



British cinema: projecting Britain post war to 1979

Unit code: AME_5_BPB



Faculty of Arts and Human
Sciences

Level 5
Semester 1
2009/10

become what you want to be

Table of Contents

1.	<u>Unit Details.....</u>	<u>3</u>
2.	<u>Short Description.....</u>	<u>3</u>
3.	<u>Aims of the Unit</u>	<u>3</u>
4.	<u>Learning Outcomes</u>	<u>3</u>
4.1	Knowledge and Understanding	3
4.2	Intellectual Skills	4
4.3	Practical Skills	4
4.4	Transferable Skills	4
5.	<u>Assessment of the Unit</u>	<u>4</u>
6.	<u>Feedback.....</u>	<u>4</u>
7.	<u>Introduction to Studying the Unit.....</u>	<u>5</u>
7.1	Overview of the Main Content	5
7.2	Overview of Types of Classes	5
7.3	Importance of Student Self-Managed Learning Time	5
7.4	Employability	5
8.	<u>The Programme of Teaching, Learning and Assessment.....</u>	<u>5</u>
9.	<u>Learning Resources</u>	<u>7</u>
9.1	Core Materials	7
9.2	Optional Materials.....	8
NOTES	8

1. UNIT DETAILS

Unit Title:	British Cinema: Postwar to 1979
Unit Level:	5
Unit Reference Number:	AME_5_BPB
Credit Value:	20 CAT Points
Student Study Hours:	200
Contact Hours:	48
Private Study Hours:	152
Pre-requisite Learning (If applicable):	N/A
Co-requisite Units (If applicable):	N/A
Course(s):	N/A
Year and Semester	Year 2, Semester 1
Unit Coordinator:	Peter Hurley
UC Contact Details (Tel, Email, Room)	hurleyp3@lsbu.ac.uk
Teaching Team & Contact Details (If applicable):	
Subject Area:	Film Studies, Department of Arts, Media and English
Summary of Assessment Method:	1 Group presentation (40%), 1 Essay (60%)

2. SHORT 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 course is one of *how* 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 Ealing Studio system post-war to the early 50s and investigates the British Free and Art cinema movements. 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.

3. AIMS OF THE UNIT

The aims of this unit are to:

- gain critical understanding of the main debates about British cinema and its historical, political and cultural context
- 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 and gender

4. LEARNING OUTCOMES

4.1 Knowledge and Understanding

On successful completion of this unit students will be able to:

- demonstrate a critical understanding of the main debates about British cinema and its historical, political and cultural context
- identify and evaluate the visual and narrative strategies that characterise British cinema as a national cinema
- relate the historical and cultural specificity of the films studied to wider questions of subjectivity and identity, including class and gender

4.2 Intellectual Skills

- grasp the methods that structure close textual inquiry into film
- grasp the methods that structure historical and other relevant contextual inquiry into film
- understand and evaluate ideas and arguments using unit material
- connect knowledge to elements of other units to build a comprehensive understanding of film

4.3 Practical Skills

- use equipment for the analysis of film and audio-visual material
- locate and access advanced research material in the library and online resources
- conform to academic standards in presentation of written coursework
- utilize Blackboard VLE to support learning and access unit material

4.4 Transferable Skills

- exhibit good written and oral communication skills
- apply effective time management skills
- work to deadlines
- work effectively as part of a small team to achieve defined outcomes

5. ASSESSMENT OF THE UNIT

Assessment 1:

Type: A 20 mins group presentation

Weighting: 40%

Due: weeks 5 and 6

The presentation will be in groups of 3- 4 students and will be 20 minutes in length. The focus will be on one, or more, aspects of British post war cinema relating to a particular film containing elements of close textual analysis tied to relevant critical frameworks and will demonstrate a sufficient degree of contextual knowledge.

Assessment 2:

Type: 1500 word Essay

Weighting: 60%

Due: week 14

6. FEEDBACK

Feedback will normally be given to students 15 working days after the submission of an assignment.

7. INTRODUCTION TO STUDYING THE UNIT

7.1 Overview of the Main Content

Two main blocks of teaching separated by an intensive assessment period with Block A focussing on post war British cinema and Block B on British cinema during the 1950s and 60s. See detailed programme of teaching below.

7.2 Overview of Types of Classes

A combination of screenings, seminars and workshops. Seminars will be divided into teacher led activities, as well as whole class discussions, small group work and individual student learning activities.

7.3 Importance of Student Self-Managed Learning Time

Students are expected to prepare for the seminars in advance by reading and taking notes on the *required reading* from the reading list provided, and will be encouraged to participate in seminar discussions. Students are expected to bring a copy of the weekly required reading to class in the form of a paper photocopy, so that, if requested by the subject teacher, they can refer to the weekly text. Outside seminars, students are required to continue their own study by accessing the additional reading recommendations and by watching other films of the period available in the library. A trip to the BFI to source material for presentation and essay is highly recommended.

7.4 Employability

On successful completion of this unit, students should have developed key employability skills to facilitate access to job markets in Media and Creative Industries, Teaching, Marketing and Administration, Journalism and related fields. Specific skills attained build upon those achieved at Level 4 and would include greater independence, adaptability, self-reliance and management of learning. These skills provide individuals with a competitive advantage in the job market.

8. THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

Block A: Projecting Britain: Film and Society During Postwar Reconstruction

Week 1

Lecture: Notions of the Collective: The Ideology of Immediate Postwar Britain

Screening: *It Always Rains on Sunday* (Robert Hamer, 1947)

Seminar: Contextualizing *It Always Rains on Sunday*

Reading:

Christine Geraghty, *British Cinema in the Fifties* (London: Routledge, 2000 (esp. Chapter 5: 'The post-war settlement and women's choices')

Philip Gillett, *The British Working Class in Postwar Film* (Manchester: Manchester University Press, 2003) (esp. Chapter 7)

Robert Murphy, *Realism and Tinsel: Cinema and British Society 1939-49* (London: Routledge, 1992) (esp. Chapter 8)

Week 2

Lecture: The Ealing Comedy as a Reflection of Postwar Uncertainty

Screening: *The Man in the White Suit* (Alexander Mackendrick, 1951)

Seminar: The Ideology of Ealing

Reading:

Charles Barr, *Ealing Studios* (Moffat, Scotland: Cameron and Hollis, 1998)

John Ellis, 'Made in Ealing', *Screen*, vol. 16, no. 1, 1975.
George Perry, *Forever Ealing* (London: Pavilion/Michael Joseph, 1981)
Tim Pulleine 'A Song and Dance at the Local: Thoughts on Ealing' in Robert Murphy (ed.), *The British Cinema Book* (London: BFI, various editions)

Week 3

Lecture: 'Affluence'. 'Americanisation' and the Decline of Deference: The Comedy as Social Critique

Seminar: The Boulting Brothers and Postwar Ideology

Screening: *I'm All Right, Jack* (John Boulting, 1959)

Reading:

John Hill, *Sex, Class and Realism: British Cinema 1956-1963* (London: BFI, various prints)

David Lusted, 'British Cinema Aesthetics and Hybridity: *Fame is the Spur* and *I'm All Right, Jack*' in Alan Burton, Tim O'Sullivan and Paul Wells (eds.), *The Family Way: The Boulting Brothers and Postwar British Film Culture* (Trowbridge: Flicks Books, 2000)

Julian Petley, 'Pilgrim's Regress: The Politics of the Boultings' Films' in Alan Burton, Tim O'Sullivan and Paul Wells (eds.), *The Family Way: The Boulting Brothers and Postwar British Film Culture* (Trowbridge: Flicks Books, 2000)

Week 4

Lecture: Sex, Class and Social Trends: The Social Problem Film

Screening: *Beat Girl* (Edmund T. Greville, 1959)

Reading: Contextualising *Beat Girl*

John Hill, *Sex, Class and Realism: British Cinema 1956-1963* (London: BFI, various editions)

Weeks 5 & 6: STUDENT PRESENTATIONS ASSESSMENT 1

Block B: Notions of Realism and Radicalism

Week 7: Individualism, Otherness and the British New Wave

Screening: *Saturday Night and Sunday Morning* (Karel Reisz, 1960)

Seminar: Notions of 'Authenticity'

Reading:

Andrew Higson, 'Space, Place, Spectacle' in *Dissolving Views: Key Writings on British Cinema* ed by Andrew Higson (London: Cassell, 1996). This is also available in *Screen*, Vol. 25, Nos. 4-5, July-October 1984

Andrew Higson (1986), 'Britain's Outstanding Contribution to the Film: The Documentary-Realist Tradition' in Charles Barr (ed.) *All Our Yesterdays: 90 Years of British Cinema* (London: BFI, 1996)

John Hill, *Sex, Class and Realism: British Cinema 1956-1963* (London: BFI, various editions)

Peter Hutchings, 'Beyond the New Wave: Realism in British Cinema, 1959-63', in Robert Murphy (ed.), *The British Cinema Book* (London: BFI, various editions)

Samantha Lay, *British Social Realism*. London: Wallflower. Chapter on *Saturday Night and Sunday Morning*

Week 8: The Nation's Social Barometer: BBC 2's *Wednesday Play*

Screening: *Cathy Come Home* (Ken Loach, 1966)

Seminar: Ken Loach, the BBC and the Reithian Remit

Reading:

Graham Fuller (ed.), *Loach on Loach* (London: Faber & Faber, 1998)

Jonathan Hacker and David Price, 'Ken Loach' in *Take 10 Contemporary British Film Directors* (Oxford: Clarendon Press, 1990)

Deborah Knight, 'Naturalism, Narration and Critical Perspective: Ken Loach and the Experimental Method' in George Knight (ed.), *Agent of Challenge and Change: The Films of Ken Loach* (Flicks Books, 1997)

Jacob Leigh, *The Cinema of Ken Loach* (London: Wallflower Press, 2002)

Week 9

Lecture: Notions of Cinematic Radicalism

Screening: *If...* (Lindsay Anderson, 1968)

Seminar: Part of the Solution?

Reading:

Bertolt Brecht. 'The Modern Theatre is the Epic Theatre' in John Willett (ed.), *Brecht on Theatre: The Development of an Aesthetic* (London: Methuen, various editions)

Erik Hedling, *Lindsay Anderson – Maverick Film-maker* (London: Cassell, 1998)

Erik Hedling, 'Lindsay Anderson and the Development of British Art Cinema' in Robert Murphy (ed.), *The British Cinema Book* (London: BFI, various editions)

Mark Sinker, *If...* (London: BFI Film Classics, 2004)

Week 10

Lecture: Representing the New Britain

Screening: *Pressure* (Horace Ové, 1975)

Seminar: Black Representation and British Society

Reading:

Stephen Bourne, *Black in the British Frame: Black People in British Film and Television 1896-1996* (London: Cassell, 1998)

Stephen Bourne, *Black in the British Frame: The Black Experience in British Film and Television* (London: Continuum, 2001)

Jim Pines, 'British Cinema and Black Representation' in Robert Murphy (ed.), *The British Cinema Book* (London: BFI, various editions)

Week 11

Lecture: Europeanism, Alienation and the British Art Film

Screening: *Radio On* (Christopher Petit, 1979)

Seminar: Working Outside the Mainstream

Reading:

Steve Dwoskin, 'Film Is' in Michael O'Pray (ed.), *The British Avant-Garde Film, 1926-1995: An Anthology of Writings* (Luton: University of Luton Press, 1996)

Geoffrey Nowell-Smith, 'Art Cinema', *Screen*, vol. 20, nos. 2/3, Winter 1979/1980

Geoffrey Nowell-Smith, 'Radio On' in *Radio On* DVD booklet

Michael O'Pray, *The Avant-garde Film: Forms, Themes and Passions* (London: Wallflower Press, 2003)

Michael O'Pray, 'The British Avant-Garde and Art Cinema from the 1970s to the 1990s' in Andrew Higson (ed.), *Dissolving Views: Key Writings on British Cinema* (London: Cassell, 1996)

John Patterson, 'A Film Without a Cinema', *Guardian*, October 2, 2004 (reprinted in *Radio On* DVD booklet)

Julian Petley, 'Chris Petit (1949 -)' in Robert Murphy (ed.), *Directors in British and Irish Film* (reprinted and expanded in *Radio On* DVD booklet)

Week 12

Individual essay tutorials. Attendance is mandatory. It is YOUR responsibility to arrange a tutorial slot with your seminar tutor, and you are requested to bring an initial essay outline (approx 1 side of an A4 page in note form or bullet points) to the meeting

9. LEARNING RESOURCES

9.1 Core Materials

Barr, Charles (1993) *Ealing Studios*. London. Studio Vista

Geraghty, Christine (2000) *British Cinema in the Fifties*. London. Routledge

Higson, Andrew (1996) (ed) *Dissolving Views: Key Writings on British Cinema*. London. Cassell
Hill, John (1986) *Sex, Class and Realism: British cinema 1956-1963*. London. BFI
Leigh, Jacob (2002) *the cinema of Ken Loach* London. Wallflower Press
Murphy, Robert (numerous editions!) (ed) *The British Cinema Book*. London. BFI
Street, Sarah (ed) (1997) *British National cinema*. London. Routledge.

9.2 Optional Materials

Ashby, Justine and Andrew Higson (eds) (2000) *British cinema past and present*. London, New York. Routledge.
Barr, Charles (1986) (ed) *All Our Yesterdays*. London. BFI.
Haste, Cate (1992) *Rules of Desire: sex in Britain World War 1 to the present*. London. Pimlico
Lay, Samantha (2007) *British Social Realism*. London: Wallflower.
Ken Loach (1998), *Loach on Loach* edited by Graham Fuller. London. Faber & Faber.
Sillitoe, Allan *Saturday Night, Sunday Morning*. Flamingo Modern Classics.

NOTES

There is an extensive selection of books on British cinema in the library; you are required to make use of them when writing your essays. In addition, check out the online academic journals available from the library catalogue.