

ISSU9SS - Scotland on the Screen

Module Co-ordinator:

TBC

Module Description:

ISS9SS is an International Summer School module designed to introduce students to key theoretical debates that have emerged in the study of Scotland's relationship with the film and television industries. Important questions we will consider include: Who is responsible for constructing Scotland's identity onscreen? How are Scotland and Scottishness depicted? Why do certain representations dominate over others?

The course will begin by exploring 'Hollywood Scotland', concentrating on the commercial cinematic representation of Scotland and Scottishness found in Mel Gibson's *Braveheart* (1995). This will then be contrasted with a more local construction of Scotland found in the long running television show *Taggart* (ITV, 1983-2011). The final weeks will conclude by considering filmmaking in contemporary Scotland, first through contemplation of the importance of short films in the Scottish context, focusing in particular on the shorts and careers of Lynne Ramsay, Peter Mullan and Morag McKinnon, and second through examination of the Scottish/Danish co-produced 'Advance Party' initiative.

Teaching Methods:

This module will utilise a combination of screenings, lectures and seminars.

Key Texts:

- Petrie, D. (2000), *Screening Scotland*. London: BFI.
- Blain, N. and Hutchison, D. (2008), *The Media in Scotland*. Edinburgh: Edinburgh University Press.

Assessment:

Final grade is based on:

- Essay: 1,500 words (70%)
- Field trip attendance and report: 500 words (20%)
- Class attendance and participation (10%)

Excursion

TBC. This module will include a trip to a celebrated screen location in Central Scotland and/or a visit from a Scottish filmmaker.

Module Overview:

Students are expected to have done the required reading and where indicated the viewing in **advance of class**. Texts listed under 'suggested further reading' and 'suggested further viewing' are intended to provide bibliographical material for the essay and to indicate areas for further study.

Week 1: Hollywood Scotland, TBC

Date/time/room TBC: Introductory meeting

Date/time/room TBC: Lecture and seminar

Screening: *Braveheart* (Mel Gibson, 1995). **Please watch in advance of class.**

Required reading:

- Craig, C. (1982), 'Myths Against History: Tartanry and Kailyard in Nineteenth Century Scottish Literature', in C. McArthur (ed), *Scotch Reels: Scotland in Cinema and Television*, London: BFI, pp. 7-15.
- McArthur, C. (1982), 'Scotland and Cinema: The Iniquity of Fathers', in C. McArthur (ed), *Scotch Reels: Scotland in Cinema and Television*, London: BFI, pp. 40-69.
- Petrie, D. (2000), Chapter 'Introduction: Some Key Issues in the Study of Scottish Cinema', in *Screening Scotland*, London: BFI, pp. 1-12.

Suggested further reading:

- Blain, N. and Burnette, K. (2008), 'A Cause Still Unwon: The Struggle to Represent Scotland', in N. Blain and D. Hutchison (eds), *The Media in Scotland*, Edinburgh: Edinburgh University Press, pp. 3-19.
- Caughie, J. (1990), 'Representing Scotland: New Questions for Scottish Cinema', in E. Dick (ed), *From Limelight to Satellite: A Scottish Film Book*, Glasgow: Scottish Film Council / British Film Institute, pp. 13-30.
- Craig, C. (1996), *Out of History: Narrative Paradigms in Scottish and English Culture*, Edinburgh: Polygon.
- McArthur, C. (2003), *Brigadoon, Braveheart and the Scots: Distortions of Scotland in Hollywood Cinema*, London: I.B. Tauris.
- Sillars, J. and Macdonald, M. (2008), 'Gender, Spaces, Changes: Emergent Identities in a Scotland in Transition', in N. Blain and D. Hutchison (eds), *The Media in Scotland*, Edinburgh: Edinburgh University Press, pp. 183-198.

Suggested further viewing:

- *Rob Roy* (Michael Caton-Jones, 1995).
- *Brigadoon* (Vincente Minnelli, 1954).

Week 2: Urban Scotland, TBC

Date/time/room TBC: Lecture

Date/time/room TBC: Screening and seminar

Screening: *Taggart* (ITV, 1983-2011).

Required reading:

- Cook, J.R. (2008), 'Three Ring Circus: Television Drama about, by and for Scotland', in N. Blain and D. Hutchison (eds), *The Media in Scotland*, Edinburgh: Edinburgh University Press, pp. 107-122.
- Corbett, J. (2008), 'Scots, English and Community Languages in the Scottish Media', in N. Blain and D. Hutchison (eds), *The Media in Scotland*, Edinburgh: Edinburgh University Press, pp. 20-34.

- Petrie, D. (2000), Chapter 'An Urban Alternative', in *Screening Scotland*, London: BFI, pp. 74-94.

Suggested further reading:

- O'Donnell, H. (2008), "'Nae Bevvying, Nae Skiving": Language and Community in the Scottish Soap Opera', in N. Blain and D. Hutchison (eds), *The Media in Scotland*, Edinburgh: Edinburgh University Press, pp. 123-136.
- Petrie, D. (2000), Chapter 'The Role of Television', in *Screening Scotland*, London: BFI, pp. 123-147.

Suggested further viewing:

- *Shallow Grave* (Danny Boyle, 1994).
- *Trainspotting* (Danny Boyle, 1996).
- *My Name is Joe* (Ken Loach, 1998).
- *The Prime of Miss Jean Brodie* (Ronald Neame, 1969).

Week 3: Short Films, TBC

Date/time/room TBC: Lecture

Date/time/room TBC: Screening and seminar

Screening: *Home* (Morag McKinnon, 2000), *Fridge* (Peter Mullan, 1995) and *Gasman* (Lynne Ramsay, 1997).

Required reading:

- Howe, J. (2004), 'Shorts and the Real World: The Relationship Between the Short and the Feature Film', *The Journal of Media Practice*, 4:3, pp.177-180.
- Petrie, D. (2000), Chapter 'The New Scottish Cinema: Institutions', in *Screening Scotland*, London: BFI, pp. 172-190.
- Hutcheson, L. (2012), 'Unfilmed, but Scottish Lottery-funded: Projects which Might Have Been', paper presented at the Scottish Consortium for Film and Visual Studies 5th Annual Conference: Film and Film Initiatives. [Available on Succeed]

Suggested further viewing:

- *Orphans* (Peter Mullan, 1998).
- *Ratcatcher* (Lynne Ramsay, 1999).
- *Morvern Callar* (Lynne Ramsay, 2002).
- *European Short Films* (various directors, 2007).

Week 4: Contemporary Scotland, TBC

Date/time/room TBC: Lecture

Date/time/room TBC: Screening

Screening: TBC

Required reading:

- Murray, J. (2007), 'Scotland', in M. Hjort and D. Petrie (eds), *The Cinema of Small Nations*, Edinburgh: Edinburgh University Press, pp. 76-92.
- Neely, S. (2008), 'Contemporary Scottish Cinema', in N. Blain and D. Hutchison (eds), *The Media in Scotland*, Edinburgh: Edinburgh University Press, pp. 151-165.
- Petrie, D. (2000), Chapter 'A Scottish Art Cinema', in *Screening Scotland*, London: BFI, pp. 148-171.

Suggested further reading:

- Hjort, M. (2010), 'Affinitive and Milieu-building Transnationalism: The "Advance Party" Initiative', in D. Iordanova, D. Martin-Jones and B. Vidal (eds), *Cinema at the Periphery*, Detroit, Michigan: Wayne State University Press, pp. 46-66.
- Martin-Jones, D. (2009), Chapter 'Art Cinema: The Global Limits of Cinematic Scotland', in *Scotland: Global Cinema*, Edinburgh: Edinburgh University Press, pp. 214-232.
- Petrie, D. (2000), Chapter 'The New Scottish Cinema: Institutions', in *Screening Scotland*, London: BFI, pp. 172-190.
- Petrie, D. (2000), Chapter 'The New Scottish Cinema: Themes and Issues', in *Screening Scotland*, London: BFI, pp. 191-221.

Suggested further viewing:

- *Young Adam* (David Mackenzie, 2003).
- *Wilbur Wants to Kill Himself* (Lone Scherfig, 2002).
- *Breaking the Waves* (Lars von Trier, 1995).