ICINE-UT 12-001
BRITISH CINEMA

Instructor Information

- Phillip Drummond
- Mobile telephone (emergencies only, please): 07368231611
- Office hour: Thursdays 4.00-5.00pm, Room 301
- pd68@nyu.edu (please note that I handle student Email only on weekdays, except in emergencies)

Course Information

- Thursdays 1.00-4.00pm (class), 5.30-7.30pm approx. (film screening); All activities take place in Room 301, main building.
- There are no formal prerequisites. Students are simply expected to adopt a serious and appreciative approach to British Cinema. Whether or not they have any degree of familiarity with the field, students are required to engage fully in the well-established academic discipline of Cinema Studies.

Course Overview and Goals

The course introduces key themes and issues in the understanding of contemporary In its social and cultural context. The course falls into four main areas:

A. Introduction to Popular Cinema
Questions of mass entertainment and popular culture, from James Bond to Harry Potter.

B. Cinema and National Identity
The United Kingdom, England and Wales, Scotland, Northern Ireland.

C. Key Authors and Ideas of Authorship
Studies of the major contemporary British directors Ken Loach and Mike Leigh, and of ideas about cinematic authorship at large.

D. Narrative and Genre
Film Comedy, The Crime Thriller, Comedy, Hybridity.
Advisory Note

Prospective students should note that the major and celebrated films which constitute the 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: *Harry Potter and the Philosopher's Stone*, *Skyfall*, *The Queen*, *This is England*, *Trainspotting*, '71, *The Wind that Shakes the Barley*, *I, Daniel Blake*, *Happy-Go-Lucky*, *Vera Drake*, *The Full Monty*, *Following*, *Atonement*. Detailed notes and Study Questions are provided in the Screening Programme booklet.

The Course proceeds by means of a weekly lecture/discussion session, followed by an early evening film screening. Lectures and discussions involve the use of film extracts and richly illustrated PowerPoint lectures. All study materials are lodged in NYU Classes, where students can reference their personal copies.

Upon Completion of this Course, students will be able to:

- Understand some of the major features of the broad relationships between cinema and society;
- Understand some of the major features of the cinematic institution in the United Kingdom;
- Understand some of the major theoretical and critical paradigms for academic study of the cinema;
- Understand some of the key analytic skills involved in understanding and analysing film texts.

Course Requirements

Grading of Assignments

The grade for this course will be determined according to these assessment components:

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<tr>
<th>Assignments/Activities</th>
<th>Description of Assignment</th>
<th>% of Final Grade</th>
<th>Due</th>
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<tbody>
<tr>
<td>Midterm Test</td>
<td>Short Essay and Quiz on early stages of the course</td>
<td>25%</td>
<td>11 Oct 2018</td>
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<tr>
<td>Term Paper</td>
<td>3,000-4,000 word essay on a topic selected by the student from a list of set topics provided.</td>
<td>40%</td>
<td>16 Nov 2018</td>
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<tr>
<td>Final Exam</td>
<td>Unseen, closed book, three hours, requiring the writing of two essays selected by the student from a list covering the whole Syllabus. <em>The date and time of this examination may not be altered.</em></td>
<td>35%</td>
<td>13 Dec 2018</td>
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Failure to submit or fulfill any required course component results in failure of the class.
**Grades**

Letter grades for the entire course will be assigned as follows:

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<tr>
<th>Letter Grade</th>
<th>Percent</th>
<th>Description</th>
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<tbody>
<tr>
<td>A</td>
<td>Example: 93.5% and higher</td>
<td>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.</td>
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<tr>
<td>B</td>
<td>Example: 82.5% - 87.49%</td>
<td>Grade B will be awarded to work which demonstrates A GOOD DEGREE OF COMPETENCE. This type of 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.</td>
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<tr>
<td>C</td>
<td>Example: 72.5% - 77.49%</td>
<td>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.</td>
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<tr>
<td>D</td>
<td>Example: 62.5% - 67.49</td>
<td>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.</td>
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<tr>
<td>F</td>
<td>Example: 59.99% and lower</td>
<td>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.</td>
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Course Materials

Required Textbooks & Materials

- In the absence of an ideal undergraduate textbook in the field, all essential Basic Reading is brought together in a series of substantial Course Readers, together with loose-leaf offprint items as required. Where possible, these are made available electronically in NYU Classes.
- Please also use the supplied copy of British Cinema: Screening Programme and Study Notes, and bring this to class each week after studying the contents.
- For essential background guidance on British society and culture, from which various elements of Basic Reading are drawn, see Phillip Drummond, Global Orientations: britain (London: New York University in London, 4th edition, 2016), of which an electronic version will be available in NYU Classes.
- For detailed industrial and institutional background, please see the British Film Institute's Statistical Yearbook, available online. For full details and free downloads, please visit www.bfi.org.uk/education-research/film-industry-statistics-research/statistical-yearbook.

Optional Textbooks & Materials

- For wider supplementary reading, please see the following Select Bibliography:

  Justine Ashby, British Cinema: Past and Present

  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


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


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


Resources

- Access your course materials: NYU Classes (nyu.edu/its/classes)
- Databases, journal articles, and more: Bobst Library (library.nyu.edu)
- NYUL Library Collection: Senate House Library (catalogue.libraries.london.ac.uk)
- Assistance with strengthening your writing: NYU Writing Center (nyu.mywconline.com)
- Obtain 24/7 technology assistance: IT Help Desk (nyu.edu/it/servicedesk)
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<tr>
<th>Session/Date</th>
<th>Topic</th>
<th>Reading</th>
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<tr>
<td>Session 1: Thurs Sept 6</td>
<td>No Class - Instructor is abroad on academic business. See Sat 22 Sept for make-up Field Trip.</td>
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Ben Macintyre, *For Your Eyes Only: Ian Fleming and James Bond* [dossier] loose-leaf item |
| Session 3: Thurs Sept 20 | Popular Cinema 2 Screening: *Harry Potter and the Philosopher's Stone* | Popular Cinema Dossier, loose-leaf item  
| Make-up Field Trip for missing session 1: Sat Sept 22 10.00-4.30pm | PLEASE NOTE UNUSUAL DATE AND TIME! Popular Cinema 3: Harry Potter Studio Tour (no screening today) | We meet in the morning at Euston Station to travel by train and bus to the Warner Brothers Harry Potter Studio Tour at Leavesden Studios in Hertfordshire, returning to London later in the afternoon. Further details in class.  
Students will be set personal tasks for report in relation to the tour. |
| Session 4: Thurs 27 Sept | BRITISH CINEMA AND NATIONAL IDENTITY 1: The British Monarchy on Screen Screening: *The Queen* | Tony Blair, *A Journey* [extract] *Course Reader 2*  
| Session 5: Thurs 4 Oct | BRITISH CINEMA AND NATIONAL IDENTITY 2: England Screening: *This is England* | Nick Groom, ‘Two World Wars and One World Cup’ *Course Reader 2*  
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<tr>
<th>Session 6: Thurs 11 Oct</th>
<th>BRITISH CINEMA AND NATIONAL IDENTITY 3: Scotland Screening: Trainspotting</th>
<th>T.M. Devine, <em>A Nation Reborn?</em> Course Reader 2 Murray Smith, <em>Trainspotting</em> [extract] Course Reader 2</th>
<th>Midterm Test in class today 2.30-4.00pm</th>
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<td>Session 7: Thurs 18 Oct</td>
<td>BRITISH CINEMA AND NATIONAL IDENTITY 4: Ireland/ Northern Ireland Screening: '71</td>
<td>Mike Cronin, <em>Post-War Ireland and the Modern Troubles</em> Course Reader 2 John Hill, <em>Cinema and Northern Ireland: Film, Culture and Politics</em> [extract] Course Reader 2</td>
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<td>Session 9: Thurs 1 Nov</td>
<td>KEY AUTHORS &amp; IDEAS OF AUTHORSHIP (A): Ken Loach 2 Screening: <em>I, Daniel Blake</em></td>
<td>Study dossier on <em>I, Daniel Blake</em></td>
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<td>FALL BREAK</td>
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<td>Session 10: Thurs 15 Nov</td>
<td>KEY AUTHORS &amp; IDEAS OF AUTHORSHIP (B): Mike Leigh 1 Screening: <em>Happy-Go-Lucky</em></td>
<td>Michael Coveney, <em>The World According to Mike Leigh</em> Course Reader 3 Sean O’Sullivan, Mike Leigh [extract] Course Reader 3</td>
<td>Term Paper due by 5.00pm today in hard copy and via Turnitin</td>
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<tr>
<td>Session 11: Fri 16 Nov</td>
<td>PLEASE NOTE UNUSUAL DATE! Make-up Class for Fall Break KEY AUTHORS 7 IDEAS OF AUTHORSHIP (B) Mike Leigh (2) Screening: <em>Vera Drake</em></td>
<td>Study dossier on <em>Vera Drake</em>, including Jennifer Worth, <em>A Deadly Trade</em>, loose-leaf item</td>
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The Full Monty and Brassed Off loose-leaf item

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<td>Session 14: Thurs 6 Dec</td>
<td>NARRATIVE AND GENRE 3</td>
<td>Hybridity Screening: Atonement</td>
<td>Ian McEwan, Atonement (extract) Course Reader 4</td>
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<td>Session 15: Final Exam</td>
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<td>Final Examination 1.00-4.00pm</td>
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<td></td>
<td>Final Examination: Thurs 13 Dec 1.00-4.00pm</td>
<td>No Screening</td>
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Co-Curricular Activities

- Please see Course Syllabus above for essential Field Trip.
- I will recommend a number of possible co-curricular visits in class, to be taken with or without the Instructor.
- In particular, please be aware of the 62nd London Film Festival, 10-21 October, and other related events in British film culture.
- The costs involved are variable but in almost all cases covered by Travelcard. Admission tickets extra and variable.

Classroom Etiquette

I look forward to working with students who come to class on time, and who are well-prepared to join together in concentrating on classwork and contributing to their own success, and to that of the group. The following rules are designed to help us ensure this:

- **Food, including gum, and drink (other than water) may not be consumed in the classroom.**
- Mobile phones and other electronic devices should be set on silent and stored away.
- **The use of personal computers is not permitted in this class.**
- Toilet breaks should be taken before or after class or during class breaks.
- **Please check under chairs for rubbish, and kindly dispose of it in the bins provided.**
- In the case of screenings, we remain seated together in darkness until the end of any final credits so that we leave safely together when the lights are switched on.
NYUL Academic Policies

Attendance and Tardiness

- Key information on NYU London's absence policy, how to report absences, and what kinds of absences can be excused can be found on our website (http://www.nyu.edu/london.academics/attendance-policy.html)

Assignments, Plagiarism, and Late Work

- You can find details on these topics and more on this section of our NYUL website (https://www.nyu.edu/london.academics/academic-policies.html) and on the Policies and Procedures section of the NYU website for students studying away at global sites (https://www.nyu.edu/academics/studying-abroad/upperclassmen-semester-academic-year-study-away/academic-resources/policies-and-procedures.html).

Classroom Conduct

Academic communities exist to facilitate the process of acquiring and exchanging knowledge and understanding, to enhance the personal and intellectual development of its members, and to advance the interests of society. Essential to this mission is that all members of the University Community are safe and free to engage in a civil process of teaching and learning through their experiences both inside and outside the classroom. Accordingly, no student should engage in any form of behaviour that interferes with the academic or educational process, compromises the personal safety or well-being of another, or disrupts the administration of University programs or services. Please refer to the NYU Disruptive Student Behavior Policy for examples of disruptive behavior and guidelines for response and enforcement.

Disability Disclosure Statement

Academic accommodations are available for students with disabilities. Please contact the Moses Center for Students with Disabilities (212-998-4980 or mosescsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance.
Instructor Bio: Phillip Drummond

Education and Early Career


As an undergraduate I founded the University’s largest arts society, the 1,700-member New Cinema Club of Oxford, and also organised the first UK retrospective of the work of Godard. NCC Oxford provided a major exhibition site for countless examples of the new international independent/avant-garde cinema. At the end of its first year it was named one of Britain’s top five film societies – out of 600 – by the British Federation of Film Societies.

I went from Oxford to a tenured Lectureship (later Senior Lectureship) in Film and TV Studies at Leicester Polytechnic (1973-9; now De Montfort University), and became one of the pioneers of early Film and Media Studies in the UK at regional and national levels.

Later Academic Career

In 1979 I joined the Institute of Education, University of London, where I won a nationally competitive Lectureship, funded by the British Film Institute, to initiate and lead Masters-level work in Film and Media. In 1980 I founded the University of London’s first MA degree in Film and Television Studies – and only the second in the country – which I went on to run for nearly twenty years, a period during which I also established the UK’s first MA degree in Media Education. I became an invited Fellow of the Royal Society of Arts in 1982.

A pioneer of ERASMUS-funded European academic mobility programmes at the Institute of Education in conjunction with partners in Germany, France and Italy, I was a Gastprofessor at the Gesamthochschule Kassel in 1990-1. In the European sphere I am a former Secretary of the European Media Studies Association, and the former media convenor for Network Educational Science Amsterdam. At the Institute of Education I co-directed, with the BFI’s Richard Paterson, the four editions of the biennial International Television Studies Conference 1984-1992.

I have a long history of activism in the academic development of Film, TV and Media Studies in the UK – having chaired SEFT (The Society for Education in Film and Television), being a former Editorial Board member of the SEFT journal Screen, and acting as the founder chair of the UK Association for Media and Film in Further and Higher Education (forerunner of today’s MECCSA, the UK’s Media, Communication and Cultural Studies Association). In 2016 I was the founder convenor of the Special Interest Group on British Cinema and Television of the British Association of Film, TV and Screen Studies, the largest of the new BAFTSS SIGs.

After leaving the University of London in 2000 I became active in US Film, Media and Cultural Studies in the UK. I have taught ‘British Cinema’ for New York University in London since 2004. I was the local Academic Advisor (2001-5) on the creation of the University of California London Programme, on which I also taught ‘British Cinema’, which I also offered for many years on the University of North Carolina (Chapel Hill) London Programme. I also founded and taught, for over a decade, courses on ‘The Rhetoric of London’ and ‘Intercultural Britain’ for the USC (Annenberg School) London Programme.
The London Symposium

In 2010 I founded Academic Conferences London Ltd, a non-commercial micro-company which has pioneered major international conferences on global Film and Media, as well as London Studies and British Studies, under the overall rubric THE LONDON SYMPOSIUM. Its centrepiece, The Annual London Film & Media Conference, reached its fifth and final edition in 2016. The series, organised through my extensive voluntary labour and my substantial personal financial support, provided a major showcase for some 800 academic Papers from more than 40 countries.

Under my editorship, the first five Conference Readers, containing 110 essays from the initial events, were published in 2013 as fully-edited e-books by the ACL imprint The London Symposium Ltd. Vol. 6, The Pleasures of the Spectacle, followed in 2015; the largest in the series, it comprises a total of 60 essays from almost two dozen countries. Vol. 7, Visions of Identity: Global Film & Media, appeared in 2016, containing 40 essays, with a further 30 essays making up Questions of Cultural Value, published in 2017. (The volumes are being prepared for re-release via Amazon, Questions of Cultural Value already being available there.)

Research and Publications

Collections of my essays on British Cinema and on representations of the Mediterranean are currently in preparation. My earlier publications range from the pioneering semioticisation of surrealist film in my long study ‘Textual Space in Un Chien Andalou’ (Screen, 1977), by way of my monograph High Noon (1997) to recent essays on London in sci fi cinema, the cinematic Hebrides, Mata Hari in film, and race in British Cinema. I have presented a wide variety of Papers at more than a dozen academic conferences across Europe since 2016.


In Autumn 2018 I was elected Joint Editor (together with Prof. Sébastien Lefait of the University of Paris 8) of Film Journal, the peer-reviewed online house publication of the Société d’études et de recherches sur le cinéma anglophone [the Society for Studies and Research on Anglophone Cinema], an international academic association based in France. Our mission as editors is to expand the frequency of the Journal and to extend its coverage of English-speaking cinema and media around the world.