

Cinematic Justice

Module Code	4LLAW016X
Module Level	4
Length	Session One and Session Two, Three Weeks
Site	Central London
Host Course	London International Summer School
Pre-Requisite	None
Assessment	100% Essay

Summary of module content

Criminal justice has historically proved a valuable source for film makers. From *I am a Fugitive from a Chain Gang* (1932) to contemporary films such as *Conviction* (2011) various aspects of criminal justice have been portrayed. In addition to pure fiction real life events such as the imprisonment of the Guildford 4 (*In the Name of the Father*) have formed the basis for dramatic works. This module analyses films illustrating the criminal justice system of the UK and abroad to discover what these portrayals tell the viewer about criminal justice. The module uses the films themselves as the primary source of material coupled with academic commentary.

NOTE: this module may include additional costs for museum tickets.

Learning outcomes

On successful completion of the module students will have demonstrated:

- The ability to work under direction and take responsibility for their own work in an adaptable, and reflective manner.
- A broad knowledge and understanding of how aspects of criminal justice are portrayed in film;
- A research strategy that encompasses the identification and selection of a range of authoritative and reliable materials.
- Effective interpersonal and communication skills, specifically with regard to written and digital competencies.

Course outcomes the module contributes to: None

Indicative syllabus content

The exact content of the syllabus will be determined by the material selected for viewing. Topics may include the following with these and other films.

Prison films

Papillon, Bronson, McVicar, the Green Mile, The Hill, Midnight Express, The Shawshank Redemption, Scum, The Great Escape.

Criminal trials and lawyers

And Justice for All, Suspect, A Time to Kill, A Dry White Season, The Firm, Twelve Angry Men, My Cousin Vinny, Inherit the Wind, Witness for the Prosecution, Judgement at Nuremberg.

Police films

French Connection, Dirty Harry, The Departed, Mississippi Burning, L.A. Confidential, The Fugitive, The Untouchable, Public Enemies, Serpico, Heat.

Vigilante justice

Death Wish, Gran Torino, The Boondock Saints, Taxi Driver, Harry Brown, The Brace One, Walking Tall,

Miscarriages of Justice

10 Rillington Place, The Hurricane, Dance with a Stranger, Let Him Have It, In the Name of the Father, To Kill A Mockingbird, The Green Mile, The Fugitive, The Thin Blue Line.

Teaching and learning methods

This module runs in a block mode over a period of a number of weeks in a summer school. Films will be watched in class and be the primary material supported with directed reading. Time will be set aside for seminar discussion.

Activity type	Category	Student learning and teaching hours*
Lecture	Scheduled	
Seminar	Scheduled	48
Tutorial	Scheduled	
Project supervisor	Scheduled	
Demonstration	Scheduled	
Practical Classes and workshops	Scheduled	
Supervised time in studio/workshop	Scheduled	
Fieldwork	Scheduled	
External visits	Scheduled	
Work based learning	Scheduled	
Total Scheduled		48
Placement	Placement	
Independent study	Independent	152
Total student learning and teaching hours		200

*the hours per activity type are indicative and subject to change.

Assessment rationale

The 3000 word essay allows students to consider one area of the relationship of film and the law in depth. Students are expected to draw upon visual material in the construction of the work.

Assessment criteria

- Academic content: This includes analysis of the question, response to the question, evidence of logical argument and appropriate examples.
- Presentation: structure, spelling/punctuation, grammar and overall care.
- Depth and breath of research and ability to reference work correctly.
- Ability to elucidate arguments/points in a succinct manner and within the word limit.

Assessment methods and weightings

Name of assessment	Weighting %	Qualifying mark %	Qualifying set	Assessment type (e.g. essay, presentation, open exam or closed exam)
<i>Essay 3000 words</i>	100			

Synoptic assessment

NA

Sources

Course Text

Greenfield, S., Osborn, G., and Robson, P. *Film and the Law* (Cavendish Publishing, 2010).

Further Reading

Asimow, M. (ed) (2009) *Lawyers in Your Living Room*, American Bar Association, USA.
Asimow M, Mader S (2004) *Law and Popular Culture*, Peter Lang Publishing, Inc New York.

Bergman, P. & Asimow, M. (1996) *Reel Justice - The Courtroom Goes to the Movies* (Andrews and McMeel, Kansas City)

Black, D. (1999) *Law in Film: resonance and representation*, University of Illinois Press, Urbana and Chicago)

Denvir, J. (ed) (1996) *Legal Reelism - Movies as Legal Texts*, University of Illinois Press, Urbana and Chicago.

Gunn, D. (1993) *The Lawyer and Popular Culture*, Rothman.

Harris, T. (1987) *Courtroom's Finest Hour in American Cinema*, The Scarecrow Press, Inc. Metuchen, NJ & London.

Moran L. et al (2004) *Law's Moving Image*, Cavendish Publishing.

Rafter, N. (2006) *Shots in the Mirror; crime films and society*, Oxford University Press 2nd Ed.

Websites

Jc2m (Journal for Crime Conflict & the Media)

<http://www.jc2.co.uk>

Journal of Criminal Justice and Popular Culture

<http://www.albany.edu/sci/jcipc>

Oklahoma City University Law Review

<http://www.okcu.ed/law/lrev.htm#articles>

Picture Justice

<http://www.usfca.edu/pj>

Tarlton Law Library *Law in Popular Culture - Feature Films* (2000) (filmography with just over 600 films listed)

<http://tarlton.law.utexas.edu/lpop/legstud.htm>

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