

University of Calgary
Department of Communication, Media and Film

FILM 301.26 L01: TOPICS IN NATIONAL CINEMA (Postwar British Cinema)

SPRING 2021: May 5 to June 16 (excluding May 24)

Lecture: Monday/Wednesday 9:00 – 10:50
(Lectures will be synchronous Zoom sessions)
Lab: Monday/Wednesday 11:00 – 13:45
(Labs will be synchronous)

IMPORTANT NOTE ON COURSE DELIVERY FOR SPRING 2021:

This Spring 2021 course will be offered entirely online as part of the University's plan to ensure everyone's safety during the Covid-19 pandemic. Please read the outline carefully to see which course components will be offered synchronously (where you are expected to participate at the usual scheduled course time) and which components will be offered asynchronously (to be completed on your own time). Synchronous course sessions will normally be hosted on Zoom, a video-conferencing program. To access scheduled Zoom course sessions, go to D2L, click on the COMMUNICATION tab, and select Zoom 5 or 10 minutes before class is scheduled to begin.

If you will not be able to participate in scheduled synchronous class sessions owing to time differences, then you should arrange to take this course when it is offered in person in the future.

Note that the time indicated on course outlines for all timed quizzes and exams in CMCL, COMS, and FILM courses includes 50% extra time to allow for technical difficulties.

Instructor:	Murray Leeder
Email:	murray.leeder@ucalgary.ca
Web Page:	D2L (access via MyUofC portal)
Office Hours:	Fridays 1:00-3:00pm (or by appointment)

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.

Additional Information

The weekly schedule of topics and readings can be found at the end of this outline or on D2L. Students are expected to view the screenings on their own prior to class and then come to class ready to discuss them. All lectures will be synchronous.

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 20th 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, 3rd Edition (Ed. Robert Murphy). London: BFI, 2009.

Some physical copies of this book are available at the University of Calgary bookstore but most students will need to use a digital version.

Other readings will be available through Desire2Learn or online

Learning Technologies and Requirements & Policy on the Use of Electronic Communication Devices

This is an online course. In order to complete online (or blended) courses, University of Calgary students are required to have reliable access to the following technology:

- A computer with a supported operating system, as well as the latest security and malware updates, with current antivirus software enabled;
- Broadband internet connection, and a current and updated web browser;
- A webcam (built-in or external);
- A microphone and speaker (built-in or external), or headset with microphone.

Most current laptops will have a built-in webcam, speaker and microphone. If you need access to other software programs to complete assignments, your instructor will provide relevant information and links.

If you have technical difficulties, contact the university's IT department. For more information, see <https://www.ucalgary.ca/pubs/calendar/current/student-campus-services-information-technologies-it.html>

Instructors may arrange to record synchronous zoom class sessions for lesson capture; however, students are not to share recordings with others. Please carefully review the section on Instructor Copyright at the end of this outline.

Assignments and Evaluation

Weight	Assessed Components	Due
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.	May 12

10%	Research Essay Proposal/Annotated Bibliography: Includes a one-page description of your planned topic and argument for your Research paper, 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.	May 31
25%	Research Paper: You may write about a single 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. Please read the style guide provided and follow it fully. No essay that lacks proper citations will pass.	June 16
25%	Final Exam – Take Home An exam will be distributed at the beginning of the exam period on June 20. It will consist of a selection of questions dealing with major themes of the course. Two of the questions from a list should be answered, each at the length of 700-900 words . You will be judged on your knowledge of the concepts and techniques that we examined in the course	June 22
20%	Online Discussions For each course text, there will be a discussion board. Students will have until midnight on Sunday to post either one or two discussion posts per board on the texts covered that week, to a total of 20 throughout the course. Optimally you should post two per topic, at least early in the course. These can be either a new post or a reaction to another student, but must be thoughtful, considered and substantial (at least 150 words). Each post will be pass/fail, and worth 1% to a maximum of 20%. These will be ungraded but might be rejected if they are insubstantial in terms of length or substance.	Weekly

Registrar-scheduled Final Examination: NO

Note: You must complete all assignments and exams or a course grade of F may be assigned at the discretion of the instructor.

If you miss a required course component, please contact your instructor as soon as possible.

Submission of Assignments

Please submit all assignments electronically by uploading them to the designated D2L dropbox (unless instructed otherwise in the assignment guidelines). Include your name and ID number on all assignments. It is your responsibility to keep a copy of each submitted assignment and to ensure that you submit the proper version (particularly in courses requiring electronic submission).

Private information related to individual students is treated with the utmost regard by University of Calgary faculty. Student assignments will be accessible only by the authorized course faculty,

and personal information is collected in accordance with the *Freedom of Information and Protection of Privacy (FOIP) Act*. Please note that instructors may use audio or video recorded for lesson capture, assessment of student learning, and self-assessment of teaching practices.

Policy for Late Assignments

Assignments submitted after the deadline may be penalized with the loss of 5% or a partial letter grade (e.g.: A- to B+) for each day late. Lateness will not be permitted on Final Exams.

Student Accommodations

Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS); SAS will process the request and issue letters of accommodation to instructors. For information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/. Students who require an accommodation 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) or another legitimate reason should contact their instructors. Whenever possible, students should provide supporting documentation to support their request; however, instructors may not require that a medical note be presented. For the policy on supporting documentation the use of a statutory declaration, see Section M.1 of the *University Calendar*: <https://www.ucalgary.ca/pubs/calendar/current/m-1.html>. Also see FAQs for Students: <https://www.ucalgary.ca/registrar/registration/appeals/student-faq>

Expectations for Writing

Department policy directs that all written assignments and, to a lesser extent, written exam responses be assessed at least partly on writing skills. Writing skills include not only surface correctness (gram-mar, punctuation, sentence structure, etc.) but also general clarity and organization and proper documentation of research sources. For further information, please refer to the *University of Calgary Calendar* section on writing across the curriculum: <http://www.ucalgary.ca/pubs/calendar/current/e-2.html>

Grading & Department of Communication, Media and Film Grade Scale

The following table outlines the grade scale percentage equivalents used in the Department of Communication, Media and Film. Final grades are reported as letter grades. For components graded using percentages or numerical scores, those values will be used directly in calculating the final course grade, while for components graded using letter grades, the letter grades will be converted to the midpoint values listed in the final column of the table below in calculating the final course grade.

In this course, numeric grades will be assigned for all course components.

Grade Point Value	Description	Grade	Dept of CMF grade scale equivalents*	Letter grade % equivalent for calculations*
4.00	Outstanding performance	A+	96 - 100%	98.0%
4.00	Excellent performance	A	90 - 95.99%	93.0%

3.70	Approaching excellent performance	A -	85 - 89.99%	87.5%
3.30	Exceeding good performance	B+	80 - 84.99%	82.5%
3.00	Good performance	B	75 - 79.99%	77.5%
2.70	Approaching good performance	B-	70 - 74.99%	72.5%
2.30	Exceeding satisfactory performance	C+	65 - 69.99%	67.5%
2.00	Satisfactory performance	C	60 - 64.99%	62.5%
1.70	Approaching satisfactory performance	C-	55 - 59.99%	57.5%
1.30	Marginal pass. Insufficient preparation for subsequent courses in the same subject	D+	53 - 54.99%	54.0%
1.00	Minimal pass. Insufficient preparation for subsequent courses in the same subject	D	50 - 52.99%	51.5%
0.00	Failure. Did not meet course requirements.	F	0 - 49.99%	0%

* Column 4: If percentages are used to calculate final grades, then grades falling within these ranges will be translated to the corresponding letter grades. Column 5: 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. These requirements apply to all assignments and sources, including those in non-traditional formats such as Web pages or visual media.

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.

For information on citation and documentation styles (MLA, APA, Chicago, IEEE, etc.), visit the Student Success Centre resource links at <https://ucalgary.ca/student-services/student-success/writing-support> or the Purdue Online Writing Lab (OWL) Research and Citation Resources at https://owl.purdue.edu/owl/research_and_citation/resources.html

If you need help with your writing or have questions about citing sources, please consult your instructor or visit the Student Success Centre, 3rd floor, Taylor Family Digital Library. To book an appointment, go to <https://success.ucalgary.ca/home.htm>

Instructor Intellectual Property & Copyright Legislation

Course materials created by the instructor (including course outlines, presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the same course section and term may be allowed under fair dealing. Check with the instructor if you have any questions about sharing materials with classmates.

All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf) and requirements of the copyright act (<https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html>) to ensure they are aware of the consequences of unauthorized sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy.

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>

Deferrals of Course Work and Requests for Reappraisal

For university regulations and procedures related to deferrals of exams and course work, requests for reappraisals, and other matters, please see the relevant sections in the *University Calendar*: <https://www.ucalgary.ca/pubs/calendar/current/academic-regs.html>

Student Support Services and Resources

Please visit <https://www.ucalgary.ca/registrar/registration/course-outlines> for information about student support services and resources, including Wellness and Mental Health Resources, Student Success programs and services, the Student Ombuds Office, the Student Union, and Safewalk.

For resources on D2L, visit <http://elearn.ucalgary.ca/desire2learn/home/students>. IT support is available at itsupport@ucalgary.ca or by calling 403-220.5555.

Schedule of Lecture Topics, Screenings and Readings

SOME SCREENINGS MAY CHANGE DUE TO RIGHTS AND AVAILABILITY ISSUES

Readings are from *The British Cinema Book* except when noted.

1. Introduction to British Cinema

May 5

Notting Hill (1999)

<https://streaming-acf-film-com.ezproxy.lib.ucalgary.ca/audiocine/grid>

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

May 10

A Matter of Life and Death (1946)

<https://www.youtube.com/watch?v=-t3Xv70vkY8>

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 and the Documentary Tradition

May 12

Housing Problems (1935)

<https://vimeo.com/4950031>

Saturday Night and Sunday Morning (1960)

<https://www.criterionchannel.com/saturday-night-and-sunday-morning>

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

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

Literature Review is Due May 12

4. Genre and Sensationalism

May 17

The Curse of Frankenstein (1957)

<https://media3-criterionpic-com.ezproxy.lib.ucalgary.ca/htbin/wwform/006?T=W57620>

A Hard Day's Night (1964)

<https://ucalgary.kanopy.com/product/hard-days-night>

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

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

5. Art and Auteurism

May 19

If. . . (1968)

<https://media3-criterionpic-com.ezproxy.lib.ucalgary.ca/htbin/wwform/006?T=P06838>

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.

There will be no class May 24.

6. The Heritage Film

May 26

Chariots of Fire (1981)

<https://media3-criterionpic-com.ezproxy.lib.ucalgary.ca/htbin/wwform/006?T=W81019>

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

7. British Comedy

May 31

Passport to Pimlico (1949)

<https://ucalgary.yuja.com/V/Video?v=333946&node=1210420&a=1981300249&autoplay=1>

Bedazzled (1967)

<https://media3-criterionpic-com.ezproxy.lib.ucalgary.ca/display/006?t=F00330>

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

Research Essay Proposal/Annotated Bibliography is Due May 31

8. Scottish Cinema

June 2

Local Hero (1983)

<https://media3-criterionpic-com.ezproxy.lib.ucalgary.ca/htbin/wwform/006?T=W83209>

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

9. Asian British Cinema

June 7

Bend It Like Beckham (2002)

<https://media3-criterionpic-com.ezproxy.lib.ucalgary.ca/htbin/wwform/006?T=F30368>

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

10. Black British Cinema

June 9

Mangrove (2020)

This item will need to be viewed on Amazon Prime

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

11. British Dystopias

June 14

The White King (2016)

<https://ucalgary->

[primo.hosted.exlibrisgroup.com/permalink/f/mtt0p8/01UCALG_ALMA51770114850004336](https://ucalgary-primo.hosted.exlibrisgroup.com/permalink/f/mtt0p8/01UCALG_ALMA51770114850004336)

Guest lecture by Dr. Craig Ian Mann

Mann, Craig Ian. "A *Clockwork Orange* and the History of Very British Dystopias." *British Film*

Institute (April 8, 2019): [https://www2.bfi.org.uk/news-opinion/news-bfi/features/clockwork-](https://www2.bfi.org.uk/news-opinion/news-bfi/features/clockwork-orange-british-dystopian-films)

[orange-british-dystopian-films](https://www2.bfi.org.uk/news-opinion/news-bfi/features/clockwork-orange-british-dystopian-films)

12. Brexit

June 16

The Personal History of David Copperfield (2019)

<https://media3-criterionpic-com.ezproxy.lib.ucalgary.ca/htbin/wwform/006?T=F207085>

Archer, Neil. Introduction. *Cinema and Brexit: The Politics of Popular English Film*. London:

Bloomsbury, 2020. 1-35.

Research Essay is Due June 16