

SAMPLE SYLLABUS

British Cinema ICINE-UT12

NYU London: Autumn 2022

Instruction Mode: In-person

Instructor Information

- Liam Creighton
- Office Hours: Tuesdays 15:30-16:00, Thursdays 18:00-18:30

Course Details

- Film intro lecture & screening: Tuesdays, 16:00-19:00
- Seminar: Thursdays, 16:00-18:00
- All times are GMT (London, UK) (*Daylight Saving Time begins Sunday 30 October*).
- Location: Room 301
- Week 01 does not have a Tuesday session
- Week 07 features a screening at the London Film Festival (TBD)
- Week 13 does not have a Thursday session

Course Description

This course introduces key themes and issues in the understanding of the various national and diasporic cinemas of Britain and their social, cultural and artistic context. The course will explore thematic and stylistic trends in these cinemas, interrogating questions of cultural identity, representation and the power structures that influence decisions made behind the camera. We will be looking at landmark periods in British film and social history and exploring a host of trends, traditions and genres, including documentary, comedy, gangster films, kitchen sink and realist dramas, period/costume drama, horror and art cinema. The films and readings are chosen in order to investigate a wide range of representations of British society, and indeed the notion of Britishness will be explored through varying, sometimes conflicting, approaches. The theoretical approach to the films will be combined with insights from a practitioner's viewpoint which aims to help students make value judgements about the cinematic qualities of films relative to the context of their production.

The course will proceed by means of a two weekly in-person classes. The first will be a screening preceded by a brief introductory lecture to the film/period on Tuesday afternoons. The second will be a seminar discussion on Thursday afternoons. All screenings are in-person. Students are expected to complete the key readings and be prepared to discuss them in the Thursday afternoon seminar.

Course Objectives

- 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 analyzing film texts.

Assessment Components

Assignments / Activities	Description of Assignment	% of Final Grade	Due
Class Participation	All students are expected to attend all sessions and participate in the discussions, which means speaking out or responding to a study question at least twice during each seminar discussion. There will also be a discussion area in Brightspace and we will explore other digital apps throughout the course.	15%	ongoing

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In-Class Presentation	<p>Deliver a ten-minute presentation on one of the week's <i>further viewing</i> films during one of the Thursday seminar sessions. This can either be a research piece in which you present on the film and its (social/historical/artistic) context to the rest of the class, or an analytical piece in which you analyse why a stylistic choice or moment in the film's mise-en-scène works as a piece of creative storytelling.</p> <p>Your presentation should consider this film in relation to the week's primary viewing.</p>	15%	TBD in-class 15th September
Close-reading exercise	<p>Produce a 1500-2000 word close reading of a short sequence from one of the films on from the 'see also' section of the syllabus. Your piece should consider the cinematic qualities and achievements of the sequence in the context of the film's narrative and any pertinent extra-textual factors, such as genre, period, socio-cultural relevance.</p> <p>This is primarily an analytical piece of writing rather than a research piece, but you may need to do some research to better understand the context of the film you choose to write about.</p> <p>Examples will be provided in week 9.</p>	30%	Fri 28th Oct (end of week 9)
Final Essay	<p>You will be given a set of questions covering the whole syllabus, to which you will respond with a 2,500-word academic essay. Your essay must include a bibliography and reflect independent research. The argument of your essay should be illustrated in reference to one film from the course and another film of your choice (preferably not in syllabus).</p>	40%	Noon, Monday 12th December

Assessment Expectations

Letter Grade	Grade Percentage	Description
A-range	A = 93-100% A- = 90-92%	Grade A will be awarded to work that 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.
B-range	B+ = 87-89% B = 84-86% B- = 80-83%	Grade B will be awarded to work that 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.
C-range	C+ = 77-79% C = 74-76% C- = 70-73%	Grade C will be awarded to work that 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.
D-range	D+ = 67-69% D = 65-66%	Grade D will be awarded to work that 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 academic case, and in terms of written expression.

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F	F = below 65%	Grade F will be awarded to work that 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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Course Materials

Required Text(s) & Materials

There are no required texts but it is strongly recommended that students consult the following:

- Bordwell, D. & Thompson K. (2010). *Film Art: An Introduction*. New York: McGraw-Hill.
- Kawin, B. (1992). *How Movies Work*. Berkeley: University of California Press.
- Corrigan, T. (2012). *A Short Guide to Writing About Film*. London: Longman.

Optional Text(s) & Materials

- Ashby, Justine & Higson, Andrew eds. (2000). *British Cinema, Past and Present*. London and New York: Routledge.
- Barr, Charles (1986). *All Our Yesterdays: 90 Years of British Cinema*. London: BFI Publishing.
- Brunson, Charlotte (2007). *London in Cinema: The Cinematic City Since 1945* (London: British Film Institute).
- Higson, Andrew, ed. (1996). *Dissolving Views: Key Writings on British Cinema*. London: Cassell.
- Higson, Andrew (1997). *Waving The Flag: Constructing a National Cinema in Britain*. Oxford: Clarendon Press.
- Murphy, Robert (2009). *The British Cinema Book*, 3rd edition. London: BFI Publishing.
- Richards, Jeffrey (1997). *Films and British National Identity: From Dickens to Dad's Army*. (Manchester: Manchester University Press).
- Street, Sarah (1997). *British National Cinema*. London and New York: Routledge.

Resources

- **Access your course materials:** [Brightspace](#)
- **NYU London and Living in London Info:** [LDN](#)
- **Databases, journal articles, and more:** [Bobst Library](#)
- **Assistance with strengthening your writing:** [NYU Writing Center](#) (nyu.mywconline.com)
- **Obtain 24/7 technology assistance:** [IT Help Desk](#)

Course Schedule

Reminder: If it becomes necessary to teach online, links to join class Zoom meetings will all be available in Brightspace.

Topics & Assignments

Week/Date	Topic	Reading (all readings are available on Brightspace)	Assignment Due
Week 01 Thu 1st Sep	Introduction Introductory lecture In class short film screening <i>The Long Goodbye</i> (2020, Aniel Kara) 11' Discussion: genre, form, style.	Higson, A. (1989) The Concept of National Cinema. <i>Screen</i> , 30.4 , 36-47.	
Session 2 Tue 6th Sep	Corsets and Bustles and Hemlines, Oh My! Costume Drama & British Heritage	Higson, A. (1993) Re-Presenting the National Past: Nostalgia and Pastiche in	

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<p>(film) Thu 8th Sep (seminar)</p>	<p>cinema</p> <p><i>Belle</i> (2013, Amma Asante) 1h 40'</p> <p>See also: <i>The Personal History of David Copperfield</i> (2019, Armando Iannucci) <i>Atonement</i> (2007, Joe Wright) <i>Pride & Prejudice</i> (2005, Joe Wright) <i>Mansfield Park</i> (1999, Patricia Rozema) <i>Sense & Sensibility</i> (1995, Ang Lee) <i>Remains of the Day</i> (1993, James Ivory) <i>Howard's End</i> (1992, James Ivory) <i>A Room With a View</i> (1986, James Ivory)</p>	<p>the Heritage Film. In <i>Fires Were Started: British Cinema and Thatcherism</i>, (Ed, Friedman, L.) pp. 91-107.</p> <p>Clarke, A. (2014) Portrait of a Lady. <i>Sight & Sound</i>, 24, 30-33.</p> <p>Andrews, K. (2016) The Psychosis of Whiteness: The Celluloid Hallucinations of Amazing Grace and Belle. <i>Journal of Black Studies</i>, 47, 435-453.</p>	
<p>Session 3 Tue 13th Sep (film) Thu 15th Sep (seminar)</p>	<p>Monstrous Games: Horror, English Gothic, and the Uncanny</p> <p><i>The Innocents</i> (1961, Jack Clayton) 1h 40'</p> <p>See also: <i>The Woman in Black</i> (2012, James Watkins) <i>The Wicker Man</i> (1974, Robin Hardy) <i>The Brides of Dracula</i> (1960, Terence Fisher)</p>	<p>Hutcheon, L. (2012) Beginning to Theorize Adaptation: What, Who, Why, How, Where, When? In <i>A Theory of Adaptation</i>, Taylor & Francis, London</p> <p>Raw, L. (2004) Hollywoodizing Henry James: Jack Clayton's <i>The Innocents</i>, <i>Henry James Review</i>, 25 (1), 97-109</p> <p>Todorov T. (2000) Definition of the Fantastic, in <i>The Horror Reader</i> ed. Ken Gelder (London: Routledge), 14-19</p>	<p>Individual presentations to be scheduled in-class today.</p>
<p>Session 4 Tue 20th Sep (film) Thu 22nd Sep (seminar)</p>	<p>"Don't Mention the War"¹: How Global Conflict Re-Made Britain</p> <p><i>The Life & Death of Colonel Blimp</i> (1943, Michael Powell & Emeric Pressburger) 2'43"</p> <p>(including Martin Scorsese's intro: https://www.youtube.com/watch?v=3zx8UHUuZsE)</p> <p>See also: <i>Went the Day Well?</i> (1942, Alberto Cavalcanti) <i>A Matter of Life and Death I</i> (1946, Powell & Pressburger)</p> <p>¹ citation from sitcom "Fawlty Towers" series 1 episode 6 "The Germans"</p>	<p>Puckett, K. (2008) The Life and Death and Death of Colonel Blimp. <i>Critical Inquiry</i>, 35, 90-114.</p> <p>Streicher, L.H. (1965) David Low and the Sociology of Caricature. <i>Comparative Studies in Society and History</i>, 8, 1-23.</p> <p>Christie, I. (1978) The Colonel Blimp File. <i>Sight & Sound (inc. International Film Quarterly)</i>, 48, 13-14.</p>	
<p>Session 5 Tue 27th Sep (film) Thu 29th Sep (seminar)</p>	<p>"They Don't Make 'Em Like They Used To"²: Ealing Comedies and British Nostalgia</p> <p><i>Passport to Pimlico</i> (1949, Henry Cornelius) 1h 24'</p> <p>See also: <i>The Lavender Hill Mob</i> (1951, Charles Crichton) <i>The Ladykillers</i> (1955, Alexander Mackendrick) <i>Our Man in Havana</i> (1959, Carol Reed) <i>I'm Alright Jack</i> (1959, John Boulting)</p> <p>² common turn of phrase, especially among enthusiasts of steam trains and classic cars.</p>	<p>Alexander, R. (1984) British Comedy and Humour: Social and Cultural Background. <i>AAA: Arbeiten aus Anglistik und Amerikanistik</i>, 63-83.</p> <p>O'Sullivan, T. (2012) Ealing Comedies 1947-57. In <i>British Comedy Cinema</i>, (Eds, Hunter, I.Q. & Porter, L.) Routledge, pp. 66-73.</p> <p>Duguid, M. (2012) The Dark Side of Ealing. <i>Sight & Sound</i>, 22, 54-61.</p>	
<p>Session 6 Tue 4th Oct (film) Thu 6th Oct (seminar)</p>	<p>"The Past Is Foreign Country"³: The New Wave and Free Cinema</p> <p><i>A Taste of Honey</i> (1960, Tony Richardson) 1h 33'</p> <p>See also: <i>Room At the Top</i> (1958, Jack Clayton) <i>Saturday Night and Sunday Morning</i> (1960, Karel Reisz) <i>The L-Shaped Room</i> (1962) Bryan Forbes <i>The Loneliness of the Long-Distance Runner</i> (1963, Lindsay Anderson)</p> <p>³ The first line of L. P. Harley's novel <i>The Go-Between</i> and featured in the film adaptation by Joseph Losey and Harold Pinter.</p>	<p>Higson, A. (1984) Space, Place, Spectacle. <i>Screen</i>, 25, 2-21.</p> <p>Wallace, L.K. (2017) This One Is Different Because It's Ours: The Ordinary, The Extraordinary, and The Working-Class Artist in <i>A Taste of Honey</i>. <i>The Journal of Popular Culture</i>, 50, 778-795.</p> <p>Young, N. (2018) Another Country: The Story of Woodfall. <i>Sight & Sound</i>, 28:5, 36-40.</p>	
<p>Session 7 Tue 11th Oct (film, tbc) Thu 13th Oct (seminar)</p>	<p>BFI London Film Festival screening</p> <p>The festival schedule is not yet published (it is released 1st Sep). I will try to book a screening for the Tuesday evening, but the</p>	<p>TBC</p>	

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	best/most appropriate film might be on another night of the week.		
Session 8 Tue 18th Oct (film) Thu 20th Oct (seminar)	A Troubled Relationship: Ireland and Britain. <i>The Wind That Shakes the Barley</i> (2006, Ken Loach) 2h 7' Plus stylistic analysis and comparison (in class) with scenes from <i>Michael Collins</i> (1996, Neil Jordan) See Also: <i>Rome, Open City</i> (1945, Robert Rossellini) <i>Bicycle Thieves</i> (1948, Vittorio De Sica) <i>Land and Freedom</i> (1995, Ken Loach) <i>I, Daniel Blake</i> (2016, Ken Loach)	Drisceoil, D.Ó. (2009) Framing the Irish Revolution: Ken Loach's <i>The Wind That Shakes the Barley</i> . <i>Radical History Review</i> , 2009 , 5-15. Chandler, J. (2011) Cinema, history, and the politics of style: Michael Collins and <i>The wind that shakes the barley</i> . <i>Field Day Review</i> , 7 , 102-121. Kelly, R. (2007) "Ken Loach: A Class Act", <i>Sight & Sound</i> , 17:11, 30-33	
Session 9 Tue 25th Oct (film) Thu 27th Oct (seminar)	"No Such Thing as Society"⁴: Thatcherism and Gangsterism <i>The Long Good Friday</i> (1981, John Mackenzie) 1h 54' See also: <i>Get Carter</i> (1971, Mike Hodges) <i>Mona Lisa</i> (1986, Neil Jordan) <i>Lock, Stock & Two Smoking Barrels</i> (1998, Guy Ritchie) <i>Sexy Beast</i> (2000, Jonathan Glazer) <i>Snatch</i> (2000, Guy Ritchie) <i>Layer Cake</i> (2004, Matthew Vaughn) <i>Eastern Promises</i> (2007, David Cronenberg) <i>Legend</i> (2015, Brian Helgeland) <i>Yardie</i> (2018, Idris Elba) <small>⁴ Paraphrase of part of an interview Margaret Thatcher gave to the <i>Woman's Own</i> magazine in 1987.</small>	Hill, J. (2005) Allegorising the Nation: British Gangster Films of the 1980s. In <i>British Crime Cinema</i> , (Eds, Chibnall, S. & Murphy, R.) Routledge, pp. 167-176. Campbell, D. (2015) The Selling of the Krays: How Two Mediocre Criminals Created Their Own Legend. <i>The Guardian</i> , Thu 3rd Sep 2015.	Close reading assignment due 12pm via Brightspace.
Session 10 Tue 1st Nov (film) Thu 3rd Nov (seminar)	"Inglan' Is A Bitch"⁵: Diasporic Voices in Britain <i>Burning An Illusion</i> (1981, Menelik Shabazz) 1h 45' <i>Handsworth Songs</i> (1986, John Akomfrah) in class screening of excerpts. See also: <i>Pressure</i> (1976, Horace Ové) <i>Small Axe, Lovers Rock</i> (2021, Steve McQueen) <small>⁵ From the song of the same name on Linton Kwesi Johnson's 1980 album <i>Bass Culture</i>.</small>	von Rosenberg, I. (2018) Black Citizens – British Spaces: Struggles in the 1970s and 1980s and Cinematic Representations. In <i>Resistance and the City : Negotiating Urban Identities: Race, Class, and Gender</i> , (Eds, Ehland, C. & Fischer, P.) Brill, Leiden / Boston, pp. 19-31. Jackson, L. & Rasenberger, J. (1988) Young, British and Black. <i>Cineaste</i> , 16:4 , 24-25. Price, Y. (2021) Rest in Power, Menelik Shabazz. Black British Cinema Is All the Better in Your Wake. Hyperallergic , 4th August 2021 Gilroy, P. et al. (1988) Audiences/Aesthetics/Independence Interview with the Black Audio Collective. <i>Framework: The Journal of Cinema and Media</i> , 35 , 9-18. Further reading: Bourne, S. (2005) Black in the British frame: A Film and Television Drama Survey 1936-2001. In <i>Black in the British frame: The Black Experience in British Film and Television</i> , Bloomsbury, London, pp. 192-221.	
Session 11 Tue 8th Nov (film) Thu 10th Nov (seminar)	"Social-Realist-Musical-Melodrama"⁶: Working Class Lives in Bradford <i>Ali & Ava</i> (2021, Clio Barnard) 1h 35'	TBC	
Session 12 Tue 15th Nov (film) Thu 17th Nov (seminar)	"It's Shite Being Scottish"⁷: Miserablism and Scotland's Positioning as a Producer of Art Film <i>Swimmer</i> (2012, Lynne Ramsay) 20' and <i>Red Road</i> (2006, Andrea Arnold) 1h 53' see also: <i>Trainspotting</i> (1996, Danny Boyle)	Murray, J. (2007) Scotland. In <i>The Cinema of Small Nations</i> , (Eds, Hjort, M. & Petrie, D.) Edinburgh University Press, Edinburgh, pp. 76-90. Martin-Jones, D. (2009) Art Cinema: The Global Limits of Cinematic Scotland. In <i>Global Cinema: Scotland</i> , Edinburgh University Press, Edinburgh, pp. 214-232. Brydon, L. (2021) From Rivers to	

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	⁷ From the script of <i>Trainspotting</i> (1995).	Reservoirs: Swimmer as Psychogeographic Cinema. <i>Short Film Studies</i> , 11:2 , 153-160. Further reading: Sillars, J. & MacDonald, M. (2008) Gender, Spaces, Changes: Emergent Identities in a Scotland in Transition. In <i>The Media in Scotland</i> , (Eds, Blain, N. & Hutchinson, D.) Edinburgh University Press, Edinburgh, pp. 183-197.	
Session 13 Tue 22nd Nov (film and brief discussion)	“And Now For Something Completely Different”: Anterliwt Fer Gymraeg (A Brief Welsh Interlude) <i>Separado!</i> (2010, Dylan Goch) 1h 24’ See also: <i>Patagonia</i> (2010, Marc Evans) <i>Solomon & Gaenor</i> (1999, Paul Morrison)	Woodward, K. (2016) Off-road and Off-beat: Gadael Lenin, American Interior and the Transnational Focus of Welsh Art Cinema. <i>Journal of British Cinema and Television</i> , 13 , 292-311. Bayly, S. (1985) The Welsh Perspective. <i>Sight & Sound (inc. International Film Quarterly)</i> , 54:2 , 244-247.	
Session 14 Tue 29th Nov (film) Th 1st Dec (seminar)	Is There Black in the Union Jack? Multicultural London in the 21st Century <i>Attack the Block</i> (2011, Joe Cornish) 1h 28’ See also: <i>Gone Too Far!</i> (2013, Destiny Ekaragha) <i>My Brother the Devil</i> (2012, Sally El Hosaini) <i>Lilting</i> (2014, Hong Khaou) <i>A Brixton Tale</i> (2021, Carey & Desrochers) <i>Rocks</i> (2019, Sarah Gavron)	Nwonka, C.J. (2017) Estate of the nation: Social Housing as Cultural Verisimilitude in British Social Realism. <i>Filmuribia</i> , pp. 65-78. Fox, S. & Torgersen, E. (2018) Language Change and Innovation in London: Multicultural London English. In <i>Sociolinguistics in England</i> , (Eds, Braber, N. & Jansen, S.) Palgrave Macmillan, London, pp. 189-199. University of York, “What is MLE?” online article Andrew Osmond, “The Rise of Multicultural London English, Innit?”, SOAS online article	
Session 15 Tue 6th Dec (film) Thu 8th Dec (seminar)	Getting Lost in Translation: Adapting British Cultural Specificity for International Audiences <i>The Personal History of David Copperfield</i> (2019, Armando Iannucci) 2h	Hutcheon, L. (2012) Beginning to Theorize Adaptation: What, Who, Why, How, Where, When? In <i>A Theory of Adaptation</i> , Taylor & Francis, London, pp.1-21 Cordery, G. (2008) David Copperfield in <i>A Companion to Charles Dickens</i> , (Ed. David Paroissien) John Wiley & Sons, London pp. 369-379. Banks, D. (2019) The welcome table: casting for an integrated society in <i>The Welcome Table Initiative</i> (Eds. Syler, C. and Banks, D.) Taylor & Francis, New York, pp. 12-30. Further reading: Berger, J. (1991) Every Time We Say Goodbye. <i>Sight & Sound</i> , 1:2 , 14-17.	
Final Assessment Monday 12th December			Final essay due by 12pm noon via Brightspace

Course Policies

Classroom Etiquette

Class discussions work better when everyone is fully present and distraction-free. To that end, please observe the following guidelines:

- *Please arrive on time.* Late arrivals interrupt the flow of the class. Punctuality is an important skill to develop in life, not just college, so please make your classes a priority and arrive on time.
- *Electronic Devices.* I would prefer not to have a wall of laptops facing me in class, so if you can work from paper notebooks and print-outs of articles or from tablets, that is much preferred. I realise everyone works differently, so if you really need your laptop please speak to me about it so I know you’re not just browsing online during class. Please put your phones away and in focus/silent mode for the duration of class.
- *Please avoid eating in class* and minimize any other distracting noises.

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Academic Honesty, Plagiarism and Late Work

Students at Global Academic Centers must follow the [University and school policies](#). 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>).

Attendance

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>)

To ensure the integrity of the academic experience, class attendance is required and expected promptly when class begins. These rules apply to class excursions and activities as well.

Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations, but must follow NYU London's absence reporting procedure. Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday. See also [University Calendar Policy on Religious Holidays](#)

Moses Accommodations Statement

Academic accommodations are available for students with documented and registered disabilities. Please contact the Moses Center for Student Accessibility (+1 212-998-4980 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.

Inclusivity Policies and Priorities

NYU's Office of Global Programs and NYU's global sites are committed to equity, diversity, and inclusion. In order to nurture a more inclusive global university, NYU affirms the value of sharing differing perspectives and encourages open dialogue through a variety of pedagogical approaches. Our goal is to make all students feel included and welcome in all aspects of academic life, including our syllabi, classrooms, and educational activities/spaces.

Pronouns and Name Pronunciation (Albert and Zoom)

You can edit your pronoun and name pronunciation information on your Albert account, making it visible for faculty and staff. Information on how to do this can be found on the [Pronouns and Name Pronunciation web page](#), and for more information on how to make these changes in Zoom, please see the [Personalizing Zoom Display Names website](#).

Bias Response

The New York University Bias Response Line provides a mechanism through which members of our community can share or report experiences and concerns of bias, discrimination, or harassing behavior that may occur within our community. For more information, including how to report an incident, visit the [Bias Response Line website](#).

Your Lecturer

I am a filmmaker and academic with an interest in the intersection of identity and sense of place. I am a graduate of the London Film School, and have more than ten years experience of film-making in various roles (primarily producing, writing and directing) on short and long-form moving image projects, from music promos to feature documentary. Shorts I have worked on have won awards at festivals internationally, including a Student Oscar nomination. As a writer/director I have had feature films in development with the BFI, BBC and Film London. As a producer I worked on documentary *The Man Behind the Microphone* which premiered at International Documentary Festival Amsterdam before

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selling to various distributors.

In 2019 I embarked upon a PhD by practice at the University of Kent, exploring the sense of place of forgotten towns in England, primarily Worcester and Malvern, both towns in the region where I was raised. My research explores how certain places attract cinematic narratives whilst others are ignored by filmmakers, and what factors (practical/economic and socio-cultural) there might be in a place that either promote or hinder filmmaking practice. I am currently making a feature-length documentary about how we project fictions (both our own and those made by authors and filmmakers) onto our everyday landscapes in order to make them more meaningful.