



Boston University British Programmes
British Cinema and Society
Mo Dodson
COM FT 317
Elective B

Course Overview

This course will look at British films since 1945 as evidence for a social and cultural history of Britain, as well as cultural artefacts in their own right. The screened films will be taken from the major generic categories of British film, without any intention of claiming an exhaustive survey of British film types.

This course will aim to enable students from a variety of backgrounds to experience 'British' culture and society as a complex and problematic phenomenon. This will have a special resonance with American students, whose history and culture has been deeply inflected by our British colonial past. America's own pre-eminence as a globalizing power is in a problematic continuity with the British Empire and its European analogues. The culture, oral, popular and high, of Britain can only be understood within this historical context.

Students will be encouraged to look at films as part of the larger set of the world's narrative traditions. These traditions have as their main purpose the creation of meanings that make sense of the universe and our place in it.

Course Objectives

At the end of the course, students will have:

- * A detailed knowledge of key films in British film history
- * Skills in analysing films in a social and historical context
- * The ability to write projects using the above skills and knowledge

Course Methodology

Classes will typically begin with a lecture/discussion and class exercises. The second half of the class will consist of a screening of a complete film. There will also be screenings in class of extracts from other films.

There will be several guided Study Visits during class time. Students may be expected to return to Harrington Gardens after some of these Study Visits to see a Film screening.

Students are also advised to see at least one film a week in a cinema theatre, at least once visiting the National Film Theatre.

In the Fall Term, London hosts the Film Festival – for more information on this: www.lff.org.uk. There are free educational events: see www.lff.org.uk/education.

Self-guided study visits will also be suggested to enhance the learning experience of students in London.

Classes start at 1.30pm, except on November 13th, when it will start at 1pm.

Course Chronology for Full Course Format/Screenings

Notes on screenings

British films are often characterised by their focus on 'Place', on the 'Local', and on detailed depictions of social realities (of which social class in relation to regionality is perhaps the most prominently depicted).

So one of the core criteria for choosing some of the films for the course is the treatment of Place and Local social realities in the London Area, as students will have easy access to visiting this area.

The full screenings cannot hope to demonstrate the full range of British films and their history, but there is a range there that is indicative. Fuller coverage will be demonstrated with film extracts during class.

Notes on the Study Visits

The study visits will aim to do two things at least. First to give students an idea of the sense of Place in London, and the social realities attached to Place. Second to demonstrate larger aspects of culture, in particular the different visual narrative traditions of which film is only one part.

Notting Hill

These are some of the films that are relevant to the Notting Hill Visit. I would suggest you try to watch additional films to those we have seen in class by this time: e.g. *A Hard Day's Night*; *Alfie*; *The Italian Job*; *The Lavender Hill Mob*; *Blow-Up*; *Withnail and I*; *Performance*; *Kidulthood*

The Blue Lamp (Ladbroke Grove)

London Kills Me (Kensington Park Road)

A Hard Day's Night (Lancaster Road)

The Bill (TV series, everywhere)

10 Rillington Place (Ruston Mews)

Alfie (Ladbroke Grove)

The Italian Job (Portobello, and White City further on obviously)

The Lavender Hill Mob (Bramley Road)

Blow Up - (Holland Park)

Withnail and I (Tavistock Crescent)

Sliding Doors (All Saints Road)

Performance (Powis Square).

Kidulthood (Ladbroke Grove) and

the beast that is Richard Curtis's *Notting Hill*.

1. Lecture, class exercises on lighting and composition and narrative content in art, and screening of extracts from: *Blue Lamp*; *Expresso Bongo*; *Absolute Beginners*; *Great Expectations*; *Elizabeth* Full screening of *Oliver Twist*

2. Visit to National Gallery, National Portrait Gallery and West End/Soho:
screening of *Third Man*
3. Extracts from Carry On Films; Hammer Horror; an Ealing style comedy;
James Bond. Full screening of *The Ipcress File*

HAND IN SHORT ESSAY

4. Extracts from Jarman's *Jubilee* CLASS IN HARRINGTON GARDENS
STARTS AT 1PM; VISIT TO NOTTING HILL 3.30PM

5. Screening of *Secrets and Lies*

HAND IN MID TERM ESSAY

6. Screening of *The Full Monty*
7. Screening of *Gosford Park*
8. *Twin Town* or *Twenty-four Hour Party People*
9. Review session for Test and Paper

10. HAND IN FINAL PAPER AND END SEMESTER EXAM

Course Readings

There are no set books for the course. You are therefore encouraged to find readings and other sources independently. Texts will be handed out in class as basic readings.

The Harrington Gardens Library has a number of relevant books.

There are essentially four types of literature that you will be looking for: History, Cultural history, Film studies and history; and Practical theories of film making

Examples of History:

A Marwick, *British Society since 1945*
 K Morgan, *The People's Peace*
 D Childs, *Britain since 1945: A Political History*
 A Sked, *Post-War Britain*
 D Coates, *The Context of British Politics*
 A Scott, *Who Rules Britain*
 A Sampson, *Anatomy of Britain*
 Cannadine, D. *Class in Britain*
 Day, G. *Class*
 Smith, A. *Nationalism* (Oxford Reader)
 Anderson, B. *Imagined Communities*

Examples of Cultural History and Art History:

M Baxandall, *Painting and Experience in Fifteenth Century Italy*
 J Berger, *Ways of Seeing*
 R Hoggart, *The Uses of Literacy*

R Blythe, *The Age of Illusion: England in the Twenties and Thirties 1919-1940*
C Booker, *The Neophiliacs:..English life in the fifties and sixties*
R Hewison, *In Anger: British Culture in the Cold War 1945-1960*
Too Much: Art and Society in the Sixties 1960-1975
R Williams, *Key Words*

Examples of Film Studies and History:

BFI *Film Handbook*
S Blandford et al., *The Film Studies Dictionary*
T Corrigan and P White *The Film Experience*
P Cook, *The Cinema Book*
J Curran and V Porter, *British Cinema History*
N Haeffner, *Alfred Hitchcock*
S Hayward, *Cinema studies: the key concepts*
A Higson, *Dissolving Views: Key Writings on British Cinema*
J Hill, *Sex, Class and Realism: British Cinema 1956-1963*
R Murphy *The British Cinema Book*
J Nelmes, *An Introduction to Film Studies*
V Porter and J Curran, *British Cinema History*

Examples of Practical Theory:

M. Dale *The Movie Game*
K.Dancyger and J. Rush *Alternative Screenwriting*
Syd Field *The Screenwriter's' Handbook*
R. McKee *Story*
SM Moore *The biz: the basic business, legal and financial aspects of the film industry*
C. Moritz *Scriptwriting for the Screen*
C. Vogler *The Writer's Journey*

Related to Practical Theory:

J. Campbell *The Hero with a Thousand Faces*
P. Cobley *Narrative*

Other Sources for Reading Materials

There are Reference Libraries and Public Libraries in London that will have important collections of material, including: -

British Film Institute Library

21 Stephen Street
London, W1T 2LN Tel: 020 7255 1444
Tube: Tottenham Court Road

Westminster City Council Central Reference Library

35 St. Martins Street
London, WC2 Tel: 020 7641 4636
Tube: Leicester Square

Bookshops such as Waterston's in Malet Street will have extensive collections as well.

Sets of notes by the Tutor will also be handed out, so please check that you have these

Assessment Methods (all word counts are minima: students may go 15% above minima)

- Short Essay: 500 words Date: Session 3 5%
- Mid-Semester Essay: 1000 words Date: Session 5 15%
- End-Semester Test: 1.5 Hours Date: Session 10 20%
- Paper: 2000 words Date: Session 10 50%
- Short reports on 2 Visits: 800 words Date: Session 10 10%

Assessment Criteria

Form:- Grammar, Clarity of expression and structure, Engagement, Appropriate academic style/register (BUT you can use the pronoun 'I' when appropriate)

Content: -Strong/relevant question posed, Persuasive argument, Good and wide-ranging evidence, Analysis, interpretation and evaluation of evidence, Logical and relevant arguments, Refutation of contrary evidence and alternative interpretations and arguments

The weighting of the assessment criteria will be such that no work can receive a higher grade than that achieved for content

Proposed BU London Grading Criteria (Updated July 2006)

The following Boston University table explains the grading system that is used by most faculty members on Boston University's British Programmes.

Grade	Honour Points	Usual%	Definition
A	4.0	93-100	Excellent
A-	3.7	89-92	
B+	3.3	85-88	
B	3.0	81-84	Good
B-	2.7	77-80	
C+	2.3	73-76	
C	2.0	69-72	Satisfactory
C-	1.7	65-68	
D	1.0	60-64	Low pass
F	0.0	Unmarked	Fail

"Incomplete" or I grades are not permitted to be issued by faculty, because of the obvious difficulty in making up missed work once the student has left the country. All work must be completed on time. The grades reflect the quality of the work.

It is also important to realise that grades below C may not be transferable to non BU students' home institutions. Lecturers and students should use the following criteria for an understanding of what each grade means.

“Withdrawn” The Boston University Provost has announced that faculty members may no longer assign grades of "W" (Withdrawn). In supporting this policy, the Registrar's Office will no longer assign W grades on individual students' official Boston University records, even if the grade sheet has a "W" recorded for a student. Alternative grades to "W" are "F" (Failing) or "MG" (Missing Grade).

Grade Descriptors

A This exceptional grade is assigned only to work that has persistently outstanding quality in both substance and presentation. The student must demonstrate a sustained capacity for independent thought and extensive study, producing rigorous and convincing analyses in well-ordered prose.

A- Awarded to work that is clearly focused and analytical, and based on wide reading. The student must cover all the principal points of a question and systematically develop a persuasive overall thesis, allowing for one or two venial omissions or inapt expressions.

B+, B, B- This range of grades indicates that the student has shown some evidence of original thought and intellectual initiative. The student has cited sources beyond the class materials, and shown a degree of originality in perception and/or approach to the subject. The work will show thoughtful management of material, and a good grasp of the issues. The differences between a B+, a straight B and a B- may reflect poor presentation of the material, or mistakes in punctuation, spelling and grammar.

C+, C, C- Work in this grade range is satisfactory, but uninspiring. If the work is simply a recitation of the class materials or discussions, and shows no sign of genuine intellectual engagement with the issues, it cannot deserve a higher grade. Should an essay fail to provide a clear answer to the question as set, or argue a position coherently, the grade will fall within this range. Quality of presentation can lift such work into the upper levels of this grade range. Work of this quality which is poorly presented, and riddled with errors in grammar, spelling and punctuation, will fall into the lower end of the range. To earn a C grade, the work must demonstrate that the student is familiar with the primary course material, be written well enough to be readily understood, be relevant to the assignment, and, of course, be the student's own work except where properly cited.

D A marginal pass can be given where some but not all the elements of the course have been completed satisfactorily.

F The failing grade indicates the work is seriously flawed in one or more ways:

- *Obvious lack of familiarity with the material
- *So poorly written as to defy understanding
- *So brief and insubstantial that it fails to properly address the subject
- *Material presented is not relevant to the assignment
- *Demonstrates evidence of plagiarism (see below)

Plagiarism

Simply stated, *plagiarism* is taking another's work and presenting it as your own.

Dictionary definitions of plagiarism frequently include terms such as "theft" or "steal." Plagiarism is, in fact, intellectual theft. It is one of the most serious forms of academic misconduct. Plagiarism committed by a student will certainly result in course failure and may result in suspension or dismissal. In the professional world it can ruin a career.

Boston University's *Code of Student Responsibilities* states:

The value of any grade, credit, honour or degree received by a student presupposes that all work submitted by a student is his or her own. A student who uses or relies upon the work of others or who, except under conditions expressly permitted by the instructor, furnishes assistance to another student, violates the standards of the University. Students must insist upon academic honesty and integrity from their fellow students and must report promptly any case of alleged violation of academic conduct. Failure to do so is a violation of this code.

Plagiarism can take many forms, including the reproduction of published material without acknowledgement, or representing work done by others as your own. This includes the increasingly common practice of purchasing and downloading work from Internet "paper mills." Plagiarism applies to all media – printed matter of all kinds, video, audio, and oral presentation. It is plagiarism to incorporate someone else's videotape into your own production, without written permission and acknowledgement. It is plagiarism to take notes at a lecture and present the material as your own. Even unacknowledged paraphrasing or the use of another's methodology, structure or management of material is plagiarism.

Terms and Conditions

Attendance at all classes and visits is mandatory. Students missing lectures without a doctor's letter or authorisation from the Director or from the Placements' Team will automatically be docked a – or a + from their final grade. Persistent lateness will also be penalised in the final grade. A register of attendance will be taken at the beginning of each session, and marks will be awarded for attendance. Absence can be conveyed either by advising a senior member of staff in the Academic Affairs Office with a request that the information be passed on to me; or by email prior to class. Leaving it to another class member to convey messages will not be acceptable. Appointments for interviews for internships should not conflict with attendance at classes.

Any student who is unable to attend a class, or take part in an assignment because of religious reasons, must give notice of the fact in advance. He/she will be required to make up for time lost. In this situation arrangements must be made with another student for class notes to be shared. Written papers

must be delivered before agreed deadline, failure to hand in the paper will result in deducted marks.

FT317 ASSESSMENT GUIDE

This course will cover the following areas:

1. UK Film history
2. The relation of this to UK and global 'reality'. (Film as 'Representation' in the widest sense, i.e. the attempt to make the world intelligible through story telling of a specific kind).
3. The way in which critical and technical theory can help us understand the value of films in this project of making sense of the world.
4. UK films as works of art in their own right.

Another perspective would say that film studies in general should:

1. Help us to make better films.
2. Help us to understand our own ethical/spiritual purposes and moral choices through a rehearsal of these in our imaginations.
3. Help us to understand our selves and others with anthropological and ontological 'empathy', compassion and insight.
4. Help us to reflect on film within the context of narrative traditions in general as a way of understanding the world.

One way of seeing this *in outline* is to see all the theory and discussion in film studies as leading up to an analysis of what is often, problematically, termed 'representation'.

Films represent the world, and us in it, and also take up aesthetic, emotional, moral and ideological positions towards that world that is represented. All of this is 'part of' the representation as we reconstruct it in our own mind-body systems.

MID-SEMESTER ESSAY

Compare 2 or 3 of the films screened so far in the course in terms of their representation of one or more social and physical realities (including Nationalist or regional Identity; social class; gender; ethnicity; spirituality; the sense of Place; sexuality; high versus low culture...

This will prepare students for the final paper.

Minimum: 1000 words

END-SEMESTER TEST

This will be a selection of the questions handed out at the beginning of term. Questions from each section will be asked, and each section must be passed.

END OF SEMESTER PAPER

This will be a free choice topic. Students may choose from a wide range of possible topics.

Generally, students may focus on a filmic orientation, or a thematic/historical orientation, or a combination of the two.

For Example:

Filmic Orientations:

- Movements or genres
 - A Director's work
 - Technical/aesthetic developments and their social motivation
 - An Actor's work
 - Adaptation of Novels
-etc.....

Historical orientations:

- Social class
 - Sexuality
 - Gender
 - Race
 - Ethnicity
 - Political/ historical events movements
 - New Social Movements
 - Regionality
 - Sub-cultures
-etc.....

Minimum: 2000 words

VISIT REPORTS

There will be at least 2 formally guided Study Visits: a) To the National Gallery, National Portrait Gallery and Soho; b) To Notting Hill

Other visits can be done independently in students' own time.

The following is indicative:

1. 'Central' London (Kensington to The City; Westminster to Camden Town)
POSH AND COMMON IN THE CENTRE

In many areas of London, rich and poor often live close to each other, and a rich area can become poor, and a poor area can become 'gentrified' with amazing speed.

Two posh areas that are seemingly immune to impoverishment are *Belgravia* and *Mayfair*. Belgravia has Buckingham Palace on its Eastern edge, and Mayfair has the US Embassy in its middle. Still arguably in Mayfair is the Wallace Collection in Manchester Square which is a preserved-as-it-was house of a late 19th century aristocrat (Wallace, the son of the Marquess of Hertford). You can visit this for free.

(Relevant films would include *The House of Mirth*; *The Age of Innocence*; *The Golden Bowl*; *The Europeans*; slightly more distantly, any film about the British Upper Class in the last 120 years, such *Gosford Park*; *Mrs Brown*; *Remains of the Day*). Belgravia has an early 19th century aristocratic house that is open to the Public: Apsley House (was the Duke of Wellington's house)

But Mayfair is bounded on its East by Soho. Soho is still famous for its sleazy sex industries as well what many old fashioned English would call sleazy as well, the Media Industries. Relevant films here would include *Expresso Bongo* and *Absolute Beginners*. Also, in terms of the pop-music industry in general, *Quadrophenia*; *Tommy*; *24 Hour Party People* (the last is of course set in Manchester music club scene: but Soho itself also had many important music venues such as the Marquee Club at 90 Wardour Street) In Soho is Berwick Street, which has a street market, vinyl record shops and at its bottom end, strip clubs and sex-shops.

Belgravia is bounded on the South by Pimlico, which is still strongly working and lower middle class (see the film *Passport to Pimlico*).

The Strand and Soho make up most of what is known as The West End, the area known for its up to the minute entertainments, from the glamorous and expensive Theatres and Cinema Theatres, to brothels, sex-shops and strip clubs, and everything in between. Working Class Londoners, many of whom lived in the East End, would come to the West End on Saturdays, to go to the Cinema and to Dance Halls and music clubs – going 'Up West' it was called.

Westminster, St James and the Tower contain many of the Royal residences of London. As the Thames was the most salubrious and comfortable method of travel in London until recently many more Royal Palaces are on the Thames, from Richmond Palace and Hampton Court to Windsor. Films like *Elizabeth*, *Richard the Third*, *Henry the Fifth*, *A Man for All Seasons*, *Cromwell* are set in the palaces and churches of these places, such as Westminster Abbey, the Palaces of Westminster (so-called 'Houses of Parliament'), St James's Palace, the Banqueting Hall, Greenwich, The Tower of London, and the above mentioned upper Thames palaces.

2. Outside the Centre:

In almost all other areas, rich and poor areas exist side by side, except for the East End, which was almost exclusively working class until recently.

In West London, there are very rich palaces and stately homes (Syon House; Osterley Park; Marble Hill; Ham House; Richmond Palace; Kew Gardens) and next to these residential areas of working and lower middle class status, such as Ealing, Fulham and Southall. Relevant films would be *Gosford Park*; *Remains of the Day*...

Hampstead and Highgate Villages are next to working class areas, while they themselves became artistic residential areas for writers as famous as Coleridge, Keats and JB Priestley lived in Highgate or Hampstead. Hampstead Heath itself is a 'commons' waste land, and was (and still is I believe) accessible to commoners who needed to graze their livestock and collect raw materials such as wood. At the top of Hampstead Heath is Kenwood House and Park (one scene from *Notting Hill* takes place at Kenwood), which was an aristocrat's home and its grounds, and is now open to the public (with its priceless paintings and objets d'art). In the summer, Kenwood hosts open air classical concerts. Meanwhile, a few hundred yards

below, a 'vulgar' fun fair is usually held in the warmest weeks of summer on the Heath. Peasant and Lord still live on strangely in modern times! Rural life is very badly represented in British films, and perhaps the most complete of these is *Far From the Madding Crowd*. What we now call London was mostly rural, and Hampstead Heath gives us a small glimpse of the rural in London. At the top of the Heath there was a small farm that was eventually bought by an artist who was a great friend of William Blake. Blake would walk from 'London', passing a farm that is now on the East and West of Tottenham Court Road on his way to Hampstead (most people walked distances of less than c.50 miles until the late 19th century), to reach the farm in Hampstead, where he told stories to the children of his friend, some of which may have become his famous poems.

Other famous green areas would include Highgate Wood; Epping Forest; Barnes Common; Richmond Park; Regent's Park...but there are all over London many parks and green areas

Working class London can be seen, however inadequately, in the following films:

Nil by Mouth

Naked

Kidulthood

Alfie (also many other areas)

Up the Junction

The Leather Boys

Passport to Pimlico

Wonderland (also the West End)

Secrets and Lies

Lock Stock and 2 Smoking Barrels

Snatch

The Long Good Friday

Get Carter

Street markets are an important part of working class life in London, and they can be found everywhere, even in the heart of Westminster (Strutton Ground market, off Victoria Street)! The most famous markets include Petticoat Lane, Shepherds Bush, Brixton, Whitechapel Market, Walthamstow Market, Church Street Market. Some street markets carry antiques, and have attracted more affluent customers. These would include Portobello Road (at its South end) and Camden Town Market. Both of these attracted alternative, rock and hippie cultures in the 1960s, and some of that flavour still exists today.

Many affluent Londoners in the 17th Century objected to open streets and green areas where ordinary people could gather, sell goods, relax, etc. So the London residential square was invented: a rectangle of green area surrounded by rich terraced houses, accessible only to the residents of the square. Elegant quiet was certainly achieved, but the life went out of these areas. These squares still exist all over London, and it is one of these in West London that Julia Roberts and Hugh Grant sneak into at night illegally in *Notting Hill*.

The East End now stretches very far, well beyond Bethnal Green and Mile End to Dagenham, West Ham and East Ham. To get a real flavour of the impoverished environment the working class now often live in, you have to go to these areas.

NOTTING HILL!

The Blue Lamp (Ladbroke Grove)

London Kills Me (Kensington Park Road)

A Hard Day's Night (Lancaster Road)

The Bill (TV series, everywhere)

10 Rillington Place (Ruston Mews)

Alfie (Ladbroke Grove)

The Italian Job (Portobello, and White City further on obviously)

The Lavender Hill Mob (Bramley Road)

Blow Up - (Holland Park)

Withnail and I (Tavistock Crescent)

Sliding Doors (All Saints Road)

Performance (Powis Square).

Kidulthood (Ladbroke Grove) and

the beast that is Richard Curtis's *Notting Hill*.

For more information on film locations: www.reelstreets.com

3. Cinema Theatres

a) The National Film Theatre: a state owned film theatre, attached to the British Film Institute (our national archive of film and library material in film). This is a must for all film students in London. In the Fall, they run the London Film Festival (see above).

b) West End Cinemas: mainly clustered around Leicester Square. These exist for the most important premieres of block busting films.

c) Local cinemas. Some of these are still independently owned (Phoenix; Electric; Everyman Hampstead), and still exhibit films. Others are or were owned by chains (though some were independents to begin with). Two extraordinary examples of this type are the ABC, Islington designed as an Egyptian temple, now a Bingo Hall; and the Odeon Kensington, still showing films, in art-deco/neo-classical style. For more on cinema architecture:

d) Art House cinemas have decreased dramatically. I have mentioned several already: The National Film Theatre; The Hampstead Everyman; The Phoenix; the Electric. The Screen on the Green and the Screen on the Hill are also art house. The Goethe Institute and the French Cinema Lumiere also show art cinema. But many, many art cinemas have disappeared: The Academy Cinema; the chain of Classic Cinemas; the Paris Pullman...

4. London and Themes

The following are further potential themes in London

Gaslit London: A Dark Metropolis

Gaslight (Dickinson, 1939)

The Lodger: A Story of London's Fog (Hitchcock, 1926)

Hangover Square (Brahm, 1944)

Dickens adaptations

Jack the Ripper

West End Side Stories

Piccadilly (Dupont, 1929)

Limelight (Chaplin, 1952)

Mary Poppins (Stevenson, 1964)

Oliver! (Reed, 1968)

My Fair Lady (Cukor, 1964)

Topsy-Turvy (Leigh, 1999)

The Blitz: Propaganda and Nostalgia

The Lion Has Wings (1939)

London Can Take It (1940)

This Happy Breed (Lean, 1944)

Hope and Glory (Boorman, 1987)

London and Social Realism

Nil By Mouth (Oldman, 1997)

Naked (Leigh, 1993)

Kidulthood (2006)

Alfie

Up the Junction

The Leather Boys

Passport to Pimlico

Morgan, a suitable case for treatment

Wonderland

Secrets and Lies

London and Crime and spies and thrillers

The Lavender Hill Mob (Crichton, 1951)

The Lady Killers

The Wrong of the Law

Two Way Stretch

The Blue Lamp (Dearden, 1949)

Night and the City (Dassin, 1950)

Kind Hearts and Coronets (1949)

The Krays (1989)

Lock, Stock and Two Smoking Barrels (1998)

The Criminal

Mona Lisa

The Long Good Friday

The Ipcress File

The Spy who came in from the cold

The Private Life of Sherlock Holmes (and others)

Shanghai Knights

Peeping Tom
Performance
Get carter
Dirty Pretty Things
The Thirty Nine Steps
The Lodger
Frenzy
Foreign Correspondent
Sabotage

Sex, Drugs, Rock and Roll and Social Issues

To Sir, With Love (Clavell, 1966)
Sapphire (Dearden, 1959)
Trainspotting (1996) [London bit]
Performance (1970)
Blow Up
My Beautiful Laundrette (1985)
Expresso Bongo
Quadrophenia
Absolute Beginners

Modern London

Notting Hill (Curtis, 1999) [& various Richard Curtis]
Bridget Jones's Diary (2001)
Shaun of the Dead (2004) (First Half!)
Wimbledon (2004)
Match Point (Allen, 2005)
Bend it Like Beckham (2004)
Brick Lane (2003)
Finisterre (2003)
84 Charing Cross Road
Love Actually
Wimbledon
Darling
Withnail and I (london bits)

Fantasy and the Future

The Day the Earth Caught Fire (1961)
Daleks Invasion of the Earth (2150AD) (1965)
Dracula AD 1972 (1972) [King's Road]
An American Werewolf in London (1981)
Jubilee (1978)
Reign of Fire (2002)
28 Days Later (2002)
V for Vendetta (2006)
Harry Potter and the Philosopher's Stone (see *Platform 9 and 3/4 in Kings Cross Station*)
Kiss of Life
Quatermass and the Pit

Comedy (see also above in Modern, etc.)

On The Buses
Till Death us do part
Steptoe and Son
Carry On Regardless
Love thy neighbour
Passport to Pimlico
Lavender Hill Mob
Lady killers
Kind Hearts and Coronets
Wrong Arm of the Law
Two Way Stretch
Austin Powers (x3)

Historical

Elizabeth
Great Expectations
Oliver Twist
A Man for All Seasons
Shakespeare in Love
Tom Jones
Richard III (Olivier etc)
Henry V (Olivier)

Further viewing

The classification below is not watertight: some films fit into more than one, and the categories themselves are merely convenient pegs.

Students should aim to skim at least 10 of these films by week 4, and have viewed fully at least 5. By the end of the course, they should have viewed at least 10 of these films in their entirety, and have skimmed one at least from each category.

Animation

Chicken Run
Creature Comforts

Art/Mainstream

A Matter of Life and Death(also a War film)
Black Narcissus
Clockwork Orange
Peeping Tom (also thriller/murder)
The Third Man (also thriller/mystery)

Art/Experimental

Jubilee
Performance

Comedy/Ealing Style

I'm All Right Jack
Kind Hearts and Coronets
Passport to Pimlico

The Belles of St Trinians

The Lady Killers

The Lavender Hill Mob

Comedy/Populist

Carry On Camping

Carry On Regardless

Carry on up the Khyber

Comedy/Satire

Gosford Park

If

Comedy/Working Class/Romantic

Alfie

Billy Elliot

Brassed Off

Local Hero

The Full Monty

Comedy:Upper/Upper Middle Class Romantic

Bridget Jones Diary

Four Weddings and a Funeral

Love Actually

Notting Hill

Comedy/Satire:Post 80s New Edge

Lock, Stock and 2 Smoking Barrels (also gangster)

Human Traffic

Trainspotting

24 Hour Party People

No Surrender

Twin Town

Withnail and I

My Beautiful Laundrette

Costume/Epic/Drama

Lawrence of Arabia

Oliver Twist

Tom Brown's School Days

Great Expectations

Zulu

Costume/Shakespeare

Hamlet

Henry V

King Lear

Much Ado About Nothing

Richard III

Costume(Heritage)

A Room with a View

Chariots of Fire

Elizabeth

Howards End

Maurice

Mrs Brown

Remains of the Day

The Four Feathers

Vera Drake

Fantasy/Childrens'

Harry Potter and the Philosopher's Stone

Fantasy/Horror

28 Days Later

An American Werewolf in London

Dracula Prince of Darkness

Dracula

Shaun of the Dead

The Wicker Man

To the Devil a Daughter

Fantasy/Sci-Fi

Quatermass and the Pit

Hybrid

Bend It Like Beckham

Bhaji on the Beach

East is East

Bride and Prejudice

Pop Music

A Hard Days' Night

Quadrophenia

Social Realist/ Documentary

Nanook of the North

Social Realist/drama/melodrama

Brighton Rock

In Which We Serve (also a War film)

Sapphire

The Blue Lamp (also police procedural)

The Browning Version

Victim

Social Realist/New Wave

A Taste of Honey

Billy Liar

Room at the Top (not quite New Wave, but nearly)

Saturday Night and Sunday Morning

This Sporting Life

Up the Junction

Social Realist (Post New wave)

Ae Fond kiss (Loach)

Bleak Moments (Leigh)

Bullet Boy

Dirty Pretty Things

Dance With a Stranger

Darling

High Hopes (Leigh)

Hope and Glory

In This World

Kes(Loach)

Kidulthood

Meantime (Leigh)

Naked(Leigh)

My Name is Joe(Loach)

Bread and Roses(Loach)

Nil by Mouth

Ratcatcher

Riff Raff (Loach)

Secrets and Lies(Leigh)

The Crying Game

The Servant

Topsy-Turvy(Leigh)

Thriller/Spy

Dr No (James Bond)

From Russia with Love

The Constant Gardner(industrial espionage/corruption)

The Ipcress File

Thriller/Gangster

Get Carter

The Italian Job

Thriller/Murder

The 39 Steps (Hitchcock)

The Lodger(Hitchcock)