

Aims and Objectives

The course introduces a wide range of issues concerning the role of cinema in the British cultural context, as distinct from and in connection with the cinemas of Hollywood and Europe. The course focuses on the following aspects:

- cinema as an economic system operating within an international audio-visual market
- cinema and national identity
- genre in cinema
- cinema as a formal system, considering questions of authorship, narrative, audience
- the relationship of cinema with other areas of cultural activity

Tutor: Amy Sargeant, PhD

Recommended Textbooks: Jeffrey Richards, *Films and British National Identity* (MUP, 1997); Amy Sargeant, *British Cinema: a critical history* (BFI, 2005); Jill Neldes (ed.), *An Introduction to Film Studies* (Routledge, 2003); Charlotte Brunsdon, *London in Cinema* (BFI, 2008); OUP British Cinema Bibliography Online (2011); BFI Screenonline, the *Journal of Popular British Film and Television* (accessible online).

Core Reading to be compiled in Course Reader, representing the minimum of preparation required for each week's lecture + seminar. Further resources and recommended reading and viewing to be advised week by week. The Prince Charles Cinema (off Leicester Square), Regent Street Cinema, BFI Southbank library, mediatheque and cinemas (especially the current London on Film season), and programmes at the Cinema Museum are worth pursuing.

Week One

September 1st

Screening: *Henry V* (Laurence Olivier, 1944)

Lecture and seminar: 'Aspects of National Cinema'

Core Reading: James Chapman, 'Cinema, Propaganda and National Identity: British film and the Second World War', Justine Ashby and Andrew Higson (eds.), *British Cinema: Past and Present* (Routledge, 2000)

Week Two

September 8th

Screening: *Piccadilly* (E. A. Dupont, 1929)

Lecture and seminar: 'London: East End vs. West End'

Core Reading: Amy Sargeant, 'Night and Fog and Benighted Ladies', *Adaptation*, v. 3, n. 1 (2009)

Week Three

September 15th

Screening: *Passport to Pimlico* (Henry Cornelius, 1948)

Lecture and Seminar: 'Local London'

Core Reading: George Perry, 'The Ealing Comedies', *Forever Ealing* (Pavilion Books, 1981)

Week Four

September 22nd

Screening: *Night and the City* (Jules Dassin, 1950)

Lecture and Seminar: 'Post War Soho and Spivs'

Core Reading: Robert Murphy, 'The Spiv Cycle', *Realism and Tinsel* (Routledge, 1989)

Week Five

September 29th

Screening: *The Servant* (Joseph Losey, 1963)

Lecture and Seminar: 'Before Profumo'

Core Reading: James Palmer, 'An Extension of Reality', *The Films of Joseph Losey* (CUP, 1993)

Week Six

October 6th

Screening: *The Ipcress File* (Sidney J. Furie, 1965)

Lecture and Seminar: 'Britain and the Cold War'

Core Reading: Robert Shail, 'Masculinity and Class: Michael Caine as "Working Class Hero"', *The Trouble With Men* (Wallflower, 2004)

Week Seven

October 13th

HALF TERM

Formative essay hand-in

50%

Week Eight
October 20th

Screening: *Mona Lisa* (Neil Jordan, 1986)
Lecture and Seminar: 'Thatcherism and its Discontents'

Core Reading: excerpt from John Hill, *British Cinema in the 1980s* (Clarendon, 1999)

Week Nine
October 27th

Screening: *Notting Hill* (Roger Michell, 1999)
Lecture and Seminar: 'Chick Lit. and New Romantics'

Core Reading: Andrew Spicer, 'The Reluctance to Commit', *The Trouble With Men* (Wallflower, 2004)

Week Ten
November 3rd

Screening: *Richard III* (Richard Loncraine, 1995)
Lecture and Seminar: 'The Heritage Film Updated'

Core Reading: 'Introduction' to Claire Monk and Amy Sargeant (eds.), *British Historical Cinema: History, Heritage and the Costume Film* (Routledge, 2002)

Week Eleven
November 10th

Screening: *Lock, Stock and Two Smoking Barrels* (Guy Ritchie, 1998)
Lecture and Seminar: 'New Lads and Old Stories'

Core Reading: 'Travels in Ladland', Robert Murphy (ed.), *The British Cinema Book* (BFI, 2001)

Week Twelve
November 17th

Screening: *Wonderland* (Michael Winterbottom, 1999)
Lecture and Seminar: 'London Diaries'

Core Reading: excerpt from Charlotte Brunsdon, *London in Cinema* (BFI, 2008)

Week Thirteen
November 24^h

* No lecture nor seminar– please use time for research at BFI Mediatheque and Library

Week Fourteen

December 1st

Screening: *The Queen* (Stephen Frears, 2006)

Lecture and Seminar: 'Modern Monarchy and "the People's Princess"'

Core Reading: excerpt from Ben Pimlott, *The Queen* (Harper Collins, 2002)

Week Fifteen

December 8th

Screening: *Hunger* (Steve McQueen, 2008)

Lecture and Seminar: 'Contemporary Artist Filmmakers: from Gallery to Features'

Core Reading: Amy Sargeant, 'Crossing Borders: Artist Film-Makers in the New Decade', *Journal of British Cinema and Television*, v. 9, n.3 (2012)

Final essay hand-in

50%

Return of essays