

**University of Calgary**  
**Department of Communication, Media and Film**

**FILM 301.26 L01**  
**TOPIC IN NATIONAL CINEMA (Postwar British Cinema)**  
**FALL 2017**  
**September 11/December 7**  
**Lecture: Tuesday 12:30 - 14:20, Lab: Thursday 12:30 - 15:15**

**Instructor:** Murray Leeder  
**Office:** SS220  
**Office Phone:** 220-3381  
**E-Mail:** murray.leeder@ucalgary.ca  
**Office Hours:** Wednesday 15:00 – 16:00, Thursdays 11:30 – 12:30

### **Course Description**

This course examines British cinema from roughly 1945-present, while interrogating questions of national cinema. It places an emphasis on the interplay of national cinema and the internationalizing tendencies of the film industry, and engages with questions about whether national cinema resides in popular or art films.

### **Objectives of the Course**

This class is designed as a broad survey of film production in Britain from World War II to the present. It places a particular focus on representation of Britain's own history at different points in time in addition to considering a range of questions of class, race, gender, politics and regionalism. Students will become acquainted with the history of Britain in the 20<sup>th</sup> century and how its cinema has reflected it.

The student will gain skills related to the study of national cinema more broadly, treating British cinema as a case study. Secondary subjects of study include genre, history, authorship and identity.

### **Textbooks and Readings**

*The British Cinema Book*, 3<sup>rd</sup> Edition (Ed. Robert Murphy). London: BFI, 2009.  
 Other readings will be available through Desire2Learn or online

### **Internet and electronic communication device information**

Cell phones should be placed on silent during class time. Laptops may be used for the purpose of note taking during lecture, but must be closed during screenings.

### **Assignments and Evaluation**

All assignments are due at the **beginning** of class and marks may be deducted for anything submitted later.

20% **Literature Review:** John Hill and Andrew Higson articulate different perspectives on British national cinema and national cinema more broadly. Your challenge is to concisely sum up each scholar's argument and the key points of difference between them. Note: you are not

required to take a position on one side or the other; you are welcome to do so, but the assignment will be evaluated on the level of the student's understanding. 3-4 pages. Please read the style guide provided and follow it fully. No essay that lacks proper citations will pass.

Due October 5

5% **Research Essay Proposal/Annotated Bibliography:** Includes a one-page description of your topic and argument, which outlines the shape your essay will take; AND a 2-3 page annotated bibliography that lists the primary and scholarly sources that you will use and provides a brief (2-3 sentence) explanation of the relevance of each. See more thorough instructions on D2L. Please read the style guide provided and follow it fully.

This assignment will be graded on a pass/fail basis (i.e. 5/5 or 0/5 with 1 point out of 5 deducted for each day late). No Research Papers will be accepted without a Proposal first having been received.

Due November 2

25% **Research Paper:** You may write about a film from our course or a postwar British film of your own choice. You will produce a contextual analysis of a film, focused on the industrial circumstances of its production, or its relationship to a particular movement or cycle (e.g. The Kitchen Sink Film, New Romanticism, social realism, etc.), or the way certain aspects of the film comment on or evoke a relationship with particular social circumstances, or circumstances of its release and reception (e.g. censorship, critical response, "cult" status, etc.). 6/7 pages.

The student must include the marked version of the Research Essay Proposal/Annotated Bibliography stapled to the Research Paper, to provide a stronger sense of the how the project has developed. Please read the style guide provided and follow it fully. No essay that lacks proper citations will pass.

Due December 7

30% **Final Exam** (registrar scheduled)

#### 10% **Participation**

Because participation is a necessary component of the course, students are expected to attend both lectures and labs and participate in classroom discussion. Marks will be assigned determined by the quality and volume of participation. A student who attends regularly but does not participate in classroom discussion can expect no more than 5/10.

#### 10% **Online Discussion**

On the discussion board on D2L, students will be credited for a maximum of twenty posts on a pass/fail basis (each worth 0.5%). A maximum of two posts will be permitted per film, and if you post twice on the same film, one of them *must* be a response to another student's post. Posts will be due on the Sunday following a screening at midnight. A post must be a minimum of 150 words.

**Registrar-scheduled Final Examination: Yes**

If your class is held in the evening, the Registrar's Office will attempt to schedule the final exam during the evening; however, there is NO guarantee that the exam will NOT be scheduled during the day.

**Note:**

All assignments and exams must be completed or a course grade of F may be assigned at the discretion of the instructor.

**Submission of Assignments:** Please hand in your essays directly to your tutor or instructor if possible. If it is not possible to do so, a daytime drop box is available in SS320; a date stamp is provided for your use. A night drop box is also available for after-hours submission. Assignments will be removed the following morning, stamped with the previous day's date, and placed in the instructor's mailbox. Emailed submissions will generally not be accepted unless prior arrangements were made.

Please include your name and ID number on all assignments, and be prepared to provide picture ID to pick up assignments or look at marked final exams in SS 320. Personal information is collected in accordance with the *Freedom of Information and Protection of Privacy (FOIP) Act*. For more information, see <http://www.ucalgary.ca/secretariat/privacy>

**Note:** It is the student's responsibility to keep a copy of each submitted assignment and to ensure that the proper version is submitted (particularly in courses requiring electronic submission). Including a version date in your file name may be useful.

**Policy for Late Assignments**

Except as outlined above for late proposal submissions, assignments submitted after the deadline may be penalized with the loss of a grade (e.g.: A- to B+) for each day late.

**Student Accommodations:**

Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services; SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit [www.ucalgary.ca/access/](http://www.ucalgary.ca/access/).

Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor. The full policy on Student Accommodations is available at <http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf>.

- Students seeking accommodation for transient illnesses (e.g., the flu) should contact their instructors. Whenever possible, students should advise their instructors in advance if they will be missing quizzes, presentations, in-class assignments, or group meetings.
- When accommodations are granted, they may take forms other than make-up tests or assignments. For example, the weight of a missed grade may be added to another assignment or test.
- For information on Deferrals of Final Exams and Term Work, see sections G.6 and G.7 of the *University Calendar* at <http://www.ucalgary.ca/pubs/calendar/current/g-6.html> and <http://www.ucalgary.ca/pubs/calendar/current/g-7.html>

**Writing Skills Statement**

Department policy directs that all written assignments (including, to a lesser extent, written exam responses) will be assessed at least partly on writing skills. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc) but also general clarity and organization. Sources used in research papers must be properly documented. If you need help with your writing, you may use the Writing Centre. Visit the website for more details:

<http://www.ucalgary.ca/ssc/writing-support>

### Grading & Grade Scale of the Department of Communication, Media and Film

Final grades are reported as letter grades. The proposal will be given a score out of 5 (0/5 or 5/5), other written work in the course will be given a letter grade (which will be converted to the percentage equivalents outlined in the final column of the table below), and the final exam will be given a percentage grade.

The following chart outlines the grade scale percentage equivalents used in the Department of Communication, Media and Film. In calculating final grades in this course, letter grades will be converted to the midpoint of the percentage range, as shown in the final column of the table below.

Grade Point Value	Description	Grade	Dept of CMF grade scale equivalents*	Letter grade % equivalent for calculations* *
4.00	Outstanding	A+	96 - 100%	98.0%
4.00	Excellent—superior performance, showing comprehensive understanding of subject matter.	A	90 - 95.99%	93.0%
3.70		A -	85 - 89.99%	87.5%
3.30		B+	80 - 84.99%	82.5%
3.00	Good--clearly above average performance with knowledge of subject matter generally complete.	B	75 - 79.99%	77.5%
2.70		B-	70 - 74.99%	72.5%
2.30		C+	65 - 69.99%	67.5%
2.00	Satisfactory—basic understanding of the subject matter.	C	60 - 64.99%	62.5%
1.70		C-	55 - 59.99%	57.5%
1.30	Minimal pass—marginal performance; generally insufficient preparation for subsequent courses in the same subject	D+	53 - 54.99%	54.0%
1.00		D	50 - 52.99%	51.5%
0.00	Fail – unsatisfactory performance or failure to meet course requirements.	F	0-49.99%	0%

- \* If percentages are used to calculate final grades, then grades falling within these ranges will be translated to the corresponding letter grades.
- \*\* These percentage equivalents will be used for calculating final grades unless an alternative method of final grade calculation is outlined above.

### Plagiarism

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university.

You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. In-text citations must be provided, and readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin. Wording taken directly from a source must be enclosed within quotation marks (or, for long quotations, presented in the format prescribed by the documentation style you are using). Paraphrased information must not follow the original wording and sentence structure with only slight word substitutions here and there. These requirements apply to all assignments and sources, including those in non-traditional formats such as Web pages or visual media.

For information on citation and documentation styles (including APA, Chicago, IEEE, MLA, and others), visit the links provided at <https://ucalgary.ca/ssc/resources/writing-support/436> . If you have questions about how to document sources, please consult your instructor or the Writing Centre (3<sup>rd</sup> Floor TFDL, <http://www.ucalgary.ca/ssc/writing-support>).

### Academic Misconduct

For information on academic misconduct and its consequences, please see the University of Calgary Calendar at <http://www.ucalgary.ca/pubs/calendar/current/k.html>

### Research Ethics

Whenever you perform research with human participants (e.g., surveys, interviews, or observations) as part of your university studies, you are responsible for following university research ethics guidelines. Your instructor must review and approve your research plans and supervise your research. For more information about your research ethics responsibilities, see <http://arts.ucalgary.ca/research/resources/ethics>

### Important information, services, and contacts for students

For information about . . .	Visit or contact . . .
<b>ARTS PROGRAM ADVISING (ASC)</b>	SS 102 403-220-3580 <a href="mailto:artsads@ucalgary.ca">artsads@ucalgary.ca</a>
<b>CAMPUS SECURITY</b>	<a href="http://www.ucalgary.ca/security/">http://www.ucalgary.ca/security/</a> 403-220-5333
• <b>Calgary Police Service</b>	403-266-1234 <b>Emergency: call 911</b>
• <b>Emergency Text Messaging</b>	<a href="http://www.ucalgary.ca/emergencyplan/textmessage">http://www.ucalgary.ca/emergencyplan/textmessage</a>
• <b>Emergency Evacuation &amp; Assembly</b>	<a href="http://www.ucalgary.ca/emergencyplan/assemblypoints">http://www.ucalgary.ca/emergencyplan/assemblypoints</a>

<ul style="list-style-type: none"> <li>• <b>Safewalk Program</b></li> </ul>	<p>If you feel uncomfortable walking alone at any time, call Campus Security for an escort (<b>220-5333</b>). For more information, see <a href="http://www.ucalgary.ca/security/">http://www.ucalgary.ca/security/</a></p>
<p><b>DESIRE2LEARN (D2L) Support</b></p> <ul style="list-style-type: none"> <li>• <b>IT help line</b></li> </ul>	<p><a href="http://elearn.ucalgary.ca/desire2learn/home/students">http://elearn.ucalgary.ca/desire2learn/home/students</a> 403-220-5555 or <a href="mailto:itsupport@ucalgary.ca">itsupport@ucalgary.ca</a></p>
<p><b>STUDENT SUCCESS CENTRE</b></p> <ul style="list-style-type: none"> <li>• <b>Writing Support Services</b></li> <li>• <b>Student Services Mobile App</b></li> </ul>	<p><a href="http://ucalgary.ca/ssc">http://ucalgary.ca/ssc</a> <a href="http://www.ucalgary.ca/ssc/writing-support">http://www.ucalgary.ca/ssc/writing-support</a> <a href="http://ucalgary.ca/currentstudents">http://ucalgary.ca/currentstudents</a></p>
<p><b>STUDENTS' UNION CONTACTS</b></p> <ul style="list-style-type: none"> <li>• <b>Faculty of Arts Reps</b></li> <li>• <b>Student Ombudsman</b></li> </ul>	<p><a href="https://www.su.ucalgary.ca/about/who-we-are/elected-officials/">https://www.su.ucalgary.ca/about/who-we-are/elected-officials/</a> <a href="http://www.ucalgary.ca/provost/students/ombuds">http://www.ucalgary.ca/provost/students/ombuds</a></p>
<p><b>SU WELLNESS CENTRE</b></p> <ul style="list-style-type: none"> <li>• <b>Counselling Services</b></li> <li>• <b>Health Services</b></li> <li>• <b>Distress centre 24/7 CRISIS LINE</b></li> <li>• <b>Online resources and tips</b></li> </ul>	<p><b>403-210-9355</b> (MSC 370), M-F, 9:00–4:30 pm <a href="http://ucalgary.ca/wellnesscentre/counselling">http://ucalgary.ca/wellnesscentre/counselling</a> <a href="http://ucalgary.ca/wellnesscentre/health">http://ucalgary.ca/wellnesscentre/health</a> <b>403-266-HELP (4357)</b> <a href="http://ucalgary.ca/wellnesscentre/healthycampus">http://ucalgary.ca/wellnesscentre/healthycampus</a></p> <p>If you're concerned about a friend or your own well-being, it is important to seek help early. Call or visit the SU Wellness Centre or the 24-hour crisis line.</p>

### List of Screenings and Readings

#### 1. General Introduction

September 12

Introduction to British Cinema

September 14/19

*Notting Hill* (1999)

Hill, John. "The Issue of National Cinema and British Film Production." *New Questions of British Cinema*. Ed. Duncan Petrie. London: BFI, 1992. 10-21.

Lovell, Alan. "The British Cinema: The Known Cinema?" 5-12.

#### 2. Nation and Identity

September 21/26

*A Matter of Life and Death* (1946)

Higson, Andrew. "The Limiting Imagination of National Cinema." *Cinema and Nation*. Eds. Mette Hjort and Scott MacKenzie. London: Routledge, 2000. 63-74.

Moor, Andrew. "No Place Like Home: Powell, Pressburger, Utopia." 240-6.

### 3. British Realism, the Documentary Tradition and the Kitchen Sink Film

September 28/October 3

*Housing Problems* (1935)

*Seven Up!* (1964)

*Saturday Night and Sunday Morning* (1960)

Aitken, Ian. "The British Documentary Film Movement." 177-84.

Brown, Geoff. "Paradise Found and Lost: The Course of British Realism." 28-38.

### 4. Genre and Sensationalism

October 5/10

*The Curse of Frankenstein* (1957)

Conrich, Ian. "Traditions of the British Horror Film." 96-105.

**Literature Review is Due October 5**

### 5. The British Invasion

October 12/17

*A Hard Day's Night* (1964)

Glynn, Stephen. "Context." *A Hard Day's Night*. London: I.B. Tauris, 2005. 3-32.

### 6. Art and Auteurism

October 19/24

*If. . .* (1968)

Hedling, Erik. "Lindsay Anderson and the Development of British Art Cinema." 46-56.

Murphy, Robert. "Strange Days: British Cinema in the Late 1960s." 321-32.

### 7. The Heritage Film

October 26/31

*Chariots of Fire* (1981)

Hall, Sheldon. "The Wrong Sort of Cinema: Refashioning the Heritage Film Debate." 46-56.

### 8. Anti-Thatcherism

November 2/7

Guest lecture by Dr. James Ellis

*Edward II* (1981)

Bruzzi, Stella. "Where Are Those Buggers? Aspects of Homosexuality in Mainstream British Cinema."

### 9. Television and Haunting

November 9/14

*Ghostwatch* (1992)

Interview with screenwriter Stephen Volk via Skype

Leeder, Murray. "*Ghostwatch* and the Haunting of Media." *Horror Studies* 4.2 (2013): 177-90.

**Research Essay Proposal/Annotated Bibliography is Due November 2**

### 10. British Comedy

November 16/21

*And Now for Something Completely Different* (1971)

Dacre, Richard. "Traditions of British Comedy." 106-17.

Smith, Justin. "Making Ben-Hur Look Like an Epic: Monty Python at the Movies." *British Comedy Cinema*. London: Routledge, 2012. 171-83.

#### 11. Scottish Cinema

November 23/28

*Trainspotting* (1994)

McLoone, Martin. "Internal Decolonisation?: British Cinema in the Celtic Fringe." 350-6.

#### 12. Minority British Cinemas

November 30/December 5

*Handsworth Songs* (1985)

*Bend It Like Beckham* (2002)

Korte, Barbara and Claudia Sternberg. "Asian British Cinema since the 1990s." 387-94.

Pines, Jim. "British Cinema and Black Representation." 118-24.

#### 13. Cult British Cinema

December 7

*Tommy* (1975)

Smith, Justin. "British Cult Cinema." 57-64.

**Research Essay is Due December 7**