UK and Irish Cinema

Aims and Objectives
The course introduces a wide range of issues concerning the role of cinema in the British cultural context, as distinct from and in connection with the cinemas of Hollywood and Europe. The course focuses on the following aspects:

- cinema as an economic system operating within an international audio-visual market
- cinema and national identity
- genre in cinema
- cinema as a formal system, considering questions of authorship, narrative, audience
- the relationship of cinema with other areas of cultural activity

Instructor: Amy Sargeant, PhD (office hour, by appointment, prior to weekly class)
Recommended Textbooks: Jeffrey Richards, Films and British National Identity (MUP, 1997); Amy Sargeant, British Cinema: a critical history (BFI, 2005); Jill Nelmes (ed.), An Introduction to Film Studies (Routledge, 2003); Charlotte Brunsdon, London in Cinema (BFI, 2008); London on Film, eds Pam Hirsch and Chris O'Rourke (Palgrave, 2017), OUP British Cinema Bibliography Online (2011); BFI Screenonline, the Journal of Popular British Film and Television (accessible online).

Core Reading to be compiled in Course Reader, representing the minimum of preparation required for each week’s lecture + seminar. Further resources and recommended reading and viewing to be advised week by week. The Prince Charles Cinema (off Leicester Square), Regent Street Cinema, BFI Southbank library, mediatheque and cinemas, and programmes at the Cinema Museum, Kennington, are worth pursuing.

In addition to seminar discussions, students are required to produce reviews of recent UK releases (as agreed, week by week, with course instructor). Grading accordingly rewards essays (both at 40%); reviews, attendance and contributions to seminars (20%).

Attendance
Students are expected to attend every class. In the case of exceptional circumstances preventing attendance, students should notify, in advance:

1. londoncentre@fordham.edu
2. course instructor: asargeant@fordham.edu
3. The London Assistant Head: antal@fordham.edu

If a student has been absent for more than two classes during the semester, the appropriate class dean of the student's home school and the ISAP office may be notified.

Academic Integrity
For essays, students should note prohibition of plagiarism and should cite sources appropriately in compliance with general Fordham guidelines:
http://www.fordham.edu/info/25380/undergraduate academic integrity policy
THIS SYLLABUS IS SUBJECT TO REVISION AND CONFIRMATION

Week One
January 16th 2.00 – 5.00 (as per weeks following); Marie Eugenie

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


Week Two
January 23rd

Screening: *Piccadilly* (E. A. Dupont, 1929)
Lecture and seminar: 'London: East End vs. West End'

Core Reading: Amy Sargeant, ‘Night and Fog and Benighted Ladies’, *Adaptation*, v. 3, n. 1 (2009)

Week Three
January 30th

Screening: *Passport to Pimlico* (Henry Cornelius, 1948)
Lecture and Seminar: ‘Local London’

Core Reading: George Perry, ‘The Ealing Comedies’, *Forever Ealing* (Pavilion Books, 1981)

Week Four
February 6th

Screening: *Night and the City* (Jules Dassin, 1950)
Lecture and Seminar: ‘Post War Soho and Spivs’

Core Reading: Robert Murphy, ‘The Spiv Cycle’, *Realism and Tinsel* (Routledge, 1989)

Week Five
February 13th

Screening: *The Servant* (Joseph Losey, 1963)
Lecture and Seminar: ‘Before Profumo’

Core Reading: James Palmer, ‘An Extension of Reality’, *The Films of Joseph Losey* (CUP, 1993)
Week Six
February 20th

Screening: *The Ipcress File* (Sidney J. Furie, 1965)
Lecture and Seminar: 'Britain and the Cold War'

Core Reading: Robert Shail, ‘Masculinity and Class: Michael Caine as “Working Class Hero”’, *The Trouble With Men* (Wallflower, 2004)

Week Seven
February 27th

Lecture and Seminar: ‘Thatcherism and its Discontents’

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

**Formative essay hand-in** 40%

Week Eight
March 6th

**HALF TERM – no class**

Week Nine
March 13th

Screening: *Notting Hill* (Roger Michell, 1999)
Lecture and Seminar: ‘Chick Lit. and New Romantics’

Core Reading: Andrew Spicer, ‘The Reluctance to Commit’, *The Trouble With Men* (Wallflower, 2004)

Week Ten
March 20th

Lecture and Seminar: ‘The Heritage Film Updated’

Core Reading: ‘Introduction’ to Claire Monk and Amy Sargeant (eds.), *British Historical Cinema: History, Heritage and the Costume Film* (Routledge, 2002)

Week Eleven
March 27th

Screening: *Lock, Stock and Two Smoking Barrels* (Guy Ritchie, 1998)
Lecture and Seminar: ‘New Lads and Old Stories’
Core Reading: ‘Travels in Ladland’, Robert Murphy (ed.), The British Cinema Book (BFI, 2001)

Week Twelve
April 3rd

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

Week Thirteen
April 10th

Screening: Wonderland (Michael Winterbottom, 1999)
Lecture and Seminar: ‘London Diaries’

Core Reading: excerpt from Charlotte Brunsdon, London in Cinema (BFI, 2008)

Week Fourteen
April 17th

Screening: The Queen (Stephen Frears, 2006)
Lecture and Seminar: ‘Modern Monarchy and “the People’s Princess”

Core Reading: excerpt from Ben Pimlott, The Queen (Harper Collins, 2002)

Week Fifteen
April 24th

Screening: Hunger (Steve McQueen, 2008)
Lecture and Seminar: ‘Contemporary Artist Filmmakers: from Gallery to Features’

Core Reading: Amy Sargeant, ‘Crossing Borders: Artist Film-Makers in the New Decade’, Journal of British Cinema and Television, v. 9, n.3 (2012)

Final essay hand-in 40%

TOWN TRAIL FOR DISCUSSION

Week Sixteen
May 1st

TBC Town Trail Discussion and return of essays
GRADING GUIDELINE

A    Excellent. Honours-level work, outstanding.
A-   Still excellent
B+   Very Good; High level of performance
B    Good; Solid and above average level of performance
B-   Good; still above average
C+   Average level of performance
C    Satisfactory; Acceptable level of performance
C-   Minimally acceptable
D    Passing, but unsatisfactory; Below average performance
F    Failure; Inferior performance