

Film 234 / 334 National Cinema B: British Cinema

Trimester 2 2010

Monday 12 July to Saturday 13 November 2010

20 Points



TRIMESTER DATES

Teaching dates:	Monday 12 July 2010 to Friday 15 October 2010
Mid-trimester break:	Monday 23 August to Sunday 5 September 2010
Study week:	Monday 18 October to Friday 22 October 2010
Last piece of assessment due:	Monday 25 October 2010

WITHDRAWAL DATES

Information on withdrawals and refunds may be found at

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawlsrefunds.aspx>

NAMES AND CONTACT DETAILS

Course co-ordinator: Liv Macassey

Email: Olivia.Macassey@vuw.ac.nz

Phone: 463 6827

Room: 305, 85 Fairlie Terrace

Office Hours: Wednesdays 12-2

Tutor: TBC (details will be posted on Blackboard and announced in class)

CLASS TIMES AND LOCATIONS

Lectures

Tuesdays and Wednesdays	9-12	New Kirk LT 301
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Tutorials

Tutorials will take place on Fridays. Students can enrol in tutorials through S-Cubed. More details will be posted on Blackboard in the first week of trimester.

COURSE DELIVERY

National Cinema B has two lecture/screening slots per week and one 50 minute tutorial. (Screenings will usually be first, followed by lectures). Tutorials begin in week 2 and will combine exercises with discussion of course concepts, issues, films and readings, and assessment. There will be in-class presentations in tutorials from week 3.

COMMUNICATION OF ADDITIONAL INFORMATION

Any additional information concerning the course, including changes, will be posted on Blackboard and announced in class.

COURSE CONTENT

Topics covered in this course will include cinema history, nationalism and competing discourses of national identity (including ethnicity, class, sexuality, gender, migration), and empire. The history of British cinema will be a core component of the course, and in the first half we will investigate the British cinema industry, production cycles, and dominant aesthetic modes. In the second half of the course we will look more closely at the concept of national identity. Following historian J.G.A Pocock's concept of British history as encompassing not just discrete British countries but a wider "British World", the course will pay particular attention to two case studies: Scotland, and the cinematic legacy of British India. We will explore the relationship between cinema and the national imaginary by considering key genres (heritage, crime) and their socio-political contexts.

LEARNING OBJECTIVES

Undertaking this course should give you an understanding of aspects of British filmic representation and production, and of key critical debates surrounding the concept of a British national cinema. Students should also gain some knowledge of the history of the British film industry, institutions, people, key legislation, audiences, and cultural contexts. You will also develop your understanding of how genres, production cycles, and aesthetic approaches contribute to a specifically British national imaginary, and of how issues of class, ethnicity, gender, sexuality, postcolonialism and globalisation inflect and sometimes challenge this imaginary. You should be able to apply your understanding to individual filmic examples in a sustained manner. This course will enrich your understanding of national cinema as a critical concept. It will enhance your critical and analytical skills, and your ability to apply concepts to specific examples, and help you to hone your written and oral communication skills.

EXPECTED WORKLOAD

The University estimates that you should spend about 13 hours per week on for a 20 point course at 200 or 300 level. Aside from time spent in class, expect to spend around 7 hours per week reading, preparing for class and doing your assignments. Expect to work on assignments over the semester and study breaks. Try to pace yourself, as I can not grant extensions for workload management issues.

READINGS

Essential texts:

There is no set text for this course. Required readings will be posted on Blackboard in the first week of trimester. They will be available via Electronic Closed Reserve in the Central Library. You may be directed to additional, optional readings from time to time via Blackboard and in tutorials or lectures.

ASSESSMENT REQUIREMENTS

Please note: this is a split level course, and students will be graded appropriately for their level (200 or 300)

Assignment 1: Essay (30 %)

Due date: Thursday 19th August

2,000 words

This assignment will require you to write an essay on films screened during the first 6 weeks of the course. Your essay will need to demonstrate an understanding of key issues and concepts which are relevant to your chosen question, including knowledge of your chosen film's historical context, cultural context, and other relevant factors (which may include censorship, finance, production cycles or aesthetic trends). It will

need to display evidence of academic research, a clear thesis, close attention to film texts, and a well supported argument that is well-written and logically developed.

Assignment 2: In-Class Presentation (20%)

Due date: (to be arranged in class) in tutorials, from Week 3

10 minutes

This assignment will require you to design and present an individual, oral presentation to the class on a film and topic which will be assigned during the first tutorial. This assignment will require you to critically assess relevant scholarly material in relation to your own ideas, utilise appropriate audio visual aids and handouts, clearly and confidently present your material, and make use of filmic example to support your points.

Assignment 3: Essay (40%)

Due date: Tuesday 26 October

3,000 words

This assignment will require you to write an essay about an aspect of cinema as national imaginary. You will be asked to cover two or more films, drawing on appropriate primary and secondary material to support your argument. Your essay will need to demonstrate an understanding of key issues and concepts (such as ethnicity, gender, sexuality, genre, and class) which are relevant to your chosen question. It will need to demonstrate your grasp of these concepts through applying them to specific texts, and to make an argument using close filmic examples to support your points. It will need to display evidence of academic research, a clear thesis, and a well supported argument that is well-written and logically developed.

Tutorial Participation (10%)

(weekly)

This assessment component will require you to participate in tutorials and to engage with tutorial activities, including acting as an attentive and engaged member of the audience during in-class presentations. It is related to the learning objective that you enhance your critical, analytical, and communication skills.

Further details on assignments will be posted on Blackboard and distributed in class.

Handing in Assignments:

Assignments should be placed in the drop slot at the Film, Theatre and Media Studies administration reception area in 83 Fairlie Terrace. Do not submit your essay to your tutor. You must keep a copy of your assignment before submitting it.

ASSIGNMENT COVER SHEETS

Assignment cover sheets and extension forms can be found on Blackboard or outside the Programme office. Remember to fill in your tutor's name.

EXTENSIONS AND PENALTIES

Extensions will be granted only in exceptional and unforeseen circumstances. Issues of workload do not constitute exceptional and unforeseen circumstances. If you require an extension, you must complete an extension request form (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate. Tutors cannot grant extensions.

Work that is submitted late without an extension is subject to penalties:

Work submitted after the deadline will be penalised by a 2.5 percent deduction from your total mark per work day. Late work also receives only minimal comments from your marker.

MANDATORY COURSE REQUIREMENTS

To gain a pass in this course you must attend at least 7 tutorials. In order to do well, you are strongly encouraged to attempt all assignments and to view the films screened.

CLASS REPRESENTATIVES

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

STATEMENT ON LEGIBILITY

You are expected to present work that meets appropriate standards. Work submitted during the course (i.e. work that is internally assessed) should be typed or prepared on a computer.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic,

intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

TURNITIN

Work provided for assessment in this course may be checked for academic integrity by the electronic search engine <http://www.turnitin.com>. Turnitin is an online plagiarism prevention tool which compares submitted work with a very large database of existing material. Turnitin will retain a copy of submitted material on behalf of the University for detection of future plagiarism, but access to the full text of submissions is not made available to any other party.

GENERAL UNIVERSITY POLICIES AND STATUTES

You should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the Victoria University Calendar or go to the Academic Policy and Student Policy sections on: <http://www.victoria.ac.nz/home/about/policy>

The AVC (Academic) website also provides information in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates. This website can be accessed at:

http://www.victoria.ac.nz/home/about_victoria/avcacademic/Publications.aspx

COURSE PROGRAMME

Week 1		Introduction/ Early British Cinema
	Tuesday	<i>Hot Fuzz</i> (Edgar Wright, 2007)
	Wednesday	<i>The Lodger: a Story of the London Fog</i> (Alfred Hitchcock, 1927)
Week 2		Golden Age and Beyond
	Tuesday	<i>Passport to Pimlico</i> (Henry Cornelius, 1947)
	Wednesday	<i>Dracula</i> (Terence Fisher, 1958)
Week 3		Realism and Modernism
	Tuesday	<i>We Are the Lambeth Boys</i> (Karel Reisz, 1958)
	Wednesday	<i>Black Narcissus</i> (Michael Powell and Emeric Pressburger, 1949)
Week 4		The 1960s and New Wave
	Tuesday	<i>A Taste of Honey</i> (Tony Richardson, 1961)
	Wednesday	<i>Peeping Tom</i> (Michael Powell, 1960)
Week 5		1970s-1980s: Commercial and Art House
	Tuesday	<i>Chariots of Fire</i> (Hugh Hudson, 1981)
	Wednesday	<i>The Cook, The Thief, His Wife and Her Lover</i> (Peter Greenaway, 1989)
Week 6		Contemporary British Cinema
	Tuesday	<i>Love Actually</i> (Richard Curtis, 2003)
	Wednesday	<i>Children of Men</i> (Alfonso Cuarón, 2006)
		ASSIGNMENT 1 DUE Thursday 19 August
Mid Trimester Break: Monday 23 August to Sunday 5 September 2010		
Week 7		National Imaginaries
	Tuesday	<i>The Third Man</i> (Carol Reed, 1949)
	Wednesday	<i>Young Soul Rebels</i> (Isaac Julien, 1991)

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 FILM PROGRAMME COURSE OUTLINE FILM 234/334

Week 8	Tuesday Wednesday	Popular British Genres 1: Heritage <i>A Passage to India</i> (David Lean, 1984) <i>Gosford Park</i> (Robert Altman, 2001)
Week 9	Tuesday Wednesday	Identity and Ethnicity 1: Scottish Cinema <i>Local Hero</i> (Bill Forsythe, 1983) <i>Trainspotting</i> (Danny Boyle, 1996)
Week 10	Tuesday Wednesday	Popular British Genres 2: Crime <i>Get Carter</i> (Mike Hodges, 1971) To Be Confirmed*
Week 11	Tuesday Wednesday	Performing Identity <i>Performance</i> (Donald Cammell and Nicolas Roeg, 1970) <i>The Crying Game</i> (Neil Jordan, 1992)
Week 12	Tuesday Wednesday	Identity and Ethnicity 2: British Asian Cinema <i>My Son the Fanatic</i> (Udayan Prasad, 1997) <i>Bride and Prejudice</i> (Gurinder Chadha, 2004) ASSIGNMENT 3 DUE Monday 25 October
*Any change to this programme will be posted on Blackboard and announced in class		