

Blurred identities? The changing face of national cinema

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How credible is the notion that a film has a national identity? In today's global world of multinational systems and international co-productions what do we actually mean when we say: "this is a French film" or "this is a Swedish film?"

The summer school film workshop will consider this debate and will go on to look at the cultural dominance of American cinema, alongside the growing influence of other national cinemas.

Participants at the workshop will have the opportunity to view excerpts from a diverse range of films in order to explore these issues. The films to be considered will include: *The Seventh Seal* (1957), *Don't Look Now* (1973), *Betty Blue* (1986), *The Piano* (1993), *Run Lola Run* (1998), *Crouching Tiger Hidden Dragon* (2000), and *Antichrist* (2009). A particular focus will be given to the films of Ingmar Bergman, Jane Campion, Tom Tywker and Jean-Jacques Beineix as we delve into the ever-shifting concept of national and global cinema.