



COURSE UNIT (MODULE) DESCRIPTION

Course unit (module) title		Code
British Cinema and Television Culture from the 1960s/ Britų kinas ir televizinė kultūra: 1960-ieji		
Lecturer(s)	Department(s) where the course unit (module) is delivered	
Dr. Leonard Stone	Department of English Philology, Faculty of Philology	

Study cycle		Type of the course unit (module)	
1st		Optional	
Mode of delivery	The period when the course unit (module) is delivered	Language(s) of instruction	
Lectures and seminars	Autumn semester	English	

Requirements for students	
Prerequisites: English B 2-C1	Additional requirements (if any): None

Course (module) volume in credits	Total student workload	Contact hours	Self-study hours
5	150	32	118

Purpose of the course unit (module): programme competences to be developed			
<p>This course introduces key British Cultural Studies themes and issues in the understanding of British visual culture, namely British cinema and television from the 1960s. Films and TV series are generally seen in the context of popular culture - the set of practices, beliefs, and objects that embody the most broadly shared meanings of a social system, which includes media objects, entertainment and leisure, fashion, music and trends, and linguistic conventions, among other things. The course will navigate through British cinema and TV history from the 1960s interrogating questions, for example, of British Identity and Gender Identity in James Bond films, British Comedy, TV Drama, Filming Scotland, Filming Diversity in Britain and Post Heritage Drama in Britain. We will be looking at British landmark films and TV series and examining a host of trends, traditions and genres, including the spy genre, new realism, British comedy, and historical drama. The films, TV series and readings are chosen in order to investigate a wide range of representations of British cultural practices, and indeed the notion of Britishness will be explored through varying, sometimes conflicting, approaches.</p>			

Note* There can be swearing and sexual references.

Learning outcomes of the course unit (module)	Teaching and learning methods	Assessment methods
Students will get acquainted with major cultural studies concepts and terminology;	Lectures, reading academic material, and viewing film and television series on Youtube. Most reading materials can be found in the books section of the group website. Specific readings for each topic listed in the Course Outline can be found in the Documents section of the group website, along with accompanying notes for lectures.	Mid-semester exam, and an essay project.
will get acquainted with the evolution of post-1950s British cinema and British TV series and the important periods of their development in Britain;		
will be able to evaluate certain cultural processes in British film and TV series in relation to i) socio-historical transformations, ii) identity and difference		
will be introduced to studies of popular culture;		
will reach a deeper understanding of representations of Britishness through a selected range of visual cultural texts		

Content: breakdown of the topics	Contact hours							Self-study work: time and assignments	
	Film / TV shows	Tutorials	Lectures	Exercises	Laboratory work	Internship/work placement	Contact hours	Self-study hours	Assignments
1. Introduction	2		2					8	Reading: # 1.

National Identity, Britishness, and Masculinity in James Bond films									
2. British Identities in film: <i>This is England</i> (2006)	1		1					8	Reading: # 2.
3. British Cult films: <i>Withnail and I</i> (1987)									Reading: # 3.
4. British Comedy film: <i>Carry on Abroad</i> (1972)/ <i>Carry On Behind</i> (1975)	2		2					8	# 4.
5. British TV Drama - <i>Play for Today</i> : 'Ordinary Brits' in Mike Leigh's <i>Home Sweet Home</i> (1982)	1		1					10	Reading: # 5.
6. British Comedy TV: <i>Little Britain</i>	1		4					14	Reading: # 6.
6B & 7. British Comedy TV: <i>The Inbetweeners</i> <i>Citizen Khan</i>	1		2					10	Reading: # 6.B # 7.

8. Filming Scotland: <i>That Sinking Feeling</i> (1979) / <i>Gregory's Girl</i> (1981) / <i>Ratcatcher</i> (1999)			2					8	Reading: # 10. # 10B.
9. Filming Diversity in Britain: <i>Bend it Like Beckham</i> (2002) / <i>My Bother the Devil</i> (2012)			2					8	Reading: # 11.
10. Heritage and Post Heritage action / drama film: <i>Zulu</i> (1964) / <i>Elizabeth</i> (1998)		2	6					44	Reading: #12.
Total:	8	2	22					32	118

Assessment strategy	Weight,%	Deadline	Assessment criteria
Mid-semester exam	30%	During semester	A mid-semester exam based on short answer questions
Individual essay project	70%	December	Individual analysis of a cultural representation from British film or TV series
			Individual essay project (around 2,000 words) to be delivered in written form (word.doc). The assessment will be based on students' ability to creatively analyze the chosen topic; use of appropriate film/TV series, literature/sources; writing skills, structure, and appropriate citing. The essay project has to be submitted by email to the Professor on the assigned date. Late submissions past the deadline will not be accepted. See Notifications on group website.

Reading List

1. Andrew Higson, (1989) "The Concept of National Cinema" *Screen*, 30.4: 36–47.
 James Chapman, (2018) "James Bond and the End of Empire" in Strong, J. (Ed) *James Bond Uncovered* Palgrave, pages 203–222.

Christopher McMillan (2015) "Broken Bond: Skyfall and the British Identity Crisis", *Journal of British Cinema and Television*, 12(2): 191–206.

2. David Forest (2020) *NEW REALISM: Contemporary British Cinema*. Edinburgh: Edinburgh University Press, pages 123-165.

Martin Fradley, Sarah Godfrey and Melanie Williams (eds) *Shane Meadows Critical Essays*, Edinburgh: Edinburgh University Press.

Kati Koponen (2012) The Representation of Englishness in Shane Meadows's film *This Is England*, University of Eastern Finland. Unpublished Masters' thesis:
https://erepo.uef.fi/urn_nbn_fi_uef-20120849

3. Justin Smith (2010) *Withnail and Us: cult films and film cults in British Cinema*, London: I.B.Tauris, pages 171-191.

4. G. Creeber, (2001) "Studying Comedy" in *The Television Genre Book*, London: BFI, pages 61-75.

J. Chapman (2012) "A short history of the Carry On films" in Hunter, I.Q. and Porter, L. (Eds), (2012) *British Comedy Cinema*, Routledge, chapter 8, pages 100 – 115.

Maria Christoff and Barry Dauphin (2017) "Freud's Theory of Humor". V. Zeigler-Hill, T.K. Shackelford (eds.), *Encyclopedia of Personality and Individual Differences*, Springer.

5. Tony Whitehead (2007) *Mike Leigh*. Manchester: Manchester University Press. Pp. 47-50.

B. Cardinale-Powell and M. DiPaolo (Eds) (2013) *Devised and Directed by Mike Leigh*. London: Bloomsbury. Pp. 119-132.

Ray Carney (2000) *The Films of Mike Leigh*. Cambridge: Cambridge University Press. Pp. 146-162.

Sean O'Sullivan (2011) *Mike Leigh*. Chicago, IL: University of Illinois Press. Pp. 11-32.

6. S. Lockyer (Ed). (2010) *Reading Little Britain: Comedy Matters on Contemporary Television*, London: I B Tauris, pages 75-146.

6B. Matthew Richardson & Mike Dodgson (2011) *The Inbetweeners A-Z: The Totally Unofficial Guide to the Hit TV Series*. Chichester: John Blake Publishing.

Matthew Richardson & Mike Dodgson (2014) *The Inbetweeners. Moving On*, Chichester: John Blake.

Jessica Clark (2018) "'There's Plenty More Clunge in the Sea' Boyhood Masculinities and Sexual Talk", *Sage Open*, April-June: 1-9.

Forrest, S. (2000) "'Big and tough': boys learning about sexuality and manhood", *Sexual and relationship therapy*, 15(3):247-261.

7. Natasha Tiley "British Muslim Conceptions of Citizen Khan", 0810780 MA Islam in Contemporary, Cardiff University: <https://www.cardiff.ac.uk>

8. Sue Short (2011) *Cult Telefantasy Series*, Jefferson, NC: McFarland, Introduction & pages 13-32.

9. James Chapman (2006) *INSIDE THE TARDIS: The Worlds of Doctor Who. A Cultural History*, London: I B Tauris, Introduction and pages 12-48; 185-201.

10. Murray, J. et al (2009) *Scottish Cinema Now*. Cambridge: Cambridge Scholars Pub.

Richard Luck (2021) "A Boy, a Girl and a Football". *The New European*. 23 April:

<https://www.theneweuropean.co.uk/brexit-news-gregorys-girl-40th-anniversary-making-of-7902474/>

Alison Campsie (2021) "Gregory's Girl: the sweet teenage love story set in Scottish new town turns 40". *The Scotsman*. 23 April: <https://www.scotsman.com/heritage-and-retro/heritage/gregorys-girl-the-sweet-teenage-love-story-set-in-scottish-new-town-turns-40-3211109>

Vincent Canby (1982) "'Gregory's Girl' Comedy of Teenagers". *The New York Times*. May 26, page 23:

<https://www.nytimes.com/1982/05/26/movies/gregory-s-girl-comedy-of-teen-agers.html>

10B. Murray, J. *et al* (2009) *Scottish Cinema Now*. Cambridge: Cambridge Scholars Pub.
Aitken, Stuart (2007) "Poetic Child Realism: Scottish film and the construction of childhood", *Scottish Geographical Journal*, 123(1): 68-86.

11. Andrew Higson, *Film England: Culturally English Film Making Since the 1990s*, London: I B Tauris, pages 27-38, 59-63.

Mary Ann Chacko (2010) "Bend it Like Beckham: Dribbling the self through a Cross-Cultural Space", *Multicultural Perspectives*, 12(2), pages 81-86.

Peter Cherry (2017) "I'd rather my brother was a bomber than a homo': British Muslim masculinities and homonationalism in Sally El Hosaini's *My Brother the Devil*", *Journal of Commonwealth Literature*, 1-14.

12. James Chapman (2005) *PAST AND PRESENT: National Identity and the British Historical Film*, London: I B Tauris, Chapter 9. *Men of Harlech: Zulu* (1964), pages 199-227/ Chapter 13. *Queen and Country: Elizabeth* (1998), pages 299-318.

Film Reference forum. New Understandings of the Heritage film:

<http://www.filmreference.com> > ... > Heritage Films

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