<table>
<thead>
<tr>
<th>Course Title:</th>
<th>Contemporary British Film: Culture &amp; Society on Screen</th>
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<tbody>
<tr>
<td>Course Code:</td>
<td>LONS MSFC 362</td>
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<tr>
<td>Subject:</td>
<td>Media, Film, Sociology, Political Science</td>
</tr>
<tr>
<td>Credits:</td>
<td>4</td>
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<tr>
<td>Contact Hours:</td>
<td>50</td>
</tr>
<tr>
<td>Semester/Term:</td>
<td>☑ Semester</td>
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<td></td>
<td>□ J-Term</td>
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<td></td>
<td>□ Summer</td>
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**Course Description:**

Britain has a small film industry. We tend to make films differently from Hollywood and the techniques we use are decidedly different, from the ideas of lighting and cutting to the very scripts we embrace. Many British films are darker and more ‘realistic’ than Hollywood with overt political messages and without the stars of the Hollywood system. We have made some of the most influential films with the most prestigious directors and win plaudits around the world.

This course concentrates on film (between 1929 and the present) from James Bond movies to The Wicker Man, from Blackmail to Time and the City to indie films such as Yasmin and from the avant-garde work of the counterculture to working-class realism. This course is aimed at students who wish to deepen and broaden their understanding of the British psyche through an understanding of the films we watch.

We will explore history, the counterculture, political commentary, class, and film adaptation. Also discussed will be film attendance in Britain and the impact of Hollywood and television. We will be aware of genre, film making, film techniques, some theory and the course of British contemporary film making and we will be emphasising films that an American audience may be unfamiliar with - so “making you see like a Briton”.

**Course Requirements:**

- **Required Text**

Additional Readings and Resources

  - LUP Library PN1993.5. G7517
- Robert Stam, Film Theory: An Introduction (Blackwell, 2000)
  - LUP Library PN1995. S6739
- Jill Nelmes, An Introduction to Film Studies (Routledge, 2004)
  - LUP Library PN1994. J537
  - LUP Library PN1993.5. G7W26
  - LUP Library N7430.5. W39
- Susan Sontag, On Photography (Penguin, 2008)
  - LUP Library TR183. S65 – ON ORDER
- John Berger, About Looking, (Bloomsbury, 2009)
  - LUP Library N71. B398 – ON ORDER
  - LUP Library TR642. B3713 – ON ORDER
- Donald Spoto, The Art of Alfred Hitchcock, (Fourth Estate, 1992)
  - LUP Library PN1998.3. H58568

Additional Required Equipment

Ability to play films.

Assignments

<table>
<thead>
<tr>
<th>Course Requirements</th>
<th>Percentages</th>
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<tr>
<td>1. Presentation</td>
<td>Non-graded</td>
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<tr>
<td>2. Essay 1</td>
<td>40%</td>
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<tr>
<td>3. Essay 2</td>
<td>40%</td>
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<tr>
<td>4. 2 Hour Exam</td>
<td>20%</td>
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<td>Total</td>
<td>100%</td>
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Presentation (0%): This is an academic presentation, not a report. Use appropriate language, and be sure to present a clear argument, with an introduction, a logical development of ideas, with proof, and a conclusion. This is intended as practice for the two essays. (Due- Week 6)

Essay 1 (40%): Based upon one of the compulsory films, this essay will be of standard academic type. The essay title may be devised by the student, but only with professorial approval. (Due- Week 8)
Essay 2 (40%): ONE of the following questions:
- Describe the components of filmic social realism. Is British social realism a unique contribution to world cinema?
- What value are hybrid cinematic genres? Why do they occur and what results do film-makers hope to achieve? Refer at least ONE film in detail.
- How do film adaptations enhance or detract from an original book or play? You may refer to ONE film in detail or a range of films.

Exam (20%): Exam date: TBC

*Failure to submit or fulfill any required course component results in failure of the class.

### Learning Outcomes and/or Expected Student Competencies and Assessment Measures:

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<tr>
<th>Learning Outcomes</th>
<th>Course Requirement that will be used to assess the student’s achievement of this outcome</th>
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<tbody>
<tr>
<td>Demonstrate understanding of the major British films and genres.</td>
<td>Exam</td>
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<tr>
<td>Implement film criticism (both historical and contemporary) of British Film.</td>
<td>Presentation; Essay 1; Essay 2</td>
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<tr>
<td>Create an intellectual argument based on the course.</td>
<td>Essay 2; Exam</td>
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<tr>
<td>Apply insight into British filmmaking and audiences.</td>
<td>Exam</td>
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### Course Outline:

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<tr>
<th>Session</th>
<th>Topic</th>
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| Session 1 | Introduction and British Style  
Freud Museum visit: 14.00 – 15.30 |
| Session 2 | Introduction and British Style  
Watch The Italian Job & Bridget Jones’s Diary or Notting Hill or Withnall and I or The Wicker Man  
Required Reading:  
Roland Barthes, Mythologies, (Penguin)  
A Companion to Film Theory  
Ed. Toby Miller and Robert Stam  
Film Semiotics / Warren Buckland (p84-104) |
| Session 3 | Adaptation and the Thriller: James Bond  
Watch Dr No and one other Bond film or The Thirty Nine Steps  
or Tinker Tailor, Soldier, Spy  
Required Reading:  
Fleming, Dr No. |
|---|---|
| Session 4 | Contemporary trends in society: Tradition, Change and  
Migration I  
Watch Saturday Night and Sunday Morning and one of The  
Loneliness of the Long Distance Runner or This Sporting Life or  
Alfie or A Taste of Honey  
Required Reading:  
Richard Hoggart, The Uses of Literacy |
| Session 5 | Contemporary trends in society: Tradition, Change and  
Migration II & The politics of work  
Watch Yasmin and East is East or West is West or Brick Lane or  
Four Lions or Bend it like Beckham or Mischief Night  
Required Reading:  
| Session 6 | The politics of work II & student presentations.  
Watch The Navigators and Love on the Dole or I’m alright Jack  
or Brassed Off or The Full Monty or Billy Elliot or The Iron Lady  
Required Reading:  
Communist Manifesto  
Raymond Williams – Part III, Chapter 5 “Marxism and  
culture”, p265-284  
from Culture and Society  
Preparation for individual presentations – see Prof Bloom for  
advice on what to read for your topic. |
| Session 7 | The problem of depicting history  
Watch This is England and Winstanley or Akenfield and one of  
The Dambusters, 633 Squadron, Zulu or Lawrence of Arabia.  
Downton Abbey, Jane Austen adaptations or Merchant Ivory  
movies |
<table>
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<tr>
<th>Session</th>
<th>Title</th>
<th>Details</th>
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<tr>
<td>8</td>
<td>Gangsters and Crime</td>
<td>Watch <em>Get Carter</em> and one of <em>The Blue Lamp; Brighton Rock</em> (original version); <em>Villain; Gangster Number One; The Krays; Lock; Sexy Beast; Stock and Two Smoking Barrels; Layer Cake; The Bank Job; The Sweeney; Trainspotting</em></td>
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<td></td>
<td><strong>Required Reading:</strong></td>
<td>A Companion to Film Theory</td>
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<td>Ed. Toby Miller and Robert Stam</td>
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<td>Genre / Sandra Berry-Flint (p 25 – 44)</td>
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<td>9</td>
<td>Horror</td>
<td>Watch <em>Witchfinder General</em> and any Hammer horror movie examples include: <em>The Horror of Dracula, Taste the Blood of Dracula and Twins of Evil</em></td>
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<td><strong>Required Reading:</strong></td>
<td>Clive Bloom: the Gothic Landscape and the Movies (circulated by email)</td>
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<td>10</td>
<td>The Avant-garde 1</td>
<td>Watch <em>Performance</em> and one of <em>Help! or Yellow Submarine or Hard day’s night</em></td>
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<tr>
<td></td>
<td><strong>Required Reading:</strong></td>
<td>Robert Stam, Selections from Film Theory An Introduction.</td>
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<td>The Coming Out of Queer Theory – p 262 – 267</td>
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<td>Sergei Eisenstein, <em>The Film Sense</em></td>
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<td>11</td>
<td>The Avant Garde and adaptation</td>
<td>Watch <em>The Tempest (Jarman)</em> and one of <em>Prospero’s Books or Jubilee</em> or Wittgenstein</td>
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<tr>
<td></td>
<td><strong>Required Reading:</strong></td>
<td>William Shakespeare, <em>The Tempest</em></td>
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<td>12</td>
<td>Terence Davies and place in British film</td>
<td>Watch <em>Time and the City</em> and one of Terence Davies’ Trilogy, ‘London: Modern Babylon’</td>
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| **Session 13** | Required Reading:  
*In Search of Lost Time: The Cinema of Terence Davies*  
The first British talkie and the case of Alfred Hitchcock  
Watch *Blackmail* and any other Hitchcock film. |
| **Session 14** | Conclusions and individual tutorials.  
*Final Essay submission by end of week*  
Required Reading:  
‘Blackmail’ from Donald Spoto, The Art of Alfred Hitchcock |

**Other Policies:**

**Expectations**
Professional behavior is expected of all students. This includes preparation for classes, on-time attendance at classes, attendance at all group sessions and appropriate participation in the form of attentiveness and contributions to the course. Respect for the academic process is the major guiding principle for professional behavior and extends to all communications, including e-mail.

**Attendance/Participation**
Prompt attendance, full preparation, and active participation in class discussions are expected from every student in every class session.

**Course Policies**
For email communications, students must use their Arcadia University email account. Students are responsible for any information provided by e-mail or through Intranet postings.

**Plagiarism**
Representation of another’s work or ideas as one’s own in academic submissions is plagiarism, and is cause for disciplinary action. *Cheating* is actual or attempted use of resources not authorized by the instructor(s) for academic submissions. Students caught cheating in this course will receive a failing grade. *Fabrication* is the falsification or creation of data, research or resources to support academic submissions, and cause for disciplinary action.

**Late or Missed Assignments**
Will not be accepted for grading.

**Students with Disabilities**
Persons with documented disabilities requiring accommodations to meet the
expectations of this course should disclose this information while enrolling into the program, and before leaving the United States so that appropriate arrangements can be made.

**Title IX Statement**

Arcadia University is committed to assuring a safe and productive educational environment for all students. In order to meet this commitment and to comply with Title IX of the Education Amendments of 1972 and guidance from the Office for Civil Rights, the University requires faculty members to report incidents of sexual violence shared by students to the University's Title IX Coordinator. The only exceptions a faculty member's reporting obligation are when incidents of sexual violence are communicated by a student during a classroom discussion, in a writing assignment for a class, or as part of a University-approved research project.

Information regarding the reporting of sexual violence and the resources that are available to victims of sexual violence is set forth at [https://www.arcadia.edu/university/policies-guidelines/title-ix](https://www.arcadia.edu/university/policies-guidelines/title-ix).

**Prerequisites:** None.