Instructor Details

Phillip Drummond

I handle student E-mail as quickly as I can, but not at weekends. I do not accept draft material by E-mail, but I am happy to look at it in the Office Hour, which takes place in between the weekly class and screening (see below for times). It is essential that you complete your Email Subject Line as follows: NYUL British Cinema: Joe Bloggs (i.e. your own name instead of ‘Joe Bloggs’!).

Office Hour: Tuesdays 5.00-6.00pm, Room 103A.

Class Details

BRITISH CINEMA – Fall Semester 2013
Lecture/Seminar: Tuesdays, 2.00-5.00pm, Room 105
Film Screening: Tuesdays 6.00-8.00pm, Room 105 (registered students of this class only)

Prerequisites

There are no formal academic prerequisites. Students must however be willing to adopt a serious and appreciative attitude towards cinema and to engage fully in the academic discipline of Cinema Studies.

Class Description

This course introduces key themes and issues in the understanding of contemporary British cinema. The course falls into four main areas:

A. Introduction to Film Studies
B. Cinema and National Identity
C. Key Authors: Ken Loach and Mike Leigh
D. Narrative and Genre

Topics studied include: cinema and society; cinematic representation; questions of film form; and narrative and genre. There is a special focus on the ways in which British cinema mediates questions of national identity, examining England, Wales, Scotland, and Northern Ireland, as well as authorship case studies on celebrated British directors Ken Loach and Mike Leigh.

Prospective students should note that the films which constitute required viewing for the course contain a wide range of representations of British society. Some may contain a degree of explicitness where issues of sexuality and violence are concerned. All films studied have been publicly exhibited and form part of the general critical discourse on British cinema. They are all widely available on DVD or broadcast TV.

Films to be studied in Spring 2013: Notting Hill, Yasmin, Don’t Look Now, The Queen, This is England, Trainspotting, Titanic Town, Happy-Go-Lucky, Vera Drake, Ae Fond Kiss, The Wind that Shakes the Barley, The Full Monty, Following, Atonement. Detailed notes and Study Questions are provided for the Screening Programme.

The course proceeds by means of a weekly lecture and discussion period, which include the use of richly illustrated PowerPoint lectures. All study materials are lodged on NYU Classes. The weekly class is followed by the Office Hour and then, in the evening slot, a film screening. Attendance at both Class and Screening is compulsory.
Desired Outcomes

It is intended that students will learn:

1. Some of the major features of the broad relationships between cinema and society;
2. Some of the major features of the cinematic institution in the United Kingdom;
3. Some of the major theoretical and critical paradigms for academic study of the cinema;
4. Some of the key analytic skills in understanding and analysing film texts.

Assessment Components

Students are assessed by means of three components – the Midterm Paper (20%), the Term Paper (40%), and the Final Examination (40%). Failure to submit or fulfil any required course component results in failure of the class.

1. **Midterm Paper (20% of Final Grade) [2,500-3,000 words]**

   **ASSESSMENT DEADLINE 1: SESSION 6 – Tuesday 5 Oct 2013**

   The first assessment takes the form of a Midterm Paper in which students answer, in essay form, the Study Questions posed on one film screened so far (weeks 1-5 inclusive).

   Please see separate Screening Programme for the Study Questions.

   The Midterm Paper should provide clear evidence of detailed understandings of the chosen film, and close familiarity with the relevant class sessions, and the associated background reading.

2. **Term Paper (40% of Final Grade) [3,000-4,000 words]**

   **ASSESSMENT DEADLINE 2:  SESSION 12 – Tuesday 19 Nov 2013**

   Please select one topic from the list below. *This exercise tests independent thinking, film analysis, and critical/theoretical understanding.*

   1. Offer a narrative analysis of a British film shown in full, or illustrated by means of an extract, during the course.

   2. Offer an ideological analysis of a British film shown in full, or illustrated by means of an extract, during the course.

   3. Offer a critical analysis of representations of social class or gender or ethnicity across any two or three British films shown in full, or illustrated by means of an extract, during the course.

   4. Offer a critical analysis of representations of the United Kingdom, or any one of its constituent nations (England, Wales, Scotland, Northern Ireland) across any two or three British films shown in full, or illustrated by means of an extract, during the course.

   5. With reference to at least two films, Offer a critical account of what it means to regard either Ken Loach or Mike Leigh as a cinematic ‘author’.

   6. Why are the terms ‘narrative’ and ‘genre’ of central importance in Film Studies? Illustrate your answer with reference to two or three British films shown in full, or illustrated by means of an extract, during the course.
**Assessment Expectations**

**Grade A:** Grade A will be awarded to work which demonstrates AN OUTSTANDING DEGREE OF COMPETENCE. This work will be distinguished by a very high quality of knowledge and analysis. This category of work will reflect detailed acquaintance with given examples of British cinema and will demonstrate the relevant familiarity with principles drawn from film criticism and theory. Work at this level will reflect an advanced level of ability in the presentation of an academic case, and in terms of written expression.

**Grade B:** Grade B will be awarded to work which demonstrates A GOOD DEGREE OF COMPETENCE. This work will be distinguished by a good quality of knowledge and analysis. This category of work will reflect acquaintance with given examples of British cinema and will demonstrate some familiarity with principles drawn from film criticism and theory. Work at this level will reflect a good level of ability in the presentation of an academic case, and in terms of written expression.

**Grade C:** Grade C will be awarded to work which demonstrates A MODERATE DEGREE OF COMPETENCE. This type of work will be distinguished by a moderate quality of knowledge and analysis. This category of work will reflect acquaintance with a modicum of given examples of British cinema and moderate familiarity with principles drawn from film criticism and theory. Work at this level will reflect a moderate level of ability in the presentation of an academic case, and in terms of written expression.

**Grade D:** Grade D will be awarded to work which demonstrates A BASIC DEGREE OF COMPETENCE. This type of work will be distinguished by a basic quality of knowledge and analysis. This category of work will reflect basic acquaintance with given examples of British cinema and basic familiarity with principles drawn from film criticism and theory. Work at this level will reflect a basic level of ability in the presentation of an academic case, and in terms of written expression.

**Grade F:** Grade F will be awarded to work which FAILS TO DEMONSTRATE A BASIC DEGREE OF COMPETENCE. This type of work will be distinguished by an inadequate quality of knowledge and analysis. This category of work will reflect inadequate acquaintance with given examples of British cinema and inadequate familiarity with principles drawn from film criticism and theory. Work at this level will reflect an inadequate level of ability in the presentation of an academic case, and in terms of written expression.

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**Grade conversion**

NYU in London uses the following scale of numerical equivalents to letter grades:

- A=94-100
- A-=90-93
- B+=87-89
- B=84-86
- B-=80-83
- C+=77-79
- C=74-76
- C-=70-73
- D+=67-69
- D=65-66
- F=below 65

Where no specific numerical equivalent is assigned to a letter grade by the class teacher, the mid point of the range will be used in calculating the final class grade (except in the A range, where 95.5 will be used).
Grading Policy

NYU in London aims to have grading standards and results in all its courses similar to those that prevail at Washington Square.

Attendance Policy

NYUL has a strict policy about course attendance. **No unexcused absences are permitted.** While students should contact their class teachers to catch up on missed work, you should NOT approach them for excused absences.

Excused absences will usually only be considered for serious, unavoidable reasons such as personal illness, health or illness in the immediate family. Trivial or non-essential reasons for absence will not be considered.

Excused absences can only be considered if they are reported in accordance with guidelines which follow, and can only be obtained from the appropriate member of NYUL's staff.

**Please note that you will need to ensure that no make-up classes – or required excursions - have been organised before making any travel plans for the semester.** See also section 11.1 - Make up days.

**Absence reporting for an absence due to illness**

1. On the first day of absence due to illness you should report the details of your symptoms by e-mailing absences@nyu.ac.uk including details of: class(es) missed; professor; class time; and whether any work was due including exams. Or call free (from landline) **0800 316 0469** (option 2) to report your absences on the phone.

2. Generally a doctor’s note will be required to ensure you have sought treatment for the illness. Contact the Gower Street Health Centre on 0207 636 7628 to make an appointment, or use HTH general practitioners if you cannot get an appointment expediently at Gower Street.

3. At the end of your period of absence, you will need to complete an absence form online at http://bit.ly/NuCl5K. You will need to log in to NYU Home to access the form.

4. Finally you must arrange an appointment to speak to Nigel Freeman or Donna Drummond-Smart on your first day back at class. You must have completed the absence form before making your appointment.

Supporting documentation relating to absences must be submitted within one week of your return to class.

**Absence requests for non-illness reasons**

Absence requests for **non-illness** reasons must be discussed with the Academic Office prior to the date(s) in question – no excused absences for reasons other than illness can be applied retrospectively. Please come in and see us in Room 308, 6 Bedford Square, or e-mail us at academics@nyu.ac.uk.

**Further information regarding absences**

Each unexcused absence will be penalized by deducting 3% from the student’s final course mark. Students are responsible for making up any work missed due to absence.

Unexcused absences from exams are not permitted and will result in failure of the exam. If you are
granted an excused absence from an examination (with authorisation, as above), your lecturer will decide how you will make-up the assessment component, if at all (by make-up examination, extra coursework, viva voce (oral examination), or an increased weighting on an alternate assessment component, etc.).

NYUL also expects students to arrive to class promptly (both at the beginning and after any breaks) and to remain for the duration of the class. If timely attendance becomes a problem it is the prerogative of each instructor to deduct a mark or marks from the final grade of each late arrival and each early departure.

Please note that for classes involving a field trip or other external visit, transportation difficulties are never grounds for an excused absence. It is the student’s responsibility to arrive at an agreed meeting point in a punctual and timely fashion.

Please refer to the Student Handbook for full details of the policies relating to attendance. A copy is in your apartment and has been shared with you on Google Docs.

Written work due in class must be submitted during the class time to the professor. Late work should be submitted in person to a member of NYU London staff in the Academic Office (Room 308, 6 Bedford Square) during office hours (Mon – Fri, 10:30 – 17:30). Please also send an electronic copy to academics@nyu.ac.uk for submission to Turnitin.

Work submitted within 5 weekdays after the submission time without an agreed extension receives a penalty of 10 points on the 100 point scale.

Written work submitted more than 5 weekdays after the submission date without an agreed extension fails and is given a zero.

Please note end of semester essays must be submitted on time.

Plagiarism: the presentation of another piece of work or words, ideas, judgements, images or data, in whole or in part, as though they were originally created by you for the assignment, whether intentionally or unintentionally, constitutes an act of plagiarism.

Please refer to the Student Handbook for full details of the plagiarism policy.

All students must submit an electronic copy of each piece of their written work to www.turnitin.com and hand in a printed copy with the digital receipt to their professor. Late submission of work rules apply to both the paper and electronic submission and failure to submit either copy of your work will result in automatic failure in the assignment and possible failure in the class.

Electronic Submission
The Turnitin database will be searched for the purpose of comparison with other students’ work or with other pre-existing writing or publications, and other academic institutions may also search it.

In order for you to be able to submit your work onto the Turnitin website, you will need to set up an account:

1) Go onto the Turnitin website http://www.turnitin.com
2) Click ‘Create Account’ in the top right hand corner
3) Select user type of ‘student’
4) Enter your class ID & Turnitin class enrolment password (these will be e-mailed to you after the drop/add period, or contact academics@nyu.ac.uk if you have misplaced these).
5) Follow the online instructions to create your profile.

To submit your work for class, you will then need to:

1) Log in to the Turnitin website
2) Enter your class by clicking on the class name
3) Next to the piece of work you are submitting (please confirm the due date), click on the ‘submit’ icon
4) Enter the title of your piece of work
5) Browse for the file to upload from wherever you have saved it (USB drive, etc.), please ensure your work is in Word or PDF format, and click ‘submit’
6) Click ‘yes, submit’ to confirm you have selected the correct paper (or ‘no, go back’ to retry)
7) You will then have submitted your essay onto the Turnitin website.
8) **Please print your digital receipt and attach this to the hard copy of your paper before you submit it to your professor** (this digital receipt appears on the web site, immediately after you submit your paper and is also sent to your e-mail address). Please also note that when a paper is submitted to Turnitin all formatting, images, graphics, graphs, charts, and drawings are removed from the paper so that the program can read it accurately. Please do not print the paper in this form to submit to your lecturers, as it is obviously pretty difficult to read! You can still access the exact file you uploaded by clicking on the ‘file’ icon in the ‘content’ column.

Please also see the Late Submission of Work policy, above.

Students must retain an electronic copy of their work for one month after their grades are posted online on Albert and must supply an electronic copy of their work if requested to do so by NYU in London. **Not submitting a copy of a piece of work upon request will result in automatic failure in the assignment and possible failure in the class.** NYU in London may submit in an electronic form the work of any student to a database for use in the detection of plagiarism, without further prior notification to the student.

Penalties for confirmed cases of plagiarism are set out in the Student Handbook.

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**Required Text(s)**

All Basic Reading is contained in a substantial *Course Reader*, which is supplied to students in hard copy format in the first class. There is currently no electronic version.

Please use with this Syllabus the supplied copy of *British Cinema: Screening Programme and Study Notes*.

For general institutional background on British Cinema, including wide-ranging and up-to-date statistical information, please see:

- [British Film Institute Statistical Yearbook 2012](http://www.bfi.org.uk/statisticalyearbook2012)

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**Supplemental Texts(s) (not required to purchase as copies are in NYU-L Library)**

- Justine Ashby, *British Cinema: Past and Present*  

- Dave Berry, *Wales and Cinema: The First Hundred Years*  
  (Cardiff: Univ. Wales Press) ISBN 070831701

- Stephen Bourne, *Black in the British Frame: The Black Experience in British Film and Television*  
Charlotte Brunsdon, *London in Cinema: The Cinematic City since 1945*  
(London: British Film Institute, 2007) ISBN 9781844571833

James Chapman, *Past and Present: National Identity and British Historical Film*  

Paul Dave, *Visions of England: Class and Culture in Contemporary Cinema*  

Philip Gillett, *The British Working Class in Postwar Film*  

Sue Harper, *Women in British Cinema: Mad, Bad and Dangerous to Know*  

Andrew Higson, *Waving the Flag: Constructing a National Cinema in Britain*  


John Hill, *Cinema and Northern Ireland: Film, Culture and Politics*  
(London: British Film Institute, 2006) ISBN 1844571343

John Hill, *Ken Loach: The Politics of Film and Television*  

Brian McFarlane (ed), *The Encyclopaedia of British Film*  

Robert Murphy, *British Cinema of the 90s*  
(London: British Film Institute, 2000) ISBN 0851707629

Robert Murphy (ed), *The British Cinema Book*  
(London: British Film Institute, rev ed, 2000) ISBN 085170851x

Duncan Petrie, *Screening Scotland*  
(London: British Film Institute, 2000) ISBN 0851707858

Jeffrey Richards, *Films and British National Identity: From Dickens to ‘Dad’s Army’*  
(Manchester: Manchester Univ. Press, 1997) ISBN 0719047439

Amy Sargeant, *British Cinema: A Critical History*  
(London: British Film Institute, 2005) ISBN 184457066

Andrew Spicer, *Typical Men: The Representation of Masculinity in Popular British Cinema*  

Sarah Street, *British National Cinema*  

Sarah Street, *Transatlantic Crossings: British Feature Films in the USA*  
Since this course focuses on textual analysis of individual films, Internet research is not a significant feature of the course (but please see following point).

None, although students will find it most helpful to have private access to DVD playback, for example on a laptop computer, for homework. Students should find a suitable way of setting their DVD software for Region 2 (European) playback for this purpose using one of the various programmes available for Internet download. American machines are typically pre-set to Region 1 [USA].

A. INTRODUCTION TO FILM STUDIES

Tues 3 Sept 2013

Introduction to Course

The first part of the course, Introduction to Film Studies, will offer students a familiarisation with key issues involved in studying British cinema. We will begin with a general consideration of the relationships between the cinema and society, focussing on the contrasts between the United States and Britain. We will go on to look at two important dimensions of the cinematic experience: the ways in which films may be thought of as representing the world in particular ways, truthful and otherwise; and the ways in which films are organised around narrative or story principles which they derive from other cultural models and which they inflect through the particularities of ‘film form’.

INTRODUCTION TO FILM STUDIES 1: Cinema and Society

Film Screening 1: Notting Hill (dir. Roger Michell, UK/USA, 1999)

A. Introduction to Course Goals, Syllabus, and Group Members.

Basic Reading

Phillip Drummond Cinema and the City Course Reader 1
David Puttnam “A Permanent War, Vital ... An Economic War” Course Reader 1

Session 2

Tues 10 Sept 2013

INTRODUCTION TO FILM STUDIES 2: Cinematic Representation

Film Screening 2: Yasmin (dir. Kenneth Glenaan, UK, 2004)

A. Class Discussion of Notting Hill in relation to ideas about Cinema and Society.
B. Lecture on Cinema and Representation. To what extent is the cinema able to represent the real world directly and accurately? Which realities does it prefer? To what extent do the economic and ideological constraints under which it operates create more oblique relationships to social reality? Representing Britain: notions of ‘North’ and ‘South’. Introduction to Glenaan’s 9/11 multicultural melodrama, set in Yorkshire, Yasmin.

Basic Reading

Phillip Drummond Intercultural Identities in British Cinema Course Reader 1
Duncan Petrie British Cinema: The Search for Identity Course Reader 1

Session 3

INTRODUCTION TO FILM STUDIES 3: Film Form
Film Screening 3: *Don’t Look Now* (dir. Nicolas Roeg, UK/Italy, 1973)

A. Discussion of *Yasmin* in relation to ideas about Cinematic Representation.
B. Lecture on film form, focussing student attention on character, action, and plot, as well as on the grammar of classical cinema. Film language, narrative and editing. Questions of textual form and structure, and the psychological and psychoanalytic dimensions of film spectatorship. Introduction to Roeg’s anti-realist thriller, largely set in Venice, *Don’t Look Now*.

Basic Reading

Brian McFarlane *The More Things Change ... British Cinema in the 90s* Course Reader 1

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Session 4

B. CINEMA AND NATIONAL IDENTITY

In the second part section of the course, we will be focussing on *Film and National Identity*. The United Kingdom/Great Britain is the result of a long process of struggle and negotiation between neighbour nations often different in language, ethnicity, social customs and religion. The process has sometimes been a peaceful one, at other times exploitative and/or violent. We will be looking in turn at three of the four main national entities within the United Kingdom — England, Wales, Scotland and Northern Ireland — in order to understand their historical formation, the interrelationships between the centres and the peripheries of power, and the new movements towards devolution and independence. In each case we will be looking at how the cinema has found ways of mediating and meditating upon these complex social, political and historical and relationships between the varying nationalities and cultures which make up the fragile unity of the United Kingdom.

CINEMA AND NATIONAL IDENTITY 1: The United Kingdom

Film Screening 4: *The Queen* (dir. Stephen Frears, UK, 2006)

A. Class Discussion of *Don’t Look Now* in relation to ideas about Film Form.
B. Lecture on questions of British Cinema and National Identity. This session will offer a socio-historical map of Britain, drawing a series of comparisons and contrasts between its current status as a midrange European nation with its previous status as the heartland of an Empire which ruled nearly a quarter of the world’s population. We will consider the state of the union and the implications of devolution. An introduction to the monarchy, and to Frears’ playful and poignant study *The Queen*, set in London and in Scotland in the aftermath of the 1997 death of Diana, the former Princess of Wales.

Basic Reading

Tony Blair *A Journey* (extract) Course Reader 2

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Session 5

CINEMA AND NATIONAL IDENTITY 2: England

Film Screening 5: *This is England* (dir. Shane Meadows, UK, 2006)

A. Class Discussion of *The Queen* in relation to ideas about the cinema and National Identity.
B. Lecture introducing England, the dominant partner in the United Kingdom. England’s role in the formation of the Union, its major population share, and its role as economic and political powerhouse will be the focus here, and the representational implications that flow from these where national cinema is concerned. Introduction to Meadows’ *This is England*, set in the East Midlands, about a child growing up amidst an alienated skinhead culture after losing his father.
in the Falklands War of 1982.

Basic Reading

Jeffrey Richards *National Identity* *Course Reader 2*

**Session 6**  
**Tues 8 Oct 2013**

**ASSESSMENT DEADLINE 1: The Midterm Report is submitted today**

**CINEMA AND NATIONAL IDENTITY 4: Scotland**

**Film Screening 6: Trainspotting** (dir. Danny Boyle, UK, 1996)

A. Class Discussion of *This is England* in relation to ideas about cinema and National Identity.
B. Lecture introducing Scotland. After centuries of conflict, England, Wales and Scotland were politically unified in 1707. The subsequent history continued to be one of tension and resistance, as Scotland attempted to maintain a sense of identity under the pressures of English control and, sometimes, exploitation. In this session we look at the main features of this history alongside film extracts which dramatise various stages in the Anglo-Scottish experience, concluding with examination of the contemporary period as Scotland moves back towards devolved political independence. Introduction to Boyle’s energetic, stylized vision of the life and times of a group of heroin users in contemporary Edinburgh, focused on the ambiguous figure of Renton.

Basic Reading

T.M. Devine *A Nation Reborn?* *Course Reader 2*

**Session 7**  
**Fi 11 Oct 2013 [Make-Up Class]**

**CINEMA AND NATIONAL IDENTITY 5: Northern Ireland**

**Film Screening 7: Titanic Town** (dir. Roger Michell, UK, 1998)

A. Class Discussion of *Trainspotting* in relation to ideas about cinema and National Identity.
B. Lecture introducing Ireland and Northern Ireland. Ireland joined the United Kingdom in 1801, but resistance to English domination continued for another century. In 1920 the Anglo-Irish treaty began the process of Irish independence, but at a price: Ireland was divided in two, the south becoming independent again whilst the six counties of the north became ‘Northern Ireland’, still part of the United Kingdom. For most of this century struggles have continued, often in violent form, over Irish nationalism, and attempt to reunify the divided island. This session will outline this troubled history, focussing on film extracts which dramatised key moments in this long and still unresolved struggle over nationhood and independence. Introduction to Titanic Town, Michell’s drama about the ordinary people caught up in the sectarian ‘Troubles’ in Belfast in the early 1970s.

Basic Reading

Mike Cronin *Post-War Ireland and the Modern Troubles* *Course Reader 2*

**Session 8**  
**Tues 15 Oct 2013**

**KEY AUTHORS: Loach and Leigh**

Introduction
In the third part of the course, we will look at the role of various key authors, examining the ways in which they have emerged as important voices in British cinema, the various themes with which their work is concerned, and the particular expressive and stylistic resources which they have brought to bear. Our key figures will be the veteran directors Ken Loach and Mike Leigh, famous for their commitment to ignored sectors of the society, for their particular fashioning of cinematic ‘realism’, and for their varying modes of address to the political landscape of contemporary Britain.

**KEY AUTHORS 1: Ken Loach (1)**

Film Screening 8: *The Wind that Shakes the Barley* (dir. Ken Loach, UK, 2007)

A. Class Discussion, Titanic Town in relation to questions of National Identity.
B. Lecture on Ken Loach. Since the 1960s, Ken Loach has built up a body of controversial, politically outspoken human dramas in the cinema. We focus on the politics of authorship and film production, representations of the working class, the nature of documentary drama, and the relationship between the cinema of commitment and social and political problems of the day. We look at a film in which Loach concentrates on the difficulties of everyday human relationships (*Ae Fond Kiss*), and a film in which he explores the politics of war within the United Kingdom and Ireland (*The Wind that Shakes the Barley*). Introduction to the latter, Loach’s story, set in 1920s Ireland, of brothers heroically united in the War of Independence against the British, and then tragically pitted against each other in the subsequent Civil War between Irish men and women.

**Basic Reading**

John Hill, *Ken Loach: The Politics of Film and Television* (extract)  
*Course Reader 3*

Stuart Laing *Ken Loach: Histories and Contexts*  
*Course Reader 3*

**Session 9**

**KEY AUTHORS 1: Ken Loach (1)**

Film Screening 9: *Ae Fond Kiss* (dir. Ken Loach, UK, 2004)

A. Viewing, *Carry on Ken* (Reisz, UK, 2007), an overview of Loach’s work including case study of *The Wind that Shakes the Barley*.
B. Class Discussion, *The Wind that Shakes the Barley*.

**Basic Reading**

John Hill, *Ken Loach: The Politics of Film and Television* (extract)  
*Course Reader 3*

**Session 10**

**KEY AUTHORS 2: Mike Leigh (1)**

Film Screening 10: *Happy-Go-Lucky* (dir. Mike Leigh, UK, 2008)

A. Class Discussion, *Ae Fond Kiss*.
B. Lecture on Mike Leigh. Since the 1970s Mike Leigh has built up a distinguished body of wry social comedies focussing on the foibles of personal and family life amidst the English middle- and lower middle classes. His films are intimate observations of the inner lives of small social units at various points within the larger social canvas of contemporary Britain. We focus on the relationship between cinema and theatre (where Leigh started out), the ‘improvisational’ mode, representations of social class, and forms of social tragicomedy. We look at Leigh’s most recent comedy, *Happy-Go-Lucky*, alongside his previous film, the family tragedy *Vera Drake*.

**Basic Reading**

Michael Coveney *The World According to Mike Leigh*  
*Course Reader 3*
### Tues 5 Nov 2013: NO CLASS – Fall Break

#### Session 11

**Tues 12 Nov 2013**

**KEY AUTHORS 2: Mike Leigh (2)**

Film Screening 11: *Vera Drake* (dir. Mike Leigh, UK, 2004)

A. Viewing, *The South Bank Show: Mike Leigh*.

B. Class Discussion, *Happy-Go-Lucky* and Leigh as author.

**Basic Reading**

Sean O’Sullivan Mike Leigh (extract) *Course Reader 3*

#### Session 12

**Tues 19 Nov 2013**

**D. NARRATIVE AND GENRE**

**ASSESSMENT DEADLINE 2: The Term Paper is submitted today**

**Introduction**

In the fourth and final part of the course, we look in greater detail at two central features of the ways films are organised and understood, *narrative* and *genre* (or *story* and *type*). The two ideas constantly intersect and merge at every level of the cinematic process – as films are conceived and produced, as they are marketed and exhibited, and as they are consumed and understood by audiences. We will concentrate on two main genres – comedy (*The Full Monty*) and the thriller (*Following*) before considering the topic of hybridity in relation to the complex love story/crime drama *Atonement*.

**NARRATIVE AND GENRE 1: Comedy**

Film Screening 12: *The Full Monty* (dir. Peter Cattaneo, UK, 1997)

A. Class Discussion, *Vera Drake*.

B. Lecture introducing the genre of comedy. British cinema inherits a long historical tradition of comedy, reaching back through the literary and theatrical traditions. But to what extent is its humour culturally specific? Focus will be on ‘social’ and ‘crazy’ comedy, on the ways in which comedy may base itself on character or narrative, and on the ideological functions of the comic impulse – whereby comedy can serve to both celebrate and criticise the social world. Introduction to Cattaneo’s comedy of masculinity in crisis in the de-industrialised north of England, *The Full Monty*.

**Basic Reading**

Steve Neale, Frank Krutnik *Definitions, Genres and Forms* *Course Reader 4*

#### Session 13

**Tues 26 Nov 2013**

**NARRATIVE AND GENRE 2: The Crime Thriller**

Film Screening 13: *Following* (dir. Chris Nolan, UK, 1999)

A. Class Discussion, *The Full Monty* and the genre of comedy.

B. Lecture on the crime thriller genre. The thriller genre dramatises a number of questions to do with
social and personal identity in a socially divided and fragmented world. This session will cover a range of issues arising from the thriller: questions of law and disorder, often centring on the commission of a crime and its investigation; the value systems of the society – often to do with wealth, violence and sexuality – as these are brought into the open and investigated; and the narrative processes of detection and knowledge-construction which challenge the spectator.

Introduction to Nolan’s debut feature Following, shot in Bloomsbury, about a complex trap set for an unwary Londoner.

Basic Reading

Phillip Drummond Questions of Urban Identity and Narrative Indeterminacy Course Reader 4
John Hill Allegorising the Nation Course Reader 4

Session 14

NARRATIVE AND GENRE 3: Hybridity
Film Screening 14: Atonement (dir. Joe Wright, UK, 2006)
A. Class Discussion, Following and the crime thriller.
B. Lecture introducing our final critical concept, ‘hybridity’, a term which challenges fixed ideas about genre by drawing attention to the ways in which film and other texts are made up of many themes and influences and thus need to be understood as complex, mixed and multilayered message systems.
C. Course Review and preparation for the Final Examination

Basic Reading

Ian McEwan Atonement (extract) Course Reader 4

Session 15

ASSESSMENT DEADLINE 3

Final Examination (Three Hours, Unseen, Closed Book)
Students write two essays from a choice of questions covering the syllabus as a whole.

The date and time of this examination may not be altered.

Classroom Etiquette
Toilet breaks should be taken before or after class or during class breaks.
Food and drink, including gum, are not to be consumed in class.
Mobile phones should be set on silent and stored away.
The use of personal computers is not permitted in this class.
Please kindly dispose of rubbish in the bins provided.

Required Co-curricular Activities
The weekly Film Screening Programme is the required co-curricular element.
If relevant we will organize class visits to any important activities and events in British film culture during the semester. Keep abreast of activities in British film culture, especially involving the work of the British Film Institute (BFI).

Your Instructor

Phillip Drummond studied at Saint John’s College, University of Oxford as an undergraduate and postgraduate student. He held an Open Scholarship in Modern Studies (English and French) and won prizes for English at College and University levels.

As an undergraduate founded the university’s largest arts society, the 2,000-member New Cinema Club of Oxford. He went on to graduate research on 19th Century science fiction, focusing on the work of HH.G. Wells and Jules Verne.

From Oxford he was appointed Lecturer and later Senior Lecturer in Film and TV Studies at Leicester Polytechnic (now De Montfort University), and became one of the pioneers of early Film and Media Studies in the UK, chairing major initiatives at regional, national and international levels.

He joined the Institute of Education, University of London, in 1979 to found the University of London’s first MA degree in Film and Television Studies – and only the country’s second – which he went on to run for nearly two decades.

Since 2000 he has been active in US Film, Media and Cultural Studies in London, teaching as an Adjunct for NYUL, the USC Annenberg School, the University of California, and the University of North Carolina and acting as the local Academic Advisor, on behalf of ACCENT International, on the creation of the University of California London Programme.

He is also the Director of Academic Conferences London Ltd, a new micro-company which has been responsible since 2011 for pioneering annual international conferences on London, Britain, and global Film and Media under the overall rubric THE LONDON SYMPOSIUM. By Summer 2013 the event will have showcased over 600 academic Papers, from 40 countries, since its debut in 2011.