/or proofreading. Poor use of paragraphs.

Language Skills: Sentence structure correct, but perhaps overly simple, with tendency to avoid punctuation besides period and comma. Errors relatively few, but occasionally serious, with evident misunderstanding of some point of elementary grammar (comma splices, fragments, semicolon errors, subject-verb disagreements, poorly integrated quotations)

Research/Scholarship: reasonable effort at documentation, but rather thin.

D (50 to 59)

Argument: Difficulty with paragraphing or consecutive thought. Ideas inchoate but clouded by weak expression. Overgeneralization with inadequate support, or examples that run to lengthy paraphrase, with little or no analysis.

Presentation/structure: Very poor to non-existent use of paragraphs. Inadequate and inaccurate documentation. Multiple typographical errors.

Language Skills: Errors of grammar or diction frequent enough to interfere with understanding.

Research/Scholarship: Little serious effort to research the topic.

F (49 and down)

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

Presentation/structure: Very sloppy proof-reading. Documentation virtually non-existent.

Language Skills: Writing frequently ungrammatical.

Research/Scholarship: Non-existent. Content largely “borrowed” from sources with non individual distillation, but no apparent attempt to deceive.

0 (Report to Department)

Plagiarism with intent to deceive

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

Week One: Introduction (9 January)

Screening: *Forgotten Silver* (New Zealand, Peter Jackson and Costa Botes, 1994)

Youtube— <https://www.youtube.com/watch?v=Qd3D7IA3o6Y>

Lecture/Seminar: Introduction

Required Readings

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

Homi Bhabha. “Introduction: narrating the nation”. *Nation and Narration*. New York: Routledge, 1990: 1-7.

Andrew Higson. “The Limiting Imagination of National Cinema.” In *Cinema and Nation*, eds., Mette Hjort and Scott Mackenzie. London and New York: Routledge, 2000: 63-74. **PDF view @ OWL**

Eric Hobsbawm. “Introduction”. *Nations and Nationalism since 1780: Programme, Myth, Reality*. Cambridge: Cambridge University Press, 1992 (2nd edition): 1-13.

Recommended Reading

Stephen Crofts, “Reconceptualizing National Cinemas.” *Quarterly Review of Film and Video* 14.3: 49-67.

Lecture on OWL under Zoom Lectures.

9 January Tutorial live on OWL Zoom @ 15:30

Week Two: Race/Nation Under Representation (16 January)

Screening: *Bamboozled* (USA, Spike Lee, 2000)

Weldon via Criterion on Demand—<https://guides.lib.uwo.ca/audioandvideoresources/video>
Please read the Lucia essay and the Spike Lee interview listed below before you view

the film. Spike Lee, one of the most critically acclaimed of African-American directors, is very much aware of race and representation, an abiding interest that informs *Bamboozled*. Lee's dialogue for this film uses the N-word with great frequency in an effort to understand it as a racial stereotype invented by white America, a damaging racializing cultural construction that is projected onto African-American subjects, and is more about whiteness than it is about blackness. In order to deconstruct the racializing stereotypes of 'blackface' Lee re-inscribes them in a field of irony to dismantle and disempower them. As you watch the film think about why Lee insists on using this racializing term to trouble its very existence?

Lecture/Seminar:

Required Readings

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**

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

Tutorial:

Required Readings:

Cynthia Lucia, "Race, Media, and Money: A Critical Symposium on Spike Lee's *Bamboozled*." *Cineaste* (March) 26.2 2001: 10-17. PDF view @ OWL

Spike Lee, "Thinking About the Power of Images: An Interview with Spike Lee." By Gary Crowdus and Dan Georgakas. *Cineaste* (March) 26.2 2001: 4-9. PDF view @ OWL

K. Austin Collins. "About Face" *Vanity Fair Online* 23 March 2020.

<https://www.vanityfair.com/hollywood/2020/03/spike-lee-bamboozled-criterion> PDF view @ OWL

WEB Du Bois, "Of Our Spiritual Strivings." *The Souls of Black Folk: Essays and Sketches* [1903]. New York: Bantam Classic, 1953 viewed PDF view @ OWL

bell hooks, "The Oppositional Gaze." *Black Looks: Race and Representation*. Toronto: Between the Lines, 1992: 115-131. CP

Susan Hayward, "Ideology." *Cinema Studies: The Key Concepts*. London and New York: Routledge, 2000: 192-196 CP and PDF view @ OWL

Recommended Reading

David Lloyd, "Race Under Representation." *Oxford Literary Review* Vol. 13 Nos. 1-2. 1991: 62-94. PDF view @ OWL

Lecture on OWL under Zoom Lectures.

16 January Tutorial live on OWL Zoom @ 15:30

Week 3: Race, Anthropology and the Ethnographic Spectacle (23 January)

Nass River Indians (Canada, Marius Barbeau, 1928) 23 min.

McIntyre platform: <https://stream-mcintyre-ca.proxy1.lib.uwo.ca/westernu2020/title/24709>

Incident at Resitgouche (Canada, Alanis Obomsawin, 1984) 45 min.

Weldon: search for title at NFB portal

<https://guides.lib.uwo.ca/audioandvideoresources/video>

The Group of Seven Inches (Canada, Gisele Gordon, Kent Monkman, 2005) 7:30 min.

McIntyre platform: <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—<https://guides.lib.uwo.ca/audioandvideoresources/video>

Required Readings:

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.

Recommended Reading:

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

Lecture on OWL under Zoom Lectures.

23 January Tutorial live on OWL Zoom @ 15:30

Week 4: Mainstream Hollywood Cinema and the Representation of the “Other” (30 January)

Screening

Indiana Jones and the Temple of Doom (USA, Steven Spielberg, 1998) 118 min

Weldon via Criterion on Demand—<https://guides.lib.uwo.ca/audioandvideoresources/video>

Lecture on OWL under Zoom Lectures.

30 January Tutorial live on OWL Zoom @ 15:30

Required Readings:

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

Recommended Reading:

Edward W. Said. “The Scope of Orientalism.” *Orientalism*: 37-57

Week 5: Transnational Cinemas and the Representation of the “Other” (06 February)

Screening

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

Weldon via Criterion on Demand—<https://guides.lib.uwo.ca/audioandvideoresources/video>

“My mother was beheaded in front of me’: a survivor recalls India’s violent partition.” *The Guardian*, 12 August 2022.

https://www.theguardian.com/world/video/2022/aug/12/my-mother-was-beheaded-in-front-of-me-a-survivor-recalls-indias-violent-partition?CMP=share_btn_link

Required Reading:

Deepa Mehta, "If people want to separate they should understand what it would really mean." Interview with Richard Phillips, World Socialist Web Site, 06 August 1999 <https://www.wsws.org/en/articles/1999/08/meh-a06.html>

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

Lecture on OWL under Zoom Lectures.

06 February Tutorial live on OWL Zoom @ 15:30

Week 6: Queering Trans-national Cinema I. (13 February)

—**12 February Midterm Posted to OWL Assignments. 16 February Mid-Term Exam due into OWL Assignments**

Screening

The Kiss of the Spider Woman (Brazil and USA, Héctor Babenco, 1985) 120 min.

McIntyre platform: URL to be published

Required Reading:

Johnson, Randal y Robert Stam (1995). *Brazilian Cinema*. Nueva York: Columbia University Press.

Stam, Robert e Ismail Xavier (1988). “Recent Brazilian Cinema: Allegory/Metacinema/Carnival” in *Film Quarterly*, vol. 41, n. 3. California: University of California Press.

Lecture on OWL under Zoom Lectures.

13 February Tutorial live on OWL Zoom @ 15:30

Week 7: No Classes Scheduled—Reading Week 19-25 February

Week 8: Queering Transnational Cinema II (27 February)

****Short essay due on OWL Assignments on 27 February****

Screening

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

McIntyre platform: <https://stream-mcintyre-ca.proxy1.lib.uwo.ca/westernu2020/title/24774>

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.

Lecture on OWL under Zoom Lectures.

27 February Tutorial live on OWL Zoom @ 15:30

Week 9: British Cinema and Multiculturalism (05 March)

Screening

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

McIntyre platform: <https://stream-mcintyre-ca.proxy1.lib.uwo.ca/westernu2020/title/24773>

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

Weldon via Criterion on Demand—
<https://guides.lib.uwo.ca/audioandvideoresources/video>

Required Reading:

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 Willemen eds., *Theorising National Cinema*. London: BFI Publishing, 2006: 100-113 view @ OWL

Lecture on OWL under Zoom Lectures.

05 March Tutorial live on OWL Zoom @ 15:30

Week 10 Allegorical Transnational Cinemas (12 March)

Screening

El laberinto del fauno/Pan's Labyrinth (Mexico/Spain/USA, Guillermo del Toro, 2006) 112 min

Weldon via Criterion on Demand—

<https://guides.lib.uwo.ca/audioandvideoresources/video>

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 @ OWL Film 3373
- Smith, Paul Julian. "Pan's Labyrinth (El laberinto del fauno)" *Film Quarterly* 6.4: 4-9. PDF—view @ <http://owl.uwo.ca>
- Paul Preston, "Introduction: The Civil War Seventy Years On." In *The Spanish Civil War: Reaction, Revolution, and Revenge*. New York and London: Norton, 2006: 1-16. PDF—view @ <http://owl.uwo.ca> Film 3373

Recommended Reading:

Nuria Triana-Toribio, "Introduction." *Spanish National Cinema*. London and New York: Routledge, 2003: 1-13 PDF—view @ <http://owl.uwo.ca> Film 3373

Lecture on OWL under Zoom Lectures.

12 March Tutorial live on OWL Zoom @ 15:30

Week 11: Spanish National Cinema. (19 March)

Research Essay due 22 March

Screening : *Todo sobre mi madre/All About My Mother* (Spain, Pedro Almodóvar, 1999) 101 min.

Weldon Criterion on Demand <https://guides.lib.uwo.ca/audioandvideoresources/video>

Required Reading:

Kinder, Marsha. "Reinventing the Motherland: Almodóvar's Brain-Dead Trilogy." *Film Quarterly* 58.2 (Winter 2004-05): 9-25. OWL

Lecture on OWL under Zoom Lectures.

19 March Tutorial live on OWL Zoom @ 15:30

Week 12: Transnational Utopias (26 March)

Screening

Moulin Rouge (Australia/U.S.A, Baz Lhurmann, 2001) 127 min.

Weldon Criterion on Demand <https://guides.lib.uwo.ca/audioandvideoresources/video>

Australia (Australia/U.S.A/U.K. Baz Lhurmann, 2008)

Weldon Criterion on Demand [Excerpt]

<https://guides.lib.uwo.ca/audioandvideoresources/video>

Required Reading:

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

Lecture on OWL under Zoom Lectures.

26 March Tutorial live on OWL Zoom @ 15:30

Week 13 Transnational Environmental Dystopias (02 April)

Screening

Fever Dream (Peru, Chile, Spain, USA, Claudia Llosa, 2021) 93 min.

Netflix

Required Reading:

Mutis, Ana María, "Monsters and Agitoxins. The Environmental Gothic in Samanta
Schweblin's *Distancia de Rescate*," *Ecofictions, Ecorelationships, and Slow Violence in
Latin America and the Latinx World*. 2019: 39-54

View @ OWL

Lecture on OWL under Zoom Lectures.

02 April Tutorial live on OWL Zoom @ 15:30