

# COURSE DETAIL

## BRITISH CINEMAS: CONVENTIONS, SUBVERSIONS, AND OUTSIDERS

**Country**

United Kingdom - Scotland

**Host Institution**

University of St Andrews

**Program(s)**

Scottish Universities, Psychology and Neuroscience, St Andrews, University of St Andrews

**UCEAP Course Level**

Upper Division

**UCEAP Subject Area(s)**

Film & Media Studies

**UCEAP Course Number**

106

**UCEAP Course Suffix****UCEAP Official Title**

BRITISH CINEMAS: CONVENTIONS, SUBVERSIONS, AND OUTSIDERS

**UCEAP Transcript Title**

BRITISH CINEMAS

**UCEAP Quarter Units**

12.00

**UCEAP Semester Units**

8.00

### **Course Description**

This course approaches British cinema as a site of cultural and formal multiplicity, focusing on its shifting balance between tradition and rebellion, belonging, and alienation. The course raises questions about representation and inclusion, as well as about formal and narrative strategies. Students have the opportunity for independent research, by writing a case study of their chosen British star. Weekly topics may include the problematic emergence of queer identities (THE KILLING OF SISTER GEORGE, Robert Aldrich, 1968), the ambivalent portrayal of British spies and defectors (ANOTHER COUNTRY, Marek Kaniewska, 1984), British film-making outside Britain (THE THIRD MAN, Carol Reed, 1949), the modernist mockery of British tradition (THE DRAUGHTSMAN'S CONTRACT, Peter Greenaway, 1982), and a British star case study.

### **Language(s) of Instruction**

English

### **Host Institution Course Number**

FM4207

### **Host Institution Course Title**

BRITISH CINEMAS: CONVENTIONS, SUBVERSIONS, AND OUTSIDERS

### **Host Institution Course Details**

### **Host Institution Campus**

St Andrews

### **Host Institution Faculty**

### **Host Institution Degree**

### **Host Institution Department**

Film Studies

### **Course Last Reviewed**

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