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 Nelmes (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, and programmes at the Cinema Museum are worth pursuing.

In addition to seminar discussions, students are required to produce reviews of recent UK releases (as agreed, week by week, with course tutor).

A TOWN TRAIL will be issued prior to first class – to be pursued in students' own time.

THIS SYLLABUS IS SUBJECT TO REVISION AND CONFIRMATION

Week One
January 12th

Screening: *Henry V* (Laurence Olivier, 1944)
Lecture and seminar: ‘Aspects of National Cinema’

Week Two  
January 19th  

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  
January 26th  

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  
February 2nd  

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  
February 9th  

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  
February 16th  

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  
February 23rd
Lecture and Seminar: ‘Thatcherism and its Discontents’

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

**Formative essay hand-in**  
50%

Week Eight  
March 1st

HALF TERM

Week Nine  
March 8th

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  
March 15th

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  
March 22nd

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  
March 29th

Screening: *Wonderland* (Michael Winterbottom, 1999)  
Lecture and Seminar: ‘London Diaries’
Core Reading: excerpt from Charlotte Brunsdon, *London in Cinema* (BFI, 2008)

**Week Thirteen**  
April 5th

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

**Week Fourteen**  
April 12th

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**  
April 19th

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)

**Week Sixteen**  
April 26th

visit to Stanley Kubrick Archive TBC

**Final essay hand-in**  
50%

Return of essays