

OHIO STATE NEW COURSE REQUEST

College: Humanities

Academic unit: English

Book 3 Listing: English

(e.g., Portuguese)

Proposed

Course No:

878

Full Title of Course:

Seminar in Film Studies

Proposed Effective Qtr/Yr:

SU

AU

WI

SP

YEAR: 2007

(See OAA Academic Organization and Curriculum Handbook for Deadlines)

A. Course Offerings Bulletin Information. Follow instructions in the OAA Academic Organization and Curriculum Handbook.

Is this a course with decimal subdivisions? If so, use one New Course Request form for the generic information that will apply to all subdivisions. Use separate forms for each new decimal subdivision, including on each form only the information that is unique to that subdivision.

18. Character Transcript Abbreviation:

Seminar in Film Studs

Level

U

G

P

Credit Hours: 5

Description (not to exceed 25 words):
varies.

An intensive consideration of selected issues, themes, and forms in Film Studies. Topic varies.

Quarter offered (check):

SU

AU

WI

SP

*Distribution of class time/contact hours:

2/2

Quarter and contact/class time hours information should be omitted from Book 3 publication: (check here)

Prerequisite (s): Graduate standing or permission of instructor

Exclusion or limiting clause:

Repeatable to a maximum of 10 credit hours.

Cross-listed with: N/A

Grade Option (Please check):

Letter

S/U

Progress

If this course is Progress graded, what course is the last one in the series? N/A

Honors Statement:

Yes

No

GEC:

Yes

No

Admission Condition

Off-Campus:

Yes

No

EM:

Yes

No

Course: Yes No

Embedded Honors Statement:

Yes

No

Other General Course Information:

(e.g. "Taught in English," "Credit does not count toward BSBA degree.")

Subject Code 500601

Subsidy Level (V, G, T, B, M, D, or

P) D

(If you have questions please email Jed Dickhaut @ dickhaut.1@osu.edu)

Will course be taught in distance learning format: Yes No

B. General Information:

1. Provide the rationale for proposing this course:

To provide a seminar for advanced-level film study

2. List Major/Minor affected by the creation of this new course. Attach revisions of all affected programs. N/A
This course is (check one) Required Elective Other (Explain)

* If the course offered is less than quarter, term, or semester, please also complete the Flexibly Scheduled/Off Campus/Workshop Request form.

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.
None—taught by available faculty

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes No List:

5. If this course is part of a sequence, list the number of the other course(s) in the sequence: N/A

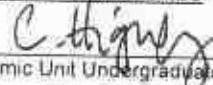
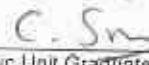
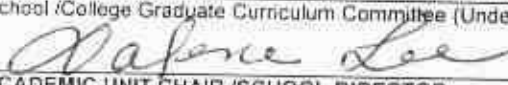
6. Expected section size: 12 Proposed number of sections per year: 1 or 2

7. Do you want prerequisites enforced electronically? (See OAA Curriculum Manual for what can be enforced.) Yes

8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (List units and attach letters and/or forms): Not Applicable
Women's Studies, Film Studies; concurrence forms attached

9. Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA Curriculum Handbook.
 3 sample syllabi attached

APPROVAL SIGNATURES (As needed. All signatures on lines in ALL CAPS (e.g. ACADEMIC UNIT) must be completed

	CITRUS HIGHTLEY	Mar. 30 '07
Academic Unit Undergraduate Studies Committee Chair (Undergraduate course)	Printed Name	Date
	CLARE SIMMONS	March 29, 2007
Academic Unit Graduate Studies Committee Chair (Undergraduate/Graduate course)	Printed Name	Date
School/College Undergrad Curriculum Committee (Undergraduate/Graduate course)	Printed Name	Date
School/College Graduate Curriculum Committee (Undergraduate/Graduate course)	Printed Name	Date
	Valerie Lee	3/30/07
ACADEMIC UNIT CHAIR/SCHOOL DIRECTOR	Printed Name	Date
COLLEGE DEAN	Printed Name	Date
Graduate School (if Appropriate)	Printed Name	Date
ASC Curriculum Committee Chair (if Appropriate)	Printed Name	Date
University Honors Center (if Appropriate)	Printed Name	Date
Office of International Education (study tour only)	Printed Name	Date

English 878: Seminar in Film Studies

COURSE PROPOSAL

A. Course Objectives

878 will provide the opportunity for students to engage in advanced and focused work in Film Studies. The topics of the course will be variable, as with all the Department's 800-level course work, but the classes will share in common the goal of introducing students to advanced scholarship and research methodologies involved in the study of cinema. 878 will often draw on ongoing research on the part of the teaching faculty, allowing the students to collaborate in the processes of working in this field. All versions of the course will involve a long research project, geared toward presentation at a conference or for publication.

The course will rotate among the film faculty and will be repeatable for up to 10 credits. As the 800-level seminar in the field, it should be offered once a year.

B. Course Rationale

This course will fill a gap in our current English Department curriculum. Currently, Film Studies is the only teaching area group without an 800-level seminar. The result is that many of our students with interest in advanced work and dissertation projects in Film Studies have had very few opportunities to pursue such work. It has been the experience of those teaching 778, our Introduction to Graduate Studies in Film, that students regularly express disappointment at the end of the term upon learning that there is no opportunity to build on the broad theoretical background they have just developed with more focused and advanced study. Now that we have hired two new faculty members in Film Studies, we are well equipped to teach this much-needed class. This class will be the capstone experience for graduate students in film studies in the Department, and for many from across the University as well.

This class will draw heavily from outside of English. There is currently a growing demand across the University for film studies courses, and there are simply not enough courses. English 778 regularly enrolls up to 1/3 of its students from outside of English, and we expect the ratio in 878 to be at least that high. In 2006-07, there were only 3 800-level film courses offered in Film Studies at Ohio State, with only one offered in English. In

addition, there is a real shortage of graduate courses in film studies in general across the university. With the growth of film studies at the University and the growing number of graduate students entering with significant training and interest in film, this course will have a built-in audience that will not impact significantly upon other courses in our graduate curriculum. Within the English Department, the class will be of great advantage not only to students interested in pursuing specialties in film studies, but also to graduate students with focus in digital media studies, 20th Century literatures, and a range of other fields including American, African American and Postcolonial Studies.

The Ohio State University
Colleges of the Arts and Sciences Concurrence Form

The purpose of this form is to provide a simple system of obtaining departmental reactions to course requests. A letter may be substituted for this form.

An academic unit initiating a request should complete Section A of this form and send a copy of the form, course request, and syllabus to each of the academic units that might have related interests in the course. Initiating units should be allowed two weeks for responses.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before this form and all other accompanying documentation may be forwarded to the Office of Academic Affairs.

A. Information from the academic unit *initiating* the request

English 03/21/07

 Initiating Academic Unit Date

English

 Book 3 Listing (e.g., Portuguese)

878	Seminar in Film Studies	G	5
Course Number	Title	Level	Credit Hours

Type of Request (Circle): New Course Course Change Course Withdrawal Other

Film Studies

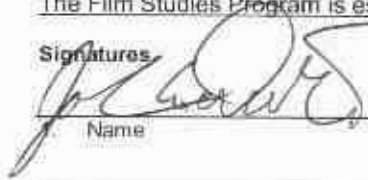
 Academic unit asked to review the request

 Date response is needed (within two weeks of above date)

B. Information from the academic unit *reviewing* the request should include a reaction to the proposal, including a statement of support or non-support (continued on the back of this form or a separate sheet, if necessary).

Film Studies fully supports the approval of this course. It will serve graduate students in English and in other units well. The three sample syllabi look marvelous, interesting for anyone in film studies: any version of this course will automatically qualify for the GIS (soon to be graduate minor) in Film Studies. The course's flexibility also seems well suited for fostering cooperation across departments at a level particularly advantageous to our graduate population: it is easy to envision this as a course that could be team-taught or taught by qualified film studies faculty outside of English. The Film Studies Program is especially excited by such interdisciplinary innovations.

Signatures



John E. Davidson, Director	Film Studies Program	03/21/07	Date
Name	Position	Unit	Date

2. Name	Position	Unit	Date
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3. Name	Position	Unit	Date
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The Ohio State University
Colleges of the Arts and Sciences Concurrence Form

The purpose of the form is to provide a simple system of obtaining departmental reactions to course requests. A letter may be substituted for this form.

An academic unit initiating a request should complete Section A of this form and send a copy of the form, course request, and syllabus to each of the academic units that might have related interests in the course. Initiating units should be allowed two weeks for responses.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before this form and all other accompanying documentation may be forwarded to the Office of Academic Affairs.

A. Information from the academic unit initiating the request

ENGLISH 3/1/07
 Initiating Academic Unit Date

ENGLISH
 Book 3 Listing (e.g., Portuguese):

878 SEMINAR IN FILM STUDIES G 5
 Course Number Title Level Credit Hours

Type of Request (Circle) New Course Course Change Course Withdrawal Other

WOMEN'S STUDIES
 Academic unit asked to review the request

Date response is needed (within two weeks of above date)

B. Information from the academic unit reviewing the request should include a reaction to the proposal, including a statement of support or non-support (continued on the back of this form or a separate sheet, if necessary).

This proposed course is a welcome addition and our Visual and Narrative Culture students are likely to take it as a free elective.

Signatures

1. Name	Chair, Grad Studies	WS	3/9/07
2. Name	Chair	WS	3/9/07
3. Name	Position	Unit	Date

English 878: Seminar in Film Studies: The Future of Cinema in the Age of New Media

contact information

Prof. Jared Gardner

office: Denny 530

office hours: Thursday 10-1 and by appointment

email: gardner.236@osu.edu

web: <http://people.cohums.ohio-state.edu/gardner236>

course description

This class will consider the transformations brought about on cinema by new digital media technologies (production, distribution and exhibition), seeking to outline the shape and directions of film studies in the 21st century. In addition to feature films whose vision has been profoundly shaped by new digital media, we will also consider other new media forms that are exploring new directions and possibilities for cinematic narrative, including digital installation, experimental digital shorts, and web-based cinema. In addition we will consider how new digital technologies for viewing film, especially the dvd and the computer, are changing the nature of this object of study as it has been defined for the past century. We will be reading widely in film and digital media theory and scholarship to help us define the emerging new media cinematic landscape of the 21st century.

materials

There are two texts required for this class available at SBX:

Manovich, Lev. *The Language of New Media* (MIT Press, 2001)

Willis, Holly. *New Digital Cinema: Reinventing the Moving Image* (Wallflower, 2005)

All additional readings on electronic reserve (and in hard copy in Denney 421), indicated on the syllabus by "R"

[LNM= Language of New Media; NDC=New Digital Cinema; R=electronic reserve]

Week 1: Toward a Digital Aesthetic

Tues Introduction

Screening: *Run Lola Run* (1998)

Thurs

Reading: LNM, xv-xxxvi; R: Grieb, "Run Lara Run"; Belton, "Digital Cinema: A False Revolution"; Prince, "Emergence of Filmic Artifacts"

Supplementary screenings: *Drowning by Numbers* (1988) OR *Being John Malkovich* (1999) OR *Memento* (2000)

Week 2: RealityDV

Tues

Reading: LNM, 19-61

Screening: *Last Broadcast* (1998)

Thurs

Reading: NDC, 1-18; R: Tafler, "When Analog Cinema Becomes Digital Memory"; Bolter & Grusin, *from Remediation*; King, "From Big Screen to Small"

Supplementary screening: *Blair Witch Project* (1999) OR *Series 7: The Contenders* (2001)

Week 3: Dogme 95: A New Media Manifesto

Tues

Reading: NDC, 19-45

Screening: *The Celebration* (1998)

Thurs

Reading: R: Geuens, "Dogma 95: A Manifesto for Our Times";

Mackenzie, Scott, "Direct Dogma: Film Manifestos and the *fin de siècle*";
Walldius, "Visual Diaries"

Supplementary screening: *Dancer in the Dark* (2000) OR *Dogville*
(2004)

Week 4: New Media Horror

Tues

Reading: LNM, 62-88

Screening: *Kairo* (2001)

Thurs 4/20

Reading: Friedberg, "The End of Cinema"; Sobchack, "The Scene of the
Screen"

Supplementary screening: *Ringu* (1998) OR *28 Days Later* (2003)

Week 5: Global Post-Cinema 1

Tues

Reading: LNM, 88-115

Screening: *Russian Ark* (2002; dir. Solurov);

Thurs

Reading: LNM, 116-60

Supplementary screening: *Atanarjuat* (2001; dir. Kunuk) OR *Ten* (2002;
dir. Kiarostami)

Week 6: The Animated Life

Tues

Reading: NDC, 46-75

Screening: *The Waking Life* (2001)

Paper 1 due

Thurs

Reading: LNM, 177-98; R.: Shaw, "Movies after Film—The Digitally
Expanded Cinema"; Sarafian, "Flashing Digital Aesthetic"; Elsaesser,

"Digital Cinema: Delivery, Event, Time"

Supplementary screening: digital animated shorts (available through class mediamanager site)

Week 7: Database Cinema 1

Tues

Reading: Korsakow system Handbook (download **Korsakow System and Handbook**)

Screening: *Tulse Luper Suitcases: Part 1, Moab Story* (2003; dir. Greenaway)

Thur

Reading: LNM, 218-43; R: Noys, "Tulse Luper Database: Peter Greenaway, the New Media Object and the Art of Exhaustion"; Verevis, "Mike Figgis: *Time Code* and the Screen"; Graeme Harper, "DVD & the Cinema of Complexity"

Supplementary screening: *Time Code* (2000; Figgis) OR *D-Dag* (2000)

Week 8: Database Cinema

Tues

Reading: LNM, 244-85

Screening: Manovich et al's *Soft Cinema* (2005)

Annotated bibliography (7-10 items) for final paper due

Thurs

Reading: R: Manovich, "Metadating the Image"; Cubitt, "Spreadsheets, Sitemaps and Search Engines"; Kinder, "Designing a Database Cinema"

Supplementary screening: experimental database short (available at class mediamanager site)

Week 9: New Forms, New Screens

Tues

Reading: NDC, 76-94

Screening: festival of new screen cinema

Supplementary (suggested) readings: Salen, "The Art of Machinima"; Barry, "Telling Stories on Screens: A History of Web Cinema"; Darley, "The Waning of Narrative: New Spectacle Cinema and Music Video"

Thurs

THANKSGIVING

Week 10: Digital Conversions and the Future of Cinema

Tues

Reading: LNM, 287-33

Screening: *Sin City* (2005; dir. Rodriguez)

Thurs

Supplementary screening: *Bubble* (2006; dir. Soderbergh) OR *Inland Empire* (2006; dir. Lynch)

online homes

1. class **homepage**. Here is where the policies, resources, etc. are listed, and also where the official updated **schedule** can be found. This is the hub that will connect you to all the resources connected with the course.
2. **Media Manager** site is at mediamanager.osu.edu. This is where media resources (clips, short films, etc) will be stored for study and projects.
3. Our **Carmen** site (carmen.osu.edu) will be primarily our repository for discussion and collaborative research.

film background

This class is an advanced seminar in film studies; it is assumed that all members of the class have background in film studies and film theory (preferably with English 778 or an equivalent introduction to graduate studies in film from another department). For those

who are anxious about their level of preparation for the work in the class, the following texts are strongly recommended for supplementary study:

Braudy & Cohen, eds. *Film Theory and Criticism*, 6th ed. Oxford UP, 2004

Kolker, *Film, Form, and Culture* (including CD), 3rd ed. McGraw Hill, 2005

Cook, *History of Narrative Film*, 4th ed., Norton, 2004

responsibilities

Each student will post 5 short (500 word) "reports" to Carmen, as follows:

2 reports on the primary readings (at least one of which must be on Manovich's *Language of New Media*), due online the day before the reading is being discussed.

1 report on a primary screening

2 report on a supplementary screening, due on the Wednesday of the week in which the film is on the schedule

Each student will also come prepared to lead a 30-minutes discussion on Thursday on a topic related to our reading/screening for the week. Detailed instructions will be handed out on the second day of class, along with a signup sheet.

There will be a final research paper for the class (15-24 pages) and an annotated bibliography will be due the Tuesday before Thanksgiving.

discussion: This is an advanced and intensive seminar. All members of the class are expected to come prepared to discuss the screenings, readings, resources and ongoing projects each class period. In addition, discussion can be supplemented through the online forum on **Carmen**.

academic honesty: Plagiarism entails representing another's works or ideas as one's own. It includes unacknowledged word for word use and/or paraphrasing of another person's work, and/or unacknowledged use of another person's ideas. I

realize that using sources correctly and effectively requires training and practice, particularly in new electronic media, and we will discuss these issues in class. To get started, you should review guidelines for citing both **traditional print media sources** and **online & media sources**; the library's net.tutor has a useful guide to **citing internet resources**. As you work, keep records of your source material for your quotes, clips, and other resources. If you have questions about how to use sources, please see me before submitting your work. In accordance with university rules, I will report all cases of suspected plagiarism to the **Committee on Academic Misconduct**.

Accessibility: Ohio State's **Office for Disability Services** (150 Pomerene Hall, 614-292-3307, TDD292-0901) will work with you and me to coordinate reasonable accommodations for documented disabilities.

English 878: Graduate Seminar in Film

Autumn Quarter 2007

TU 3:30-6:18 Th 3:30-5:18

Denney 250

Professor Ryan Friedman

Office Hours: Tues 10-1 & by
appointment (Denney 565)

Email: friedman.193@osu.edu

Race and the American Cinema, 1900-1950

Required Texts (available at Barnes & Noble OSU Bookstore):

- Course Reader (Zip Publishing)
- Fannie Hurst, *Imitation of Life* (Duke University Press)
- Nella Larsen, *Passing* (Penguin)
- Booker T. Washington, *Up From Slavery* (Oxford University Press)

Course Requirements:

- a 5-7 page essay
- a 15-page final paper
- one in-class presentation/facilitation of discussion
- regular attendance and active participation during class meetings

Schedule of Films, Readings, and Assignments (subject to minor changes):

- A = films to be viewed (videos available in the libraries: see handout)
- B = readings (from Course Reader unless text appears on "Required" list above)

Early Cinema, Segregation, Minstrelsy

- | | | |
|---------|---|--|
| TH Wk1 | A | [In class screening] <i>A Morning Bath</i> (Edison, 1896); <i>Black Diamond Express, no. 1</i> (Edison, 1896); <i>Watermelon Eating Contest</i> (Edison, 1896); <i>U. S. Troops Disembarking at Daiquiri Cuba</i> (Edison, 1898); <i>Colored Troops Disembarking</i> (Edison, 1898); <i>A Scrap in Black and White</i> (Edison, 1903); <i>The Guy Shoe Clerk</i> (Edison, 1903); <i>What Happened in the Tunnel</i> (Edison, 1903) |
| TU Wk 2 | A | <i>The Life of an American Fireman</i> (Edison, 1903); <i>Uncle Tom's Cabin</i> (Edison, 1903); <i>The White Caps</i> (Edison, 1905); <i>The Watermelon Patch</i> (Edison, 1905); <i>Laughing Gas</i> (Edison, 1907) |
| | B | Tom Gunning, "The Cinema of Attraction"
W. E. B. Du Bois, "Of Our Spiritual Strivings"
Booker T. Washington, <i>Up From Slavery</i> : Excerpts t.b.a.
Eric Lott, "Uncle Tomitudes: Racial Melodrama and Modes of Production" |

The Emergence of Narrative Film; Griffith's Civil War

- | | | |
|---------|---|---|
| TH Wk 2 | A | <i>The Kleptomaniac</i> (Edison, 1905); Directed by D. W. Griffith: <i>Corner in Wheat</i> (Biograph, 1909); <i>The Mothering Heart</i> (Biograph, 1913); <i>His Trust</i> (Biograph, |
|---------|---|---|

1911); *His Trust Fulfilled* (Biograph 1911); *The House With Closed Shutters* (Biograph, 1910)

- B Hugo Münsterberg, from *The Photoplay: A Psychological Study*
- Tom Gunning, "Narrative Discourse and the Narrator System"
- Gregory Waller, "Another Audience: Black Moviegoing from 1907-1916"
- Michael Rogin, from "'The Sword Became a Flashing Vision': D. W. Griffith's *The Birth of a Nation*"

TU Wk 3 A *A Florida Enchantment*, dir. Sidney Drew (Vitagraph, 1914)

- B Siobhan Somerville, "The Queer Career of Jim Crow: Racial and Sexual Transformation in Early Cinema"
- Robyn Wiegman, "Whiteness Studies and the Paradox of Particularity"

Oscar Micheaux and the Black Independent Cinema

TH Wk 3 A *Within Our Gates*, dir. Oscar Micheaux (Micheaux Film Corporation, 1920)

- B Pearl Bowser and Louise Spence, "Writing Himself into History"
- Jane Gaines, "*Within Our Gates*: From Race Melodrama to Opportunity Narrative"
- Oscar Micheaux, from *The Homesteader: A Novel*
- W. E. B. Du Bois, "Returning Soldiers"

Talking Pictures and Black Musical Performance

TU Wk 4 A *The Jazz Singer*, dir. Alan Crosland (Warner Bros., 1927)

<< Essay Due >>

TH Wk 4 B Michael Rogin, "Blackface, White Noise: The Jewish Jazz Singer Finds His Voice"

Gerald Early, "Pulp and Circumstance: The Story of Jazz in High Places"

TU Wk 5 A *Hallelujah* (MGM, 1929)

- B Geraldyn Dismond, "The Negro Actor and the American Movies"
- Floyd Covington, "The Negro Invades Hollywood"
- Alain Locke, "Foreword" to *The New Negro*
- Alain Locke and Sterling Brown, "Folk Values in a New Medium"
- W. E. B. Du Bois, "Dramatis Personae" [Review of *Hallelujah*]

TH Wk 5 A *Black and Tan*, dir. Dudley Murphy (RKO, 1929); *Music Hath Harms*, dir. Walter Graham (Christie, 1929)

- B Alice Maurice, "'Cinema at Its Source': Synchronizing Race and Sound in the Early Talkies"

Kaja Silverman, from *The Acoustic Mirror*

Race Movies in the Sound Era

- TU Wk 6 A *The Girl from Chicago*, dir. Oscar Micheaux (Micheaux Film Corporation, 1932)
 B J. Ronald Green, from *Straight Lick: The Cinema of Oscar Micheaux*
- TH Wk 6 A *The Duke Is Tops*, dir. William Nolte (Million Dollar Productions, 1938)
 B Arthur Knight, "'Aping' Hollywood: Deformation and Mastery in *The Duke is Tops and Swing!*"

"Passing" and Social Opportunity

- TU Wk 7 A Fannie Hurst, *Imitation of Life*: Chapters 1-28
- TH Wk 7 B Hurst, *Imitation*: Chapters 29-47 (finish)
 Sterling Brown, "*Imitation of Life*: Once A Pancake"
 Anna Everett, from "Black Modernist Dialectics and the New Deal: Accommodationist and Radical Film Criticism, 1930-1940"
- A *Imitation of Life*, dir. John Stahl (Universal, 1934)
- TU Wk 8 B *Blonde Venus*, dir. Josef von Sternberg (Paramount, 1932)
- TH Wk 8 A James Snead, "Angel, Venus, Jezebel: Race and the Female Star in Three Thirties Films"

World War II and the "Double V"

- TU Wk 9 A *Stormy Weather*, dir. Andrew Stone (Twentieth Century-Fox, 1943); "Smart as a Tack" number from *Star Spangled Rhythm*, dir. George Marshall (Paramount, 1942)
- TH Wk 9 B Robin D. G. Kelley, "The Riddle of the Zoot: Malcolm Little and Black Cultural Politics During World War II"
 James Baldwin, "*Carmen Jones*: The Dark is Light Enough"

Film Noir/Black Film

- TU Wk 10 A *Pinky*, dir. Elia Kazan (Twentieth Century-Fox, 1949)
 B Ralph Ellison, "The Shadow and the Act"
 Susan Courtney, "Picturizing Race: On Visibility, Racial Knowledge, and Cinematic Belief"
- TH Wk 10 B Nella Larsen, *Passing*

Judith Butler, "Passing, Queering: Nella Larsen's Psychoanalytic Challenge"

TU Wk 11 A *No Way Out*, dir. Joseph Mankiewicz (Twentieth Century-Fox)

TH Wk 11 B James Naremore, "Old Is New: Styles of Noir"
Joan Copjec, Introduction to *Shades of Noir* and "The Phenomenal
Nonphenomenal: Private Space in Film Noir"

<< FINAL PAPER: Due Wednesday of Finals Week >>

Evaluation Method: Grades will be determined on basis of the shorter essay (25%), participation plus the presentation (35%), and the final paper (40%).

Participation: The "participation" component of the final grade is a means for the instructor to evaluate your day-to-day preparation, as reflected in your spoken comments. In evaluating your contribution to the class discussion, I will consider not only the regularity with which you participate but also the quality of your insights—how carefully and thoughtfully you engage with others' ideas.

Writing Assignments: The shorter essay will be based primarily on close analysis of a sequence in one of the films viewed, plus limited engagement with secondary sources. The final paper will work like a first draft of a potential journal article submission: you will be encouraged here to deal with a film or films not on our syllabus. (Detailed instructions to be distributed later.)

Academic Integrity: This course follows the standards laid out by the University's Office of Academic Affairs: "Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the University's *Code of Student Conduct*, and that all students will complete all academic... assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the University's *Code of Student Conduct* may constitute 'Academic Misconduct' [and lead to subsequent referral to the COAM]. OSU's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: 'Any activity that tends to compromise the academic integrity of the University, or subvert the educational process.' Examples of academic misconduct include (but are not limited to) plagiarism [the unauthorized representation of another's ideas or words as one's own], collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination." The *Code of Student Conduct* is available online (http://studentaffairs.osu.edu/resource_csc.asp). If you have additional questions, please contact me, or consult the COAM's helpful website (<http://oaa.osu.edu/coam/faq.html#faqlist>).

Disability Services: The Office of Disability Services (150 Pomerene Hall; x2-3307) offers support and accommodations for students with disabilities. Their policies and procedures can be viewed online (<http://www.ods.ohio-state.edu/current.asp>).

English 878: Seminar in Film Studies

British Cinema and the Legacy of Thatcherism: 1981-1996

Instructor information:

Professor Sean O'Sullivan

osullivan.15@osu.edu

Denney 557

247-8797

Office hours: Wednesday 10:30-12:30, and by appointment

Course description:

This class will take at its starting point Margaret Thatcher's famous claim that "there is no such thing as society," and consider how the films of the nation she changed so dramatically responded to the revised social contract. We will consider Britain's cinematic history—so often framed through the rhetoric of documentary, and social realism—as it was revisited by late-20th century practitioners; but we will also examine cinematic misfits, whose works resist attempts to fit them into traditional categories. While the focus of the course will be on the United Kingdom, we will also probe the broader questions of national cinema, and art and politics, and the problems of periodization.

Required texts (available at the Ohio State University Bookstore, 1598 N. High Street):

Julian Barnes, *Letters from London* (New York: Vintage, 1995)

Peter Clarke, *Hope and Glory: Britain 1900-1990* (London: Penguin, 1996)

Lester Friedman (ed.), *Fires Were Started: British Cinema and Thatcherism*, 2nd ed.
(London: Wallflower Press, 2006)

Course packet of photocopied materials, including articles, reviews, interviews, and background information available from *Grade A Notes*

Course requirements:

Mid-term paper (5-6 pages)

Final paper (15 pages)

Prospectus for final paper (due at end of Week 8)

Four viewing responses

One oral presentation

Week 1: What is British Cinema?

Tues Introduction

Screening: *35 Up* (Michael Apter, 1991)

Thur

Reading: *Hope and Glory*, pp. 248-318

Letters from London, 3-21

packet: Truffaut, Grove, Coward, Balden, Singer, Brooks, Higson

Week 2: Heritage Films and National Identity

Tues

Screening: *Chariots of Fire* (Hugh Hudson, 1981)

Thur

Reading: *Hope and Glory*, pp. 40-110

Fires Were Started, 1-29, 91-109

packet: Evans, Roddick, Imeson, Blaydes and Bordinat, Hill

Week 3: New Pieces of Britain

Tues

Screening: *My Beautiful Laundrette* (Stephen Frears, 1985)

Thur

Reading: *Hope and Glory*, 319-400

Fires Were Started, 209-222

packet: *Woman's Own*, Kettle, Cook, Kureishi, Robinson, Kael, Ball

Week 4: Working-Class Populism

Tues

Screening: *Riff-Raff* (Ken Loach, 1991)

Thur

Reading: *Fires Were Started*, 258-281
Letters from London, 100-131
packet: Evans, Wilson, Klawans, Kauffmann, Fuller, Hill, Bakhtin

Week 5: Jarman and the Art of Politics

Tues

Screening: *The Last of England* (Derek Jarman, 1987)

Thur

Reading: *Fires Were Started*, 301-314
packet: Jenkins, Williamson, Watney, Newman and Ray Watkinson, Hill, Stone, Jarman

Week 6: Greenaway and the Politics of Art

Tues

Screening: *The Cook, the Thief, His Wife, and Her Lover* (Peter Greenaway, 1989)

Thur

Reading: *Fires Were Started*, 30-44, 282-300
packet: Combs, French, Bergan (2), Acker, Lawrence, Pascoe

Week 7: Glossing the War

Tues

Screening: *Distant Voices, Still Lives* (Terence Davies, 1988)

Thur

Reading: *Hope and Glory*, 182-247
Fires Were Started, 243-258
packet: Barker, Davies, Pulleine, Wilson, Hunter, Dixon

Week 8: Troubles Shooting

Tues

Screening: *Cal* (Pat O'Connor, 1984)

Thur

Reading: *Fires Were Started*, 77-90

packet: Wichert, Arthur and Jeffery, Gibson, Hill, Watt, Simpson and Montgomery

Week 9: Scotland and Smack

Tues

Screening: *Trainspotting* (Danny Boyle, 1996)

Thur

Reading: *Letters from London*, 218-232

packet: Craig, Hardy, Harris, Kemp, O'Hagan and MacNab, Reynolds, Howard, Welsh

Week 10: The Center Cannot Hold

Tuesday

Screening: *Naked* (Mike Leigh, 1993)

Thur

Reading: *Fires Were Started*, 315-331

packet: Monk, Medhurst, Eaton, Buruma, Coveney, Leigh, Hill

Index to packet materials

Week 1: What Is British Cinema?

- Francois Truffaut, *Hitchcock* (New York: Simon and Schuster, 1984), 123-125.
- Valerie Grove, "Seven-year itch cured by a dose of real-life soap," *The Sunday Times*, May 19 1991, 2:3
- Ros Coward, "Absent Friends," *The Guardian*, July 18 1998, 21.
- Bruce Balden, "How I got stuck in the missionary position," *The Guardian*, July 22 1998, G2, 13.

- Bennett Singer (ed.), *42 Up* (New York: The New Press, 1998), 7-16, 155.
- Peter Brooks, *Reading for the Plot* (Cambridge: Harvard University Press, 1984), 3-7.
- Andrew Higson, "British Film Culture and the Idea of National Cinema," in *Waving the Flag: Constructing a National Cinema in Britain* (Oxford: Clarendon Press, 1995), 4-25.

Week 2: Heritage Films and National Identity

- Eric J. Evans, *Thatcher and Thatcherism* (New York: Routledge, 1997), 1-11, 125-126.
- Nick Roddick, "Breathing a little harder than usual," *Sight & Sound* 51:3 (Summer 1982), 159-163.
- Jo Imeson, "Chariots of Fire," *Monthly Film Bulletin* 48:568 (May 1981), 90.
- Sophia B. Blaydes and Philip Bordinat, "Blake's 'Jerusalem' and Popular Culture," *Literature/Film Quarterly* 11:4 (1983), 211-214.
- John Hill, *British Cinema in the 1980s* (Oxford: Clarendon Press, 1999), 17-30, 141-147.

Week 3: New Pieces of Britain

- "AIDS, Education and the Year 2,000!" *Woman's Own*, October 31 1987, 8-10.
- Martin Kettle, "Mrs T(otally and utterly)," *The Guardian*, December 3 1988, 22.
- Pam Cook, "My Beautiful Laundrette," *Monthly Film Bulletin* 52:622 (November 1985), 332-333.
- Hanif Kureishi, "Scenes from a Marriage," *Monthly Film Bulletin* 52:622 (November 1985), 333.
- David Robinson, "Only sentiment: My Beautiful Laundrette," *Sight & Sound* 55:1 (Winter 1985/86), 67.
- Pauline Kael, "The Current Cinema," *The New Yorker* 62:3 (March 10 1986), 117-119.
- John Clement Ball, "The Semi-Detached Metropolis: Hanif Kureishi's London," *ARIEL* 27:4 (October 1996), 7-27.

Week 4: Working-Class Populism

- Eric J. Evans, *Thatcher and Thatcherism*, 24-39, 127-128.
- David Wilson, "Riff-Raff," *Sight and Sound* 1:1 (May 1991), 61.
- Stuart Klawans, "Films," *The Nation* 256:6 (February 15 1993), 210-211.
- Stanley Kauffmann, "Out of the Past," *The New Republic* 208:7 (February 15 1993), 26.
- Graham Fuller (ed.), *Loach on Loach* (London: Faber and Faber, 1998), 1-6, 85-91.
- John Hill, "Class, Politics, and Gender," in *British Cinema in the 1980s*, 192-204.
- Mikhail Bakhtin, "Heteroglossia in the Novel," in *The Dialogic Imagination* (Austin: University of Texas Press, 1981), 301-312.

Week 5: Jarman and the Art of Politics

- Steve Jenkins, "The Last of England," *Monthly Film Bulletin* 54:645 (October 1987), 307-308.
- Judith Williamson, "Pictures of pictures," *New Statesman* 114:2952 (October 23 1987), 26.
- Simon Watney, "Home Movie Man," *Marxism Today* 31:10 (October 1987), 40-41.
- Teresa Newman and Ray Watkinson, *Ford Madox Brown and the Pre-Raphaelite Circle*

- (London: Chatto and Windus, 1991), 3-4, 88-90 and plate 1
- John Hill, "The Avant-Garde: *The Last of England*," in *British Cinema in the 1980s*, 153-161.
 - Norman Stone, "Through a lens darkly," *The Sunday Times*, January 10 1988, C1-C2.
 - Derek Jarman, "Freedom fighter for a vision of the truth," *The Sunday Times*, January 17 1988, C9.

Week 6: Greenaway and the Politics of Art

- Richard Combs, "*The Cook, the Thief, His Wife & Her Lover*," *Monthly Film Bulletin* 56:670 (November 1989), 323-324.
- Sean French, "Spit Roast," *Sight and Sound* 58:4 (August 1989), 277-278.
- Ronald Bergan, "*The Cook, the Thief, His Wife and Her Lover*," *Films and Filming* 420 (October 1989), 43.
- Ronald Bergan, "Food for Thought," *Films and Filming* 420 (October 1989), 26-27, 29.
- Kathy Acker, "The Color of Myth: The World According to Peter Greenaway," *The Village Voice* 35:16 (April 17, 1990), 61, 65-67.
- Amy Lawrence, *The Films of Peter Greenaway* (Cambridge: Cambridge University Press, 1997), 98-102, 165-188, 204-205, 211-214.
- David Pascoe, *Peter Greenaway: Museums and Moving Images* (London: Reaktion Books, 1997), 144-157, 171-184, 234-237.

Week 7: Glossing the War

- Adam Barker, "*Distant Voices, Still Lives*," *Monthly Film Bulletin* 55:657 (October 1988), 293-294.
- Terence Davies, "A Pebble in the Pool & Ships like Magic," *Monthly Film Bulletin* 55:657 (October 1988), 295-296.
- Tim Palleine, "Still Lives," *Sight & Sound* 57:1 (Winter 1987/88), 4.
- David Wilson, "Family album: *Distant Voices, Still Lives*," *Sight & Sound* 57:4 (Autumn 1988), 282-283.
- Allan Hunter, "Terence Davies: Voice and Life," *Films and Filming* 409 (October 1988), 9-11.
- Wheeler Winston Dixon, "*The Long Day Closes: An Interview with Terence Davies*," in Dixon (ed.), *Re-Viewing British Cinema, 1900-1992* (Albany: State University of New York Press, 1994), 249-259.

Week 8: Troubles Shooting

- Sabine Wichert, *Northern Ireland since 1945* (New York: Longman, 1991), 220-223.
- Paul Arthur and Keith Jeffery, "Conclusion" and "Outline Chronology," in *Northern Ireland since 1968* (Oxford: Blackwell Publishers, 1996), 124-134.
- Ben Gibson, "*Cal*," *Monthly Film Bulletin* 51:608 (September 1984), 273-274.
- John Hill, "*Cal*: 'What a fucking country,'" in Kevin Rockett, Luke Gibbons and John Hill, *Cinema and Ireland* (Syracuse: Syracuse University Press, 1988), 181-184, 192-193.
- Stephen Watt, "The Politics of Bernard Mac Laverty's *Cal*," *Eire-Ireland* 228:3 (Fall 1993), 130-146.
- Paul Simpson and Martin Montgomery, "Language, literature and film," in Paul Verdunk and

Jean Jacques Weber (eds.), *Twentieth-Century Fiction: From Text to Context* (New York: Routledge, 1995), 138-164.

Week 9: Scotland and Smack

- Cairns Craig, "Prologue: Peripheries," in *Out of History* (Edinburgh: Polygon, 1996), 11-30.
- Forsyth Hardy, "A Will to the Future," in *Scotland in Film* (Edinburgh: Edinburgh University Press, 1990), 209-215.
- Gillian Harris, "Heroin capital claims victim No. 107," *The Times*, September 22 1999, 4.
- Philip Kemp, "Trainspotting," *Sight and Sound* 6:3 (March 1996), 52-53.
- Andrew O'Hagan and Geoffrey MacNab, "The Boys are Back in Town," *Sight and Sound* 6:2 (February 1996), 6-11.
- Simon Reynolds, "High Society," *Artforum* 34:10 (Summer 1996), 15-17.
- Gerald Howard, "A *Trainspotting* Glossary," *The Paris Review* 38:138 (Spring 1996), 348-351.
- Irvine Welsh, *Trainspotting* (London: Martin Secker & Warburg, 1993), 3-13.

Week 10: The Center Cannot Hold

- Claire Monk, "Naked," *Sight and Sound* 3:11 (November 1993), 48-49.
 - Andy Medhurst, "Mike Leigh: Beyond Embarrassment," *Sight and Sound* 3:11 (November 1993), 6-10.
 - Michael Eaton, "Not a Piccadilly actor in sight," *Sight and Sound* 3:12 (December 1993), 32-33.

 - Ian Buruma, "The Way They Live Now," *The New York Review of Books* 41:1-2 (January 13 1994), 7-10.
 - Michael Coveney, "Naked as Nature Distended", in *The World According to Mike Leigh*, 19-35.
 - Mike Leigh, *Naked and other Screenplays*, xxxiv-xli.
 - John Hill, "Class, Gender, and Working-Class Realism," in *British Cinema in the 1980s*, 166-173.
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Books on reserve in Sullivant Hall

- John Armes, *A Critical History of the British Cinema* (New York: Oxford University Press, 1978).
- Martin Auty and Nick Roddick (eds.), *British Cinema Now* (London: British Film Institute, 1985).
- Charles Barr (ed.), *All Our Yesterdays: 90 years of British Cinema* (London: British Film Institute, 1986).
- Wheeler Winston Dixon, *Re-Viewing British Cinema, 1900-1992* (Albany: State University of New York Press, 1994).
- Lawrence Freedman, *Britain and the Falklands War* (Oxford: Basil Blackwell, 1988).
- Dennis Kavanagh, *Thatcherism and British Politics* (Oxford: Oxford University Press, 1990).
- Brian McFarlane, *An Autobiography of British Cinema* (London: Methuen, 1997).
- Faysal Mikdadi, *Margaret Thatcher: A Bibliography* (Wesport, CT: Greenwood Press, 1993).
- Kenneth O. Morgan, *The People's Peace: British History 1945-1990* (New York: Oxford University Press, 1990).

- James Park, *Learning to Dream: The New British Cinema* (London: Faber and Faber, 1984).
- _____, *British Cinema: The Lights That Failed* (London: B.T. Batsford, 1990).
- Duncan J. Petrie, *Creativity and Constraint in the British Film Industry* (London: Macmillan, 1991).
- _____, (ed.), *New Questions of British Cinema* (London: British Film Institute, 1992).
- John Pym, *Film on Four, 1982/1991* (London: British Film Institute, 1992).
- Robert Skidelsky (ed.), *Thatcherism* (London: Chatto & Windus, 1988).
- Peter Stead, *Film and the Working Class: The Feature Film in British and American Society* (New York: Routledge, 1989).
- Alexander Walker, *National Heroes: British Cinema in the Seventies and Eighties* (London: Harrap, 1985).
- John Walker, *The Once and Future Film: British Cinema in the Seventies and Eighties* (London: Methuen, 1985).
- Hugo Young, *One of Us: A Biography of Margaret Thatcher* (London: Macmillan, 1989).
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