



**Boston University Study Abroad**  
London

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**British Cinema and Society**  
**COM FT 317 (*Elective B*)**  
**Spring 2013**

**Instructor Information**

A. Name                      Prof. Mo Dodson

**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 guided Study Visits relevant to the class.

Students are also advised to see at least one film a week in their own time from the Harrington Gardens Library (at least on Ealing Comedy; one British New Wave film; on 'Art' film; and one 'hybrid' film.

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

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

## Attendance Policy

### **Classes**

All Boston University London Programme students are expected to attend each and every class session, tutorial, and field trip in order to fulfill the required course contact hours and receive course credit. Any student that has been absent from two class sessions (whether authorised or unauthorised) will need to meet with the Directors to discuss their continued participation on the programme.

### *Authorised Absence:*

Students who expect to be absent from any class should notify a member of Academic Affairs and complete an Authorized Absence Approval Form 10 working days in advance of the class date (except in the case of absence due to illness, for which students should submit the Authorised Absence Approval Form with the required doctor's note as soon as possible). **Please note: Submitting an Authorised Absence Approval Form does not guarantee an authorised absence**

Students may apply for an authorised absence only under the following circumstances:

- Illness, supported by a local London doctor's note (submitted with Authorised Absence Approval Form).
- Important placement event that clashes with a class (verified by internship supervisor)
- Special circumstances which have been approved by the Directors (see note below).

**The Directors will only in the most extreme cases (for example, death in close family) allow students to leave the programme early or for a significant break.**

### *Unauthorised Absence:*

Any student to miss a class due to an unauthorised absence will receive a **4% grade penalty** to their final grade for the course whose class was missed. This grade penalty will be applied by the Academic Affairs office to the final grade at the end of the course. As stated above, any student that has missed two classes will need to meet with the Directors to discuss their participation on the programme as excessive absences may result in a 'Fail' in the class and therefore expulsion from the programme.

### *Lateness*

Students arriving more than 15 minutes after the posted class start time will be marked as late. Any student with irregular class attendance (more than two late arrivals to class) will require a meeting with the Assistant Director of Academic Affairs and if the lateness continues, may have his/her final grade penalised.

### **Teaching Schedule**

**Monday 25<sup>th</sup> February - Class**

**Monday 4<sup>th</sup> March - Class**

**Monday 11<sup>th</sup> March - Class**

**Monday 18<sup>th</sup> March - Notting Hill Walk with Andy Charlton** (you will be emailed details)

**Monday 25<sup>th</sup> March – Class**

**Monday 1<sup>st</sup> April – No Class (Easter Monday)**

**Monday 8<sup>th</sup> April - Class**

**Monday 15<sup>th</sup> April - Class**

**Tuesday 16<sup>th</sup> April – Class**

**Monday 22<sup>nd</sup> April - Class**

**Thursday 25<sup>th</sup> April – Exam/Presentations**

The following is the intended order of films to be shown week by week.

There will be if possible a study visit in one week, but that is to be confirmed.

Below are the films to be screened plus films of the same period that demonstrate some of the egregious characteristics of film and society in that period. Some of the films in the 'Plus' list may be there not because of their date, but because they have a thematic relation to the main film being screened, eg *The Inspector Calls* and *Gosford Park*.

They may be out of chronological order to accommodate Guest Lectures.

#### **1 The Blue Lamp: Period covered: 1945 to early 1950s.**

Plus: *The Third Man*; *In Which We Serve*; *The Wicked Lady*; *Great Expectations*; *The Man in Grey*; *A Matter of Life and Death*; *Blithe Spirit*; *Black Narcissus*; *Went the Day Well*; *Red Shoes*.

#### **2. Kind Hearts and Coronets: Period: early 1950s to c. 1960**

Plus: *I'm All Right Jack*, *The Man in the White Suit*; *Carry On Regardless*; *Carry On Up the Khyber*; *Trouble in Store* (Norman Wisdom); *Doctor in the House*; *Dracula*; *Frankenstein* (Hammer); *Ice Cold in Alex*; *Quatermass Experiment*; *The Wrong Arm of the Law*; *Peeping Tom*

#### **3. Notting Hill: Period: 1990s**

Plus: *Kiddulthood*; *Gregory's Girl*; *The Full Monty*; *Four Weddings and a Funeral*; *Love Actually*; *The Road to Guantanamo*; *Wonderland*; *Twin Town*.

#### **4. Saturday Night and Sunday Morning: Period: Late 1950s to early 1960s: Focus on 'Social Realism'**

Plus: Ken Loach Collections (eg Cathy Come Home, Family Life and Kes); We Are the Lambeth Boys; Room at the Top; Victim; Up the Junction; The Angry Silence; This Sporting Life; A Taste of Honey; Cass; Espresso Bongo; Look Back in Anger

#### **5. If...: Period 1960s to early 1970s**

Plus: Tom Brown's School Days; Zulu; Performance; Morgan, A Suitable Case for Treatment; To Sir With Love; The Spy Who Came in from the Cold; The Pink Panther; From Russia With Love; The Ipcress File; The Prisoner; Frenzy; Marnie; Quadrophenia

#### **6. Life of Brian: No period: Comedies across the periods**

Plus: Withnail and I; Lock, Stock and Two Smoking Barrels; Bend it Like Beckham; East is East; Bhaji on the Beach (see other Comedies above); Fever Pitch

#### **7. Gosford Park: mainly 1980s to 2000s: Focus on 'Heritage Films'**

Plus: An Inspector Calls; Monsoon Wedding; Harry Potter; Pride and Prejudice (TV 2009); Howard's End; The Browning Version; Sense and Sensibility; The Draughtsman's Contract; V for Vendetta; Umrao Jan

PLEASE ADD: "THE KING'S SPEECH";  
TV SERIES, "DOWNTON ABBEY"

#### **8. Secrets and Lies: No period: Avant Garde and Independent Films**

Plus: Jubilee; My Beautiful Laundrette; Naked; Mean Time; Topsy Turvy; Ratcatcher; Sebastiane; Babylon; Reggae in Babylon

*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 decide what a 'better' film is.
3. Help us to understand our own ethical/spiritual purposes and moral choices through a rehearsal of these in our imaginations.
4. Help us to understand our selves and others with anthropological and ontological 'empathy', compassion and insight.
5. 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.

What kinds of representations are valuable aesthetically, morally, spiritually?

In your work for this course, I will invite you to use these themes as *provocations* for you to design your own questions about the films you have watched.

### Assignments

1. **Review Notes.**
2. **Group Presentations.**
3. **Mid Term Course Work:** Essay: an analysis of one of the films screened up to week 3. Must include research into one or more elements and themes of the film.  
**Word Count: max, 1000 words**  
**Due: Session 6**
4. **Paper:** Essay on at least one of the films shown in second half of course, and can use other films (including film used for Mid-Term) from any country as contrast.  
**Word count: 2000 words**  
**Due: Last Session of Term**  
**40%**
5. **In Class Presentations.**

**Fuller details of assignments will be handed out in class in first week.**

### Grading

Please refer to the Academic Handbook for detailed grading criteria, attendance requirements and policies on plagiarism: <http://www.bu.edu/london/current-semester>

### Course Specific Grading 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

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

### Readings

Additional readings may be posted on the course webpage: <https://lms.bu.edu> (you must be logged in to view materials).

**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.

## **Background Bibliography**

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

### **Examples of Historical and social studies of Britain:**

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*  
K Fox, *Watching the English: the hidden rules of English behaviour*  
J Glancey, *London: bread and circuses*  
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. Copley *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

### **Self Guided Study Visits**

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 19<sup>th</sup> 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 19<sup>th</sup> 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 19<sup>th</sup> 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 17<sup>th</sup> 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](http://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. The old Finsbury Astoria (Art Deco style) is now a Mosque. There exists a firm that will give guided tours of old cinemas.

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**

#### **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**

*The 39 Steps* (Hitchcock)

*Dr No* (James Bond)

*From Russia with Love*

*The Constant Gardener* (industrial espionage/corruption)

*The Ipcress File*

*The Spy Who Came in From the Cold*

**Thriller/Gangster**

*Get Carter*

*The Italian Job*

*The Long Good Friday*

**Thriller/Murder**

*The Lodger* (Hitchcock)