

IFMTV-UT 1020  
**British Cinema – London on Film**

**Instructor Information**

TBA

**Course Information**

Screening: 6:30pm-8:30pm Mondays Room No. 301 Lecture

Seminars: 9:00am-12pm Tuesdays Room No. 305

**Course Overview and Goals**

In common with many capital cities, London has featured as background, object and protagonist in cinema – both in films made by British directors and in films made by visiting directors. Sometimes these films celebrate London; sometimes they cast the city negatively in opposition to other areas of the country and its countrysides and coastlines; sometimes London is shown as a gateway to other countries.

The course will examine what is understood as British cinema in a national and international exhibition and distribution context and refer to a number of settings, genres and themes by which it may be identified in historical and contemporary production. What specific contribution is made by London on Film to British cinema in general?

The course is taught by way of compulsory viewings, and three-hour seminars (with half-hour break).

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

- Evaluate various changing definitions of a 'national' cinema
- Discuss exchanges between British cinema and Hollywood
- Discuss exchanges between British cinema and Europe
- Discuss the role of London as a cinematic emblem in particular instances – as actual location and artificial construction, from landmark London to the local
- Discuss the role of cinema in the cultural promotion of London, at home and abroad.
- Discuss the conceptual underpinnings, style and aesthetics of leading contemporary British filmmakers.

All reading material recommended to students is available either in the Tisch office or NYUL Classes, free, at the British Film Institute Library (BFI Southbank) or Senate House. Further viewing material can be booked by students for viewing on site. In addition, students are encouraged to use BFI Screenonline (plenty of material on London) and the BFI Southbank Mediatheque, where relevant archival film and television deposits are viewable free of charge. The BBC TV 4 *The London Collection*, an invaluable archive of London films is also recommended <https://www.bbc.co.uk/iplayer/group/p00synd3> as is

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the *Journal of British Cinema and Television*, and OUP British Cinema Bibliography, both accessible online. Students are also encouraged to

visit any relevant permanent and temporary exhibitions (for instance, in recent years at the Imperial War Museum; Tate Britain; the Museum of London; the Photographers' Gallery; the Cartoon Museum; the National Gallery; the National Portrait Gallery; London Transport Museum; the V&A and events at the Cinema Museum).

**Course Schedule**

SESSION/DATE	TOPIC	READING	ASSIGNMENT DUE
<p>Monday</p> <p>Screening 03/02/2020 : <i>Notting Hill</i> (Michell, 1999)</p> <p>Session Tue: 04/02/2020</p>	<p>Introduction to the course.</p> <p>Break</p> <p>Topic I: London on Film &amp; London's 'Place-image.'</p> <p>Landmark London' and its uses in the London films: The films set in London have drawn on previous representations of London to develop 'certain recognisable conventions and preoccupations.' What factors determine these articulations of London in cinema? The above framework will launch students into questions of representation, identity and belonging.</p> <p>Further Viewing: Spring in Park Lane (Wilcox, 1948), Four Weddings and a Funeral (Newell 1994), Bridget Jones Diary (Maguire, 2001, 2004, 2016), About Time (Curtis, 2013), Wimbledon (Loncraine, 2004), Love Actually (Curtis, 2003), King's Speech (Hooper 2011), Skyfall (Mendes, 2012), Paddington (King, 2014) etc.</p>	<p>Essential Reading:</p> <p>- Sontag, S. (1966) 'Against Interpretation' In <i>Against Interpretation and Other Essays</i>. United States: Farrar, Straus &amp; Giroux.</p> <p>- Spicer, A. (2004) 'The Reluctance to Commit: Hugh Grant and the New British Romantic Comedy.' In <i>The Trouble With Men: Masculinities in European and Hollywood Cinema</i>. ed. Powrie, P, Davies, A and Babington, B. London: Wallflower Press, pp.77-87.</p> <p>Further Reading:</p> <p>-Brundson, C. (2007) 'Introduction.' In <i>London in Cinema: The Cinematic City Since 1945</i>. London: BFI, pp. 1-20</p> <p>-Brooke, M. 'Britishness.' Screenonline. Available at: &lt;<a href="http://www.screenonline.org.uk/tours/british-ness/tour6.html">http://www.screenonline.org.uk/tours/british-ness/tour6.html</a>&gt; [Accessed: 18 July 2019]</p> <p>-McFarlane, B. (2009) 'The More Things Change... British Cinema in the 90s.' In <i>The British Cinema Book</i>. ed. Murphy, R. London: BFI, 366-374.</p>	<p>Groups for group presentation.</p> <p>Topic 1 given for Group Presentation 1. Due 03/03/2020</p> <p>Further Reading (Contd.)</p> <p>-Sargeant, A. (2008) '1990s and the New Millennium.' In <i>British Cinema: A Critical History</i>. London: BFI, pp.325-357</p> <p>-Angela McRobbie, 'Notes on Post-feminism and popular culture: Bridget Jones and the New Gender Regime' in <i>All About the Girl: Culture, Power and Identity</i>, Anita Harris (ed.) (London: Routledge, 2004), 3-14.</p> <p>-Ferris S and Young M (2008) <i>Chick Flicks: Contemporary Women at the Movies</i>. New York: Routledge.</p>

<p>Monday Screening 10/02/2020: <i>The Ladykillers</i> (1955, Mackendrick)</p> <p>Session 2: 11/02/2020</p>	<p>The west and rest distinction in London films.</p> <p>The long running distinction between how west London is portrayed in comparison to other Londons will be analysed in this segment of the module. West London is associated with a certain middle-class and upper-class social milieu signifying glamour, while the rest of London (despite its gentrification) signifies the 'working class' London which can convey authenticity but in other instances becomes a setting for crime and violence.</p> <p>BREAK</p> <p>Introduction to the Ealing Comedies.</p> <p>British film production in the post world war II decade was dominated by a series of films by the Ealing studios like <i>Hue and Cry</i> (Crichton, 1946), <i>Passport to Pimlico</i> (Cornelius, 1949), <i>The Lavender Hill Mob</i> (Crichton, 1951), <i>Kind Hearts and Coronets</i> (Hamer, 1949), amongst others. These films are often cited as the most quintessentially 'British' films.</p> <p>Additional Viewing: <i>The Lodger: A story of the London Fog</i> (Hitchcock, 1927)</p> <p><b>Further Viewing:</b> The Bells Go Down (Dearden, 1943), <i>Hue and Cry</i> (Crichton, 1946), <i>Passport to Pimlico</i> (Cornelius, 1949), <i>Kind Hearts and Coronets</i> (Hamer, 1949), <i>Whisky Galore</i> (1949, Mackendrick), <i>The Lavender Hill Mob</i> (Crichton, 1951), <i>The</i></p>	<p>Essential Readings: -Christie, I. (2017) 'East- West: Reflections on the changing cinematic topography of London.' In <i>London on Film</i>. eds. by Hirsch, P &amp; O'Rourke, C. Palgrave: London, pp 239-252 -Perry, G. (1981) 'The Ealing Comedies', In <i>Forever Ealing: A Celebration of the Great British Film Studio</i> London: Pavillion, pp. 111- 142. -Aldgate A and Jeffrey Richards J (1983), 'Cul-de-Sac England: The Ladykillers' In <i>Best of British: Cinema and Society, 1930-70</i> Oxford, Blackwell, pp. 149-165.</p> <p>Suggested Reading: -Barr, C. (1999) <i>Ealing Studios: A Movie Book</i>. University of California Press. -Dacre R (2009), 'Traditions of British Comedy', in <i>The British Cinema Book</i>. Ed by Murphy R. London: BFI, pp. 106-117. -Pulleine, T (2009) 'A Song and Dance at the Local: Thoughts on Ealing', in <i>The British Cinema Book</i>. ed by Murphy R London: BFI, pp.259-266. -Ellis, J (1996) 'British Critics and the Cinema, 1942-1948', in <i>Dissolving Views: Key Writings on British Cinema</i>, ed by Higson A. London: Cassell. pp. 66-93.</p>	<p>Group Present. Assignment topic 2. Due 10/03/2020</p>
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<p>Screening Monday: 17/02/2020 <i>The Long Good Friday</i> (Mackenzie, 1980) Session 3: 18/02/2020</p>	<p>The 'east end' as a generic space.</p> <p>The east end has existed as a strongly generic space (Brundson 2007) in horror, noir and gangster films like <i>It Always Rains on Sunday</i> (Hamer, 1947), and slasher films like <i>From Hell</i> (Hughes Brothers, 2001). What is a genre's relationship with setting?</p> <p>What is Genre?</p> <p><b>-The British Gangster Film:</b> Seminar Discussion</p> <p>BREAK</p> <ul style="list-style-type: none"> <li>- Explanation of Group Exercise: The Hitchcockian Style</li> <li>- Group Exercise</li> </ul> <p>Further Viewing:</p> <p>Downhill (Hitchcock, 1927), Blackmail (Hitchcock, 1929), Murder (1930), Manxman (1930), The 39 Steps (Hitchcock, 1935), Sabotage (Hitchcock, 1936) etc.</p> <p>Pandora's Box (Pabst, 1929) Waterloo Road (Purvis, 1945) etc.</p> <p>Night and the City (Dassin, 1950) Mona Lisa (Jordan, 1986), Lock, Stock and Two Smoking Barrels (Ritchie, 1998), The Krays (Medak, 1990), Sexy Beast (Glazer, 2000), Cass (Baird, 2008) etc.</p>	<p><b>Further Reading:</b></p> <p>-Barr, C. (1999) 'Before Blackmail: Silent British Cinema', in <i>English Hitchcock</i>. Cameron &amp; Hollis, pp. 5-15.</p> <p>-Barr, C. (1996) 'Hitchcock's British Films Revisited.' In <i>Dissolving Views: Key Writings on British Cinema</i>. ed. By Higson, A. London: Cassell, pp. 9-19</p> <p>-Hill, J. (1999) 'Allegorising the Nation: British Gangster Films of the 1980s.' In <i>British Crime Cinema</i>. ed. by Chibnail, S &amp; Murphy, R. London: Routledge, pp. 160-171.</p> <p><b>Further Reading:</b></p> <p>-Ryall, T (2009) 'Piccadilly', in <i>The British Cinema Book</i>. ed. By Murphy, R. London: BFI, 205.</p> <p>-Landy M (1991), 'Introduction', <i>British Genres</i>. Princeton: Princeton University Press.</p> <p>-Christine G (2009) 'Late Silent Britain', in <i>The British Cinema Book</i> ed. By Murphy, R. London: BFI, pp. 163-176.</p> <p>-Spoto D (1999), 'Chapter Four: 1925-1927', in <i>The Dark Side of Genius: The Life of Alfred Hitchcock</i>. Little Brown: Boston.</p>	<p>Further Reading (contd.)-</p> <p>Chibnail, S. (2009) 'Travels in Ladland: The British Gangster Film Cycle.' In <i>The British Cinema Book</i>. ed. by Murphy, R. London: BFI, 375-385.</p> <p>-Monk, C. (1999) 'From underworld to underclass: crime and British cinema in the 1990s.' In <i>British Crime Cinema</i>. ed. by Chibnail, S &amp; Murphy, R. London: Routledge, pp. 172-188.</p> <p>-Catterall, A &amp; Wells, S. (2001) 'The Footballer, The Gangster, The Icon &amp; Her Lover: Lock, Stock and Two Smoking Barrels.' In <i>Your Face Here: British Cult Movies Since the Sixties</i>. London: 4<sup>th</sup> Estate, pp. 230-251.</p>
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<p>22/02/2020 Saturday, 22 February 2020 12:45pm- 2:30pm</p>	<p><b>Field trip:</b>  <b>Greenwich Film Walking Tour</b>  Meeting Point: 12:45pm Visitors Centre   Information Desk, King William Walk, Greenwich Peninsula, London SE10 9NN, United Kingdom</p>		
<p>Screening 24/02/2020 <i>Blow Up (Antonioni, 1966)</i>  Session 4 25/02/2020</p>	<p><b>Guest Lecture:</b>  <b>Jordan McGarry:</b> Film London, Head of Talent Development &amp; Production  Jordan is responsible for Film London's production and talent development strategy including the agency's shorts and feature length productions schemes, as well its range of training initiatives.  BREAK  Swinging 60s: Seminar Discussion  London as the nexus of global culture and image- making, with a focus on the 1960s as a specific time period, in which film, fashion, music and culture over- lapped to project a post- empire nation of efferves- cent youth culture.  Further Viewing:  A Hard Day's Night (Lester, 1964), The Pleasure Girls (O'Hara, 1965), Blow Up (Antonioni, 1966), Alfie (Gilbert, 1966), Performance (Cammell &amp; Roeg, 1971) etc.</p>	<p>Essential Readings:  -Robert M. (1992), 'Swinging London.' In Sixties British Cinema. London: BFI, pp. 139-144 --Catterall A and Wells S. (2001) 'Blow Up.' In <i>Your Face Here: British Cult Movies Since the Sixties</i>. London: 4<sup>th</sup> Estate, pp. 21-39.  Further Reading:  -Geraghty C. (2009) 'Women and 60s British Cinema: The Development of the 'Darling' Girl.' In The British Cinema Book. ed. by. Murphy, R. London: BFI, pp. 313-320 Routledge -Catterall A and Wells S. (2001) 'The Notting Hill Film: Performance', in <i>Your Face Here: British Cult Movies Since the Sixties</i> London: 4<sup>th</sup> Estate, pp. 61-82.</p>	<p>Topic 3 for Group Presentation. Due 17/03/2020</p>

<p>Monday Screening 02/03/2020 <i>Brief Encounter</i> (Lean, 1945)</p> <p>Session 5: 03/03/2020</p>	<p>Key Authors I: David Lean Seminar Discussion</p> <p>BREAK</p> <p>What is 'British' Cinema: Introduction to scholarly debates on 'national' and 'transnational' cinema.</p> <p>BREAK</p> <p>GROUP PRESENTATION 1</p> <p>Further Viewing:</p> <p>Lawrence of Arabia (1962), Doctor Zhivago (1965), Great Expectations (1946), Oliver Twist (1948), The Passionate Friends (1949)</p>	<p>Essential Reading:</p> <p>- Williams, M (2014) 'Brief Encounter (1945), Passionate Friends (1949), and Summer Madness (1955).' In <i>David Lean</i>, Manchester University Press, pp 84-132</p> <p>-Street, S. (2009) 'Introduction.' In <i>British National Cinema</i>. London: Routledge, pp. 1-3.</p> <p>-Anderson, B. (1991) 'Apprehensions of Time.' In <i>Popular Fiction: Technology, Ideology, Production, Reading</i>. ed. by Bennett, T. New York: Routledge</p> <p>Further Reading:</p> <p>-Higson A (1995), <i>Waving the Flag: Constructing a National Cinema in Britain</i>. Oxford: Oxford University Press, 1995.</p> <p>-Sargeant, A (2005) <i>British Cinema: A Critical History</i> London: BFI.</p>	
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<p>Monday Screening 09/03/2020 <i>Happy-Go-Lucky</i> (Leigh, 2008).</p> <p>Session 6: 10/03/2020</p>	<p>Key Authors II: Mike Leigh</p> <p>Introduction to critically acclaimed British filmmakers since the 1980s: These filmmakers embody a socially critical perspective, often employ gritty realism, experimental and feminist modes and themes.</p> <p>Break</p> <p>Seminar Discussion on Authorship</p> <p>Group Presentation 2</p> <p>Further Viewing:</p> <p>Mike Leigh's London Films: <i>Meantime</i> (1984), <i>Naked</i> (1993), <i>Life is Sweet</i> (1990), <i>Secret &amp; Lies</i> (1996), <i>Career Girls</i> (1997), <i>High Hopes</i> (1988) etc.</p>	<p>Essential Reading:</p> <p>-Quart, L (1999) 'The Religion of the Market: Thatcherite Politics and the British film of the 1980s' in <i>British Cinema in the 1980s: Issues and Themes</i> Oxford: Oxford University Press. pp. 15-29</p> <p>-Sullivan, S (2011) 'Interview with Mike Leigh.' In <i>Mike Leigh</i> Illinois: University of Illinois Press, pp. 145-161</p> <p>-Frost, A &amp; Yarrow, R (2016) <i>Improvisation in Drama, Theatre and Performance</i>. pp. 37-45</p> <p>-Buscombe, E. (1981) 'Ideas of Authorship.' In <i>Theories of Authorship: A Reader</i>. ed. By Caughie, J. London: Routledge/BFI, pp. 22-34</p> <p>Further Readings:</p> <p>-O' Pray, M. (2009) 'New Romanticism' and the British Avant-Garde Film in the Early 80s.' In <i>The British Cinema Book</i>. ed. by. Murphy, R. London: BFI, pp. 343-349.</p> <p>-Coveney, M. (1996) <i>The World According to Mike Leigh</i>. Harper Collins</p> <p>-Raphael, A. (2008) <i>Mike Leigh on Mike Leigh</i>. London: Faber</p> <p>-Whitehead, T. (2012) 'A different world: High Hopes.' In <i>Mike Leigh: Mike Leigh</i>. Manchester University Press, pp. -75</p> <p>-Murphy, R (2009) 'Citylife: Urban Fairytales in Late 90s British</p>	<p>Assignment Visual Project Explained.</p> <p>Due April 10th.</p> <p>Further Reading:</p> <p>-Shafer, Stephen C. (2001) 'An Overview of the Working Classes in British Feature Film from the 1960s to the 1980s: From Class Consciousness to Marginalization, In <i>International Labor and Working-Class History</i>, no. 59, pp. 3-14. JSTOR, <a href="http://www.jstor.org/stable/27672706">www.jstor.org/stable/27672706</a></p> <p>-John Hill. (1999) 'Class, Politics and Gender': <i>High Hopes and Riff-Raff</i>. In <i>British Cinema in the 1980s: Issues and Themes</i> Oxford: Oxford University Press, 192-204.</p>
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<p>Monday Screening</p> <p>16/03/2020</p> <p><i>Fish Tank</i> (Arnold, 2008)</p> <p>Session 7: 17/03/2020</p>	<p>Key Authors III</p> <ul style="list-style-type: none"> <li>- Introduction to Andrea Arnold: Relevant concepts from feminist film theory will be introduced to frame the discussion on the films of Sally Potter, Andrea Arnold, Lynne Ramsay, and Gurinder Chaddha.</li> <li>- BREAK</li> <li>- Is there a 'male' gaze?</li> </ul> <p>GROUP PRESENTATION 3</p> <p>Further Viewing: Red Road (2006), American Honey (2016)</p>	<p>Essential Reading:</p> <ul style="list-style-type: none"> <li>-Bolton, L (2015) 'A Phenomenology of Girlhood: Being Mia in Fish Tank (Andrea Arnold, 2009)' In <i>International Cinema and the Girl : Local Issues, Transnational Contexts</i>. ed. by Handyside, F, Palgrave Macmillan, pp. 75-84</li> <li>-Badt, K. L. (2009) "Cannes 2009: Andrea Arnold's 'Fish Tank' Makes the Most Waves." <i>Film Criticism</i>, vol. 33, no. 3, 2009, pp. 67-71. Available &lt;<a href="http://www.jstor.org/stable/44019228">www.jstor.org/stable/44019228</a>&gt;</li> </ul> <p>Suggested Reading:</p> <ul style="list-style-type: none"> <li>-Mulvey, L. (1999) 'Visual Pleasure and Narrative Cinema,' In <i>Film Theory and Criticism : Introductory Readings</i>. ed. by. Braudy, L &amp; Cohen, M. New York: Oxford, pp. 833-44.</li> </ul>	
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<p>Monday Screening 23/03/2020 <i>Riff-Raff</i> (Loach, 1991)</p> <p>Session 7: 24/03/2020</p>	<p>Key Author IV</p> <p>Seminar/Discussion on the perspective and aesthetics of Ken Loach.</p> <p>Kitchen Sink Realism and how did it define 'British' realist cinema prior to this period?</p> <p>UK-EUROPEAN Co-Productions: The Case of Ken Loach</p> <p>Many filmmakers like Loach have won accolades at European film festivals like Cannes, Berlinale, Locarno, Venice, amongst others. UK-Europe coproductions and the exchanges between Europe and British cinema will be discussed.</p> <p>Break</p> <p>The Impact of Thatcherism on British Film</p>	<p>Essential Reading</p> <p>-Hill, J. (1999) 'British Cinema and Thatcherism' in <i>British Cinema in the 1980s: Issues and Themes</i> Oxford: Oxford University Press. pp. 3</p> <p>—Hill, J. (2011) 'It's a Free World': Social Change and Class from Riff-Raff to Looking For Eric', In <i>Ken Loach: The Politics of Film and Television</i>. London: British Film Institute. pp. 192-204</p>	
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<p>Monday Screening 30/03/2020 <i>Maurice</i> (Ivory 1987)/<i>Belle</i> (Asante, 2013)</p> <p>Session 7: 31/03/2020</p>	<p>The Heritage Film: Seminar Discussion</p> <p>The 'Heritage Film' label can be applied to different kinds of films: historical film, the costume drama, and the literary adaptation. What is common to them is that they create a dominant view of 'Englishness.' These films have been criticised for being nostalgic and conservative.</p> <p>Break</p> <p>Guest Lecture: Alex Von Tunzelmann, screenwriter of Churchill (2017)</p> <p>Essential Viewing:</p> <p>Churchill (Teplitzky, 2017)</p> <p>Further Viewings: Great Expectations (Lean, 1946), Oliver Twist (Lean, 1948), Oliver! (Reed, 1968), Scrooge (Desmond-Hurst, 1951), The Muppets Christmas Carol (Henson, 1992), Sense &amp; Sensibility (Lee, 1995) Shakespeare in Love and Howard's End (Ivory, 1992).</p>	<p>Essential Reading:</p> <p>-Vidal, B. (2012) 'Introduction.' In <i>Heritage Film : Nation, Genre, and Representation</i>, New York: Columbia University Press, pp. 1-6.</p> <p>-Higson, AD. (1993) 'Representing the national past: nostalgia and pastiche in the heritage film'. in L Friedman (ed.), <i>Fires Were Started: British Cinema and Thatcherism</i>, University of Minnesota Press, pp. 109-129.</p> <p>-Bourne, S (2002) 'Secrets and Lies: Black histories and British Historical Films,' In <i>British Historical Cinema</i>. ed. by. Monk, C &amp; Sargeant, A. Routledge</p> <p>Further Reading:</p> <p>- A wonderful source guide on films that have been adapted is available here: <a href="https://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-16+-source-guides-adaptations-heritage-film-and-cos-tume-dramas-2006.pdf">https://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-16+-source-guides-adaptations-heritage-film-and-cos-tume-dramas-2006.pdf</a></p> <p>-Whelehan, I. (1999) 'Adaptations: The Contemporary Dilemmas.' In <i>Adaptations: From Text to Screen, Screen to Text</i>. ed. Cartmell, D and Whelehan, I. London: Routledge, pp. 3-</p> <p>-Vidal, B. (2012) 'Afterword: Tradition and Change.' In <i>Heritage</i></p>	
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<p>Monday Screening 06/04/2020 <i>My Beautiful Laundrette</i> (Frears, 1985)</p> <p>Tuesday 07/04/2020</p>	<p>The 'other' London: Multiculturalism, Race, and Sexuality in London Films</p> <p>From the 1980s onwards race, ethnicity and sexuality began to play a significant role in British films like <i>My Beautiful Laundrette</i> (Frears, 1985).</p> <p>BREAK</p> <p>Additional Viewing TBC</p> <p>Further Viewing: Pool of London and Sapphire (Dearden, 1951/ 1959), Bend it like Beckham (Chadha, 2002), Dirty Pretty Things (Frears 2002), Babylon (Rosso, 1981), Kidulthood (Huda, 2006), Bullet Boy (Dibb, 2004), City of Tiny Lights (Travis, 2017), Babymother (Henriques, 1998) etc.</p>	<p>Essential Reading:</p> <p>-Kamiel, D. (2015) "I believe my eyes": The transformative cinema of Hanif Kureishi' In <i>Contemporary Critical Perspectives</i>. ed. by Fischer, SA. London: Bloomsbury</p> <p>Further Reading</p> <p>-O' Pray, M. (2009) "New Romanticism" and the British Avant-Garde Film in the Early 80s.' In <i>The British Cinema Book</i>. ed. by in Murphy, R. London: BFI, pp. 343-349. -Young, L. (1996) <i>Fear of the Dark: Race, Gender and Sexuality in the Cine- ma</i>. London: Routledge. -Raengo, A. (2016) <i>Critical Race Theory and Bamboozled</i>. London: Blooms- bury -Scherr, R. (2008) '(Not) Queering White Vision.' <i>Jump Cut</i> 50. Available</p>	<p>Visual Project Due 10th April</p>
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Break 13/04/2020 14/04/2020	Break		Break
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<p>Monday Screening</p> <p>20/04/2020 <i>Shaun of the Dead</i> (Wright, 2004)</p> <p>Session 8: 21/04/2020</p> <p>RADA REHEARSALS</p>	<p>Fandom and Cult Spaces</p> <p>Fandom, Shaun of the Dead &amp; Cult London: A film about a directionless Londoner who is caught in an apocalyptic zombie uprising has made 83 Nelson Road in Crouch End where the film was shot into cult territory and a site for fan pilgrim- ages.</p> <p>Additional Viewing: <i>Sherlock Holmes</i> (Ritchie 2009)</p> <p>Further Readings</p> <p>-Rose, J. (2009) '28 Days Later.' In <i>Beyond Hammer: British Horror Since 1970</i>. Leighton Buzzard: Auteur, pp. 93-110.</p> <p>-Cook, P. (1999) 'Science Fiction and Horror' in <i>The Cinema Book</i>. London BFI, pp.191-204</p> <p>-Hutchings, P. (2004) 'Uncanny Landscapes in British Film and Television.' <i>Visual Culture in Britain</i>, Winter, Vol.5, No.2, pp. 27-40.</p> <p>-Conrich, I. (2009) 'Traditions of the British Horror Film.'. In <i>The British Cinema Book</i>. ed. by Murphy, R. London: BFI, pp. 96-105</p> <p>-Gibson, PC &amp; Hill, A. (2009) "Tutte e Macchio!": Excess, Masquerade and Performativity in 70s Cinema.' In <i>The British Cinema Book</i>. ed. by Murphy, R. London: BFI, pp. 333-340.</p> <p>-Pirie, D. (2007) 'Introduction.' In <i>A Heritage of Horror: The English Gothic Cinema</i>. I.B. Tauris.</p>	<p>Essential Reading:</p> <p>-Newland, P (2017) 'Shaun of the Dead and the Construction of Cult Space in Millennial London' In eds. by Hirsch, P &amp; O'Rourke, C. Palgrave: London, pp 193-203</p> <p>-Evans MK (2019) "The Name Is Sherlock Holmes, and the Address Is 221B Baker Street": Virtual Reality, Fan Communities, and Tourism.' In <i>Journal of Popular Culture</i>. Volume 52. Issue 6. Page 1494 - 1511. <a href="https://doi.org/10.1111/jpcu.12870">https://doi.org/10.1111/jpcu.12870</a></p>	
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<p>Monday Screening <i>London</i> (Keiller, 1994) 27/04/2020</p> <p>Tuesday 28/04/2020</p> <p>RADA REHEARSALS</p>	<p>'London' premiered at the Berlinale in 1994 and the film along with Robinson in Space (the sequel) made Keiller one of the most distinctive voices to emerge in British cinema. The session will focus on how the experimental film shifts our way of seeing London in/on film.</p> <p>Field Trip</p>	<p>Essential Reading</p> <p>-Anderson, D (2017) 'A Melancholy Topography: Patrick Keiller's London' In eds. by Hirsch, P &amp; O'Rourke, C. Palgrave: London, pp 147-162</p> <p>Further Viewing: Stonebridge Park (1981), Norwood (1983), London (1992), The Dilapidated Dwelling (2000) etc.</p>	
<p>Monday Screening TBC 04/05/2020 Session 12: 05/05/2020</p>	<p>GUEST LECTURE TBC</p>	<p>TBC</p>	<p>Essay Due</p>



<p>Monday Screening 11/05/2020</p> <p>Tuesday session 12/05/2020 <i>Kidulthood</i> (2006, Huda)</p>	<p><b>Black British Cinema</b></p> <p>Introduction &amp; Seminar Discussion</p> <p>Additional Screening: <i>Bend it like Beckham</i> (Chadha, 2002)</p>	<p>- Essential Reading:</p> <p>- Malik, S (2010) 'The Dark Side of Hybridity: Contemporary Black and Asian British Cinema.' <i>In European Cinema in Motion: Migrant and Diasporic Film in Contemporary Europe</i>. London: Palgrave, pp. 132-151-</p> <p>- Brundson, C. (2007) 'Horace Ove's London: Pressure' <i>In London in Cinema: The Cinematic City Since 1945</i>. London: BFI, pp. 67-73.</p> <p>Further Reading:</p> <p>-Young, L. (1996) <i>Fear of the Dark: Race, Gender and Sexuality in the Cinema</i>. London: Routledge. —Raengo, A. (2016) <i>Critical Race Theory and Bamboozled</i>. London: Bloomsbury</p> <p>-Bourne, S (2002) 'Secrets and Lies: Black histories and British Historical Films,' <i>In British Historical Cinema</i>. ed. by. Monk, C &amp; Sargeant, A. Routledge</p> <p>-Diawara, M. (2006) 'Power and Territory: The Emergence of Black British Film Collectives.' <i>In Fires Were Started: British Cinema and Thatcherism</i>. ed. by. Friedman, L. London: Wall- flower. pp. 125-135</p>	
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**Course Requirements**

**Grading of Assignments**

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

<b>Assignments/ Activities</b>	<b>Description of Assignment</b>	<b>% Final Grade</b>	<b>Due</b>
Class Participation	<p>Students are expected to attend Monday screenings. Students should arrive on time and stay for the entire duration of the film. Films are screened to give students a chance to see them on a larger screen than the average laptop. Students are encouraged to take notes during the film to aid discussion the following day.</p> <p>Students are expected to attend Tuesday lectures and seminars and be prepared to contribute to discussion and present reviews, where applicable.</p>	10%	All semester
Group Presentation	<p>A group of 3 students will make a group presentation lasting 20 mins (with each member speaking for 4 minutes), the topics for which are derived from the lecture-seminars and curated screenings. The grade for this assignment is a GROUP GRADE</p>	15%	Ongoing

<p>Visual Project</p>	<p>Visual Project: Visit the location(s) of any London film(s) and compare locations stills from the film to present day real images taken by you. This should be in the form of photographs. The images should reflect the following:</p> <p>How has the area changed when compared to the original image?</p> <p>What aspect of that change draws your attention?</p> <p>The text should indicate:</p> <p>What in particular drew you to the locations of this film rather than another?</p> <p>How do you respond to the change (or no change) in the area?</p> <p>Please use a basic phone camera set-up for the project.</p> <p>The above project can be approached in the creative style of your choosing.</p> <p>The word limit for this assignment is 500-700 words with 6-10 images accompanying the text.</p>	<p>40%</p>	<p>10/04/2020</p>
<p>Essay</p>	<p><b>A written essay of 1500 words.</b></p> <p>Please refer to general notes regarding deadlines and to guidelines regarding plagiarism. Use Harvard Style Referencing. Use font Times Roman, 12 point, single-spacing.</p>	<p>35%</p>	<p>04/05/2020</p>

**Grades**

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

<b>Letter Grade</b>	<b>Percent</b>	<b>Description</b>
<b>A</b>	Example 93.5% and higher	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 and analysis with given examples of British Cinema, extensive familiarity with literature listed in the syllabus (essential and suggested), and will display an exemplary ability to understand and express the conceptual underpinnings of particular films.
<b>B</b>	Example: 82.5% - 87.49%	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, familiarity with literature listed in the syllabus (essential and some of the suggested), and will demonstrate a good ability to understand and express the conceptual underpinnings of particular films.
<b>C</b>	Example: 72.5% - 77.49%	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, familiarity with the essential readings listed in the syllabus and moderate ability to understand and express the conceptual underpinnings of particular films.
<b>D</b>	Example: 62.5% - 67.49%	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, familiarity with most of the essential readings of the syllabus.

<b>F</b>	Example: 59.99% and lower	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 literature connected to the course.
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## Course Materials

### Required Textbooks & Materials

See weekly reading material

### Optional Textbooks & Materials

See suggested reading list

## Resources

**Access your course materials:** [NYU Classes](http://nyu.edu/its/classes) (nyu.edu/its/classes)

**Databases, journal articles, and more:** [Bobst Library](http://library.nyu.edu) (library.nyu.edu)

**NYUL Library Collection:** Senate House Library (catalogue.libraries.london.ac.uk)

**Assistance with strengthening your writing:** [NYU Writing Center](http://nyu.myw-online.com) (nyu.myw-online.com)

**Obtain 24/7 technology assistance:** [IT Help Desk](http://nyu.edu/it/servicedesk) (nyu.edu/it/servicedesk)

## Co-Curricular Activities

### TBC

All travel costs will be at the expense of the student.

Management of arrival and departure according to time schedule is responsibility of student.

## Classroom Etiquette

**USE OF ELECTRONIC DEVICES** - This is at the discretion of the teacher. When instructed, all computers, phones and devices must be powered down and put away.

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.

## **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/up-perclassmen-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 Student Conduct Policy for examples of disruptive behaviour 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](mailto: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**

Dr. Meenu Gaur is a British-Indian filmmaker, artist and academic. She completed a Ph.D. in Film Studies from the SOAS, University of London in 2010. She received the Felix Scholarship, Charles Wallace Scholarship amongst others for the same. Her debut fiction feature as writer-director was an entry to the foreign film category at the Oscars. Her films have been theatrically released in UK, USA, UAE, Pakistan, Europe, Canada, Australia, New Zealand, and South Africa, and on VOD platforms like Netflix and Amazon. She has received the Jan Vrijman Fund of the International Film Festival of Amsterdam and the Goteborg Film Fund (Goteborg International Film Festival).

Meenu is currently working on her third feature which has been part of the Locarno International Film Festival's, market platform, the Open Doors Programme, and

Berlinale Talent Campus, and the NIPKOW Film Programme (supported by Medienboard and Berlinale) in Berlin. Her films have participated in various international film festivals and won fourteen awards to date. They have been reviewed and featured in several publications including The LA Times, The New York Times, Variety, Screendaily, Hollywood Reporter, NPR, Huffington Post, Deutsche Welle, The Gulf News, Khaleej Times, Variety, The Hindustan Times, The Times of India, TheHindu, amongst many others. SOAS, University of London, has recently installed her portrait on the school walls amongst portraits of “notable alumni who have had admirable careers”.