

Module Title	Projecting Britain: from the Sixties to the New Millennium
Programme(s)/Course	BA Film Studies
Level	5
Semester	1
Ref No:	NEW
Credit Value	20 CAT Points
Student Study hours	Contact hours: 48 Student managed learning hours: 152
Pre-requisite learning	L4 Film Studies modules
Co-requisites	N/A
Excluded combinations	N/A
Module Coordinator	Peter Hurley hurleyp3@lsbu.ac.uk
Parent Department	Division of Film and Media, School of Arts and Creative Industries
Parent Course	BA Film Studies
JACS Code	W600
Description	This module examines films from the specified period of British cinema history, with a focus on the films' representation of economic, political and cultural change in British society. The key question guiding this module is one of <i>how</i> change occurs, and film's implicit and explicit role in reflecting and commenting on the changes which occurred, as well as those that were thwarted, in Britain during this period. The module introduces students to the British New Wave of the early 1960s, and the radical cinema of the later 1960s and 70s. It investigates the 'Thatcherite' texts from the 1980s and moves on to the variegated forms of the 1990s. The module examines the role of realism as a predominant style in British cinema and critically analyses works by major, as well as critically overlooked, British directors through close attention to detail paired with wider contextual study.
Aims	The aims of this module are to: <ul style="list-style-type: none"> gain critical understanding of the main debates about British cinema and its historical, political and cultural contexts from the 1960s to the new Millennium

	<ul style="list-style-type: none"> • gain critical understanding of the key aspects that characterise British cinema as a national cinema • gain critical understanding of the historical and cultural specificity of the films studied in relation to wider questions of subjectivity and identity, including class, gender and ethnicity • help locate current British cinema in relation to its recent past
<p>Learning outcomes</p>	<p>On successful completion of this module students will be able to:</p> <p>Knowledge and Understanding:</p> <ul style="list-style-type: none"> • demonstrate a critical understanding of the main debates about British cinema and its historical, political and cultural context since the 1960s • identify and evaluate the visual and narrative strategies that characterise British cinema as a national cinema <p>Intellectual Skills:</p> <ul style="list-style-type: none"> • grasp the methods that structure a theoretical and aesthetic inquiry into film • understand and critically evaluate ideas and arguments using module and independently sourced material <p>Transferable Skills:</p> <ul style="list-style-type: none"> • exhibit good oral and written communication skills • demonstrate research, critical-analytical, and cognitive skills • show collaborative work capabilities in groups
<p>Employability</p>	<p>This module aims to enhance students' employability by ensuring that they have a solid foundation in academic study and critical thinking. This includes the ability to carry out research, analyse information, synthesise arguments and present findings. In this module, this is fostered through blog-style reviews and academic essay writing, which involves the development and refinement of a set of advanced cognitive and writing skills. Seminar discussions promote oral communication skills and problem solving, together with small-group team working, further key skills for employability. In addition, the module provides sector specific employability assets by providing students with an in-depth knowledge and understanding of the structure and development of the biggest and most important film industry in the world.</p>

Teaching & Learning Pattern	<p>This module will be delivered over a 12-week period. Each week will normally consist of a 4 hour class comprising:</p> <ul style="list-style-type: none"> • A lecture programme • A series of film screenings • Seminar discussions and exercises including small group work. <p>Students are expected to prepare for the seminars in advance by reading the relevant material from the Moodle based weekly reading, and from the reading list provided. Students will be encouraged to formulate opinions and participate in seminar discussions.</p>
Indicative content	<ul style="list-style-type: none"> • The British New Wave • Social revolution and the mythology of ‘Swinging London’ • Cinematic radicalism in the late 1960s • Immigration and the ‘New Britain’ • Europeanism, Alienation and the British Art Film • Crime and comedy in British genre movies • Thatcher, heritage, and social breakdown • The Projection of Economic realities in the 1990s • British cinema in the global market
Assessment method	<p><i>Formative</i></p> <p>Formative assessments will be embedded in the delivery of teaching, providing students with the opportunity to receive feedback on their performance in seminars before the final summative deadlines. Students will be expected to complete formative skills exercises with an emphasis on close textual analysis and group presentations.</p> <p><i>Summative</i></p> <p>CW1 (1000 words): 40%</p> <p>Powerpoint Group Presentation analysing a film using historical and national cinema concepts and terminology. Plus production logsheet and critical reflection (1000 words).</p> <p>CW2: 60%</p> <p>Essay (1500 words)</p>

<p>Indicative Reading</p>	<p>CORE READING:</p> <p>Casey Benyahia, S. and Clark, V.. (eds.) (2008) <i>Teaching Contemporary British Cinema</i>, London: BFI</p> <p>Dyja, E. (2010) <i>Studying British Cinema: the 1990s</i>. Auteur publishing</p> <p>Harper, S. and Smith, J. (eds.) (2012) <i>British Film Culture in the 1970s: The Boundaries of Pleasure</i>, Edinburgh University Press</p> <p>Newland, P. (2010) <i>Don't Look Now: British Cinema in the 1970s</i>, Bristol and Chicago: Intellect</p> <p>Powell, D. (2009) <i>Studying British Cinema: The 1960s</i>, Auteur publishing</p> <p>OPTIONAL READING:</p> <p>Bourne, S. (1998), <i>Black in the British Frame: Black People in British Film and Television 1896-1996</i>, London: Cassell</p> <p>Fitzgerald, J. (2010) <i>Studying British Cinema: 1999-2009</i>. Auteur publishing</p> <p>Higson, A. (ed.) (1996) <i>Key Writings on British Cinema</i>, London: Cassell</p> <p>Leggot, J. (2008), <i>Contemporary British cinema: from heritage to horror</i>, London and NY: Wallflower Press</p> <p>Murphy, R. ed. (2009) <i>The British Cinema book</i>. 3rd Edition, London: BFI</p>
<p>Other Learning Resources</p>	<p>Indicative Films:</p> <p><i>Saturday Night and Sunday Morning</i> (Karel Reisz, 1960)</p> <p><i>Darling</i> (John Schlesinger, 1965)</p> <p><i>Repulsion</i> (Roman Polanski, 1965)</p> <p><i>If...</i> (Lindsay Anderson, 1968)</p> <p><i>Pressure</i> (Horace Ové, 1975)</p> <p><i>Burning an illusion</i> (Menelik Shabazz, 1981)</p> <p><i>A Room with a View</i> (James Ivory, 1985)</p> <p><i>My Beautiful Laundrette</i> (Stephen Frears, 1985)</p> <p><i>Trainspotting</i> (Danny Boyle, 1996)</p> <p><i>The Full Monty</i> (Peter Cattaneo, 1997)</p>

	<p>The Moodle site will contain a weekly schedule of lecture notes, readings, and seminar preparation, along with assessment information, the module guide and other relevant materials.</p>
--	--