



## **LNDN FILM 3361**

### **Diversity in British Cinema: Race, Gender, and Class**

#### **CAPA London Film Program**

#### **Fall and Spring**

#### **Course Description**

This intensive and comprehensive course will allow students to take an innovative approach that sees race, gender and class in close dialogue with the underlying cultural phenomena that shape the British cinematic landscape. The course is designed to introduce students to British cinema whilst engaging in theory, practice and analysis. It intertwines historical accounts with film screenings and lectures as well as discussions with filmmakers and curators.

#### **Course Aims**

1. Understand and engage with the international history of cinema (as well as that of other visual media forms) and be able to place media texts within their social, political, cultural and historical contexts.
2. Have hands-on experience in at least one area of film and media production (e.g. photography, film, video, video installation, or digital imaging).
3. Be able to write clearly, coherently and skilfully about the cinema (its history, theory, aesthetics, and/or social/cultural context).

#### **Requirements and Prerequisites**

None.

#### **Learning Outcomes**

This is a course in diversity. It is designed as one in which students are introduced to “analytical skills with which to understand structural inequities and the knowledge to be able to participate more effectively in our increasingly diverse and multicultural society. The courses may address, though not be limited to, such issues as race, gender, ethnicity, sexuality, religious difference, ability difference, and/or economic disparity.”

#### **Developmental Outcomes**

Students should demonstrate: responsibility & accountability, independence & interdependence, goal orientation, self-confidence, resilience, appreciation of differences.

#### **Class Methodology**

This course intertwines historical accounts with film screenings and lectures as well as discussions with filmmakers and curators.

Each class includes a theoretical discussion that provides a critical framework for working with visual media. Topics explored include multiculturalism, gentrification, women-inflected cinema amongst many others. This will allow students to both understand the cultural context of British cinema over the last fifty years, as taught by some of the leading figures in the British film industry.

This course will meet once per week. Each session will have a screening, lecture and seminar discussion.

There will be assigned readings, in-class discussions, and rotating in-class presentations. Students will be required to come to class prepared to discuss all class readings and screenings. Students will also be required to complete all assigned production and essay tutorials and/or exercises.

### Assessment/Grading Policy

Descriptor	Alpha	UK	US	GPA
Excellent	A	75+	93+	4.0
	A-	70-74	90-92	3.7
Good	B+	66-69	87-89	3.3
	B	63-65	83-86	3.0
	B-	60-62	80-82	2.7
Average	C+	56-59	77-79	2.3
	C	53-55	73-76	2.0
Below Average / Poor	C-	50-52	70-72	1.7
	D+	46-49	67-69	1.3
	D	40-45	60-66	0.7
Fail	F	<40	<60	0

### Grade Breakdown and Assessment of Learning Outcomes

Assessment Task	Grade %
<b>Participation and attendance</b> Students are expected to participate actively in class discussions.	<b>25%</b>
<b>Written assignments</b> Students will write one short essay of 20% and one long research essay of 30%.	<b>50%</b>
<b>Trailer</b> At the end of the course, students will produce a five-minute trailer on diversity in British Cinema.	<b>25%</b>

### Assignments

It is vital that students come to class having read the set texts carefully and with ideas to contribute to the discussion. Screenings will be treated as classroom time: attendance is a course requirement.

Late assignments will not be accepted without prior approval from the instructor.

No G grades will be assigned unless the student has completed all assigned work and provides documentation of the reason the remaining work cannot be completed within the semester.

### Dress Code

None.

### Required Readings:

#### Session 1

- Diversity entry in *Keywords for Today: A 21<sup>st</sup> Century Vocabulary*, eds. Colin MacCabe, Holly Yanacek and The Keywords Project, 2018.
- Akala, *Natives: Race and Class in the Ruins of Empire*, 2018, selection tbd
- *Black Film, British Cinema*, (ICA Documents), 1987, selection tbd

#### Session 2

- *Black Film, British Cinema* (ICA Documents) 1987, selection tbd
- *Diary of a Young Soul Rebel*, Isaac Julien and Colin MacCabe, 1991, selection tbd

#### Session 3

- *The Buddha of Suburbia*, Hanif Kureishi, 2009, selection tbd
- *The Fateful Triangle: Race, Ethnicity, Nation*, Stuart Hall, 2017, selection tbd

#### Session 4

- Frantz Fanon, *Black Skin, White Masks*, 1952, first two chapters

#### Session 5

- Akala, *Natives: Race and Class in the Ruins of Empire*, 2018, selection tbd
- *Frederick Douglass: Selected Speeches and Writings*, ed. Philip S. Foner, 1999, selection tbd

#### Session 6

- *There Ain't No Black in the Union Jack: The Cultural Politics of Race and Nation*, Paul Gilroy, 1987, selection tbd
- *After Empire: Melancholia or Convivial Culture?: Multiculture or Postcolonial Melancholia*, Paul Gilroy, 2004, selection tbd

#### Session 7

- *Afterimages: On Cinema, Women and Changing Times*, Laura Mulvey, 2019

#### Session 8

- Laura Mulvey, *Visual Pleasure and Narrative Cinema*, 1975
- *The Body and The Screen: Female Subjectivities in Contemporary Women's Cinema*, Kate Ince, 2017, selection tbd

#### Session 9

- *Say What Happened: A Story of Documentaries*, Nick Fraser, 2019
- *The Arbor: A Play* by Andrea Dunbar, 1980

#### Session 10

- *Social Housing in Performance: The English Council Estate On and Off Stage*, Katie Beswick, 2019, selection tbd
- *Estates: An Intimate History*, Lynsey Hanley, 2017, selection tbd
- *Chavs: The Demonization of the Working Class*, Owen Jones, 2016, selection tbd

#### Session 11

- *The Lost Village: In Search of a Forgotten Rural England*, Richard Askwith, 2008, Chapter Nine, 'Sea Change'
- *Handbook of Gentrification Studies*, eds. Loretta Lees and Martin Phillips, 2018, selection tbd
- *Social Class in the 21<sup>st</sup> Century*, Mike Savage, 2015, selection tbd

#### Session 12

- *The Precariat: The New Dangerous Class*, Guy Standing, 2014, Chapter Five, 'Labour, Work and the Time Squeeze'
- *Ken Loach*, John Hill, 2011, selection tbd
- *The Cinema of Ken Loach: Art in the Service of the People*, Jacob Leigh, 2002, selection tbd

### **SUNY-Oswego On-line Library Resources**

Students are advised to review assignments and readings. If you do not have access to sufficient additional resources from your home institution to complete the coursework for this class, you may request access to the on-line library resources of SUNY-Oswego: <http://libraryguides.oswego.edu/c.php?g=500670>. To access this resource, you must request access during the first week of the program.

## **Weekly Course Schedule**

### **Session 1**

**Screening:** *Dirty Pretty Things*, dir. Stephen Frears, 2002

**Required reading [excerpts]:**

Diversity entry in *Keywords for Today: A 21<sup>st</sup> Century Vocabulary*, eds. Colin MacCabe, Holly Yanacek and The Keywords Project, 2018.

Akala, *Natives: Race and Class in the Ruins of Empire*, 2018, selection tbd

*Black Film, British Cinema*, (ICA Documents), 1987, selection tbd

**Discussion**

This introductory session will introduce students to the concepts of diversity and multiculturalism and a brief history of how they have developed over the past fifty years in the British context.

**Session 2**

**Diversity in 1980s Black British Cinema**

**Screening:** *Young Soul Rebels*, dir. Isaac Julien, 1991

**Required reading [excerpts]:**

*Black Film, British Cinema* (ICA Documents) 1987, selection tbd

*Diary of a Young Soul Rebel*, Isaac Julien and Colin MacCabe, 1991, selection tbd

**Discussion**

This session will include lectures by and discussion with Professor Colin Maccabe, filmmaker and installation artist Isaac Julien, filmmaker Martina Attille and curator Karen Alexander on the arguments deployed in the first wave of Black British filmmaking.

**Session 3**

**Multicultural London**

**Screening:** *My Beautiful Laundrette*

**Required reading [excerpts]:**

*The Buddha of Suburbia*, Hanif Kureishi, 2009, selection tbd

*The Fateful Triangle: Race, Ethnicity, Nation*, Stuart Hall, 2017, selection tbd

**Discussion**

This session will include lectures by and discussion with Professor Colin Maccabe, filmmaker Stephen Frears and writer Hanif Kureishi and will examine the first film to bring multicultural London to the screen.

**Session 4**

**Diversity in 1990s Black British Cinema**

**Screening:** *Frantz Fanon: Black Skin White Mask*, dir. Isaac Julien, 1998

**Required reading [excerpts]:**

Frantz Fanon, *Black Skin, White Masks*, 1952, first two chapters

**Discussion**

This session will include lectures by and discussion with Professor Colin Maccabe, Professor Mark Nash and filmmaker and installation artist Isaac Julien, as the course topic widens historically and geographically through the writings of Frantz Fanon.

**Session 5**

**Diversity Now**

<b>Screening:</b> <i>Lessons of the Hour</i> , dir. Isaac Julien, 2019	
<b>Required reading:</b> Akala, <i>Natives: Race and Class in the Ruins of Empire</i> , 2018, selection tbd Frederick Douglass: <i>Selected Speeches and Writings</i> , ed. Philip S. Foner, 1999, selection tbd	
<b>Discussion</b>	
This session will include lectures by and discussion with Professor Colin Maccabe and filmmaker and installation artist Isaac Julien to reflect on fifty years of Black British filmmaking both in Britain and America.	

<b>Session 6</b> <b>The Project of Multiculturalism</b>	
<b>Screening:</b> <i>The Stuart Hall Project</i> , dir. John Akomfrah, 2013	
<b>Required reading [excerpts]:</b> <i>There Ain't No Black in the Union Jack: The Cultural Politics of Race and Nation</i> , Paul Gilroy, 1987, selection tbd <i>After Empire: Melancholia or Convivial Culture?: Multiculture or Postcolonial Melancholia</i> , Paul Gilroy, 2004, selection tbd	
<b>Discussion</b>	
This session will include lectures by and discussion with Professor Colin Maccabe and Professor Paul Gilroy, covering multicultural London and its representation in film for the last fifty years.	

<b>Session 7</b>	
<b>Screening:</b> <i>The Souvenir</i> , dir. Joanna Hogg, 2019	
<b>Required reading [excerpts]:</b> <i>Afterimages: On Cinema, Women and Changing Times</i> , Laura Mulvey, 2019	
<b>Discussion</b>	Led by Professor Laura Mulvey

<b>Session 8</b>	
<b>Screening:</b> <i>Fish Tank</i> , dir. Andrea Arnold, 2009	
<b>Required reading [excerpts]:</b> Laura Mulvey, <i>Visual Pleasure and Narrative Cinema</i> , 1975 <i>The Body and The Screen: Female Subjectivities in Contemporary Women's Cinema</i> , Kate Ince, 2017, selection tbd	
<b>Discussion</b>	Led by Professor Laura Mulvey

<b>Session 9</b>	
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<p><b>Screening:</b> <i>The Arbor</i>, dir. Clio Barnard, 2010</p> <p><b>Required reading [excerpts]:</b>  <i>Say What Happened: A Story of Documentaries</i>, Nick Fraser, 2019  <i>The Arbor: A Play</i> by Andrea Dunbar, 1980</p>	
<p><b>Discussion</b></p>	<p><b>Led by Professor Laura Mulvey</b></p>
<p>While the film's narrative relates to questions of gender and class, its representational strategies address cinematic language, aesthetics and modes of narration, demonstrating that when women make films, the cinema mutates in their hands and through their eyes. This is not to argue that there is an essential or coherent 'women's cinema' but rather that a 'women-inflected cinema' can take up topics and perspectives hitherto neglected or simply not imaginable by a male-dominated culture.</p>	

<p><b>Session 10</b>  <b>Interrogating Class</b></p>	
<p><b>Screening:</b> <i>Dirty God</i>, dir. Sacha Polak, 2019</p> <p><b>Required reading [excerpts]:</b>  <i>Social Housing in Performance: The English Council Estate On and Off Stage</i>, Katie Beswick, 2019, selection tbd  <i>Estates: An Intimate History</i>, Lynsey Hanley, 2017, selection tbd  <i>Chavs: The Demonization of the Working Class</i>, Owen Jones, 2016, selection tbd</p>	
<p><b>Discussion</b></p>	<p><b>Led by Dr Sarah A Joshi and Dr Francis Gooding</b></p>
<p>This session will include lectures by and discussion with Dr Sarah A Joshi and Dr Francis Gooding, and examine the history of the council estate, with a focus on how this space and those who reside there are represented in popular media. The exploitative and derogatory depictions which are pervasive in the form of reality television shows such as <i>Benefits Street</i> and fictional series such as <i>Top Boy</i>, <i>Dirty God</i> is a more nuanced approach which explores the experience of a single mother on a Hackney council estate coming to terms with the scars of an acid attack suffered at the hands of her partner.</p>	

<p><b>Session 11</b>  <b>Vanishing Industry</b></p>	
<p><b>Screening:</b> <i>Bait</i>, dir. Mark Jenkin, 2019</p> <p><b>Required reading [excerpts]:</b>  <i>The Lost Village: In Search of a Forgotten Rural England</i>, Richard Askwith, 2008, Chapter Nine, 'Sea Change'  <i>Handbook of Gentrification Studies</i>, eds. Loretta Lees and Martin Phillips, 2018, selection tbd  <i>Social Class in the 21<sup>st</sup> Century</i>, Mike Savage, 2015, selection tbd</p>	
<p><b>Discussion</b></p>	<p><b>Led by Dr Sarah A Joshi and Dr Francis Gooding</b></p>
<p>This session will include lectures by and discussion with Dr Sarah A Joshi, Dr Francis Gooding and Professor Lee Grieveson, examining the working class and impacts of gentrification on a small fishing community and the decline of traditional industry in rural Britain in social realist films.</p>	

## Session 12 The New Work

**Screening:** *Sorry We Missed You*, dir. Ken Loach, 2019

**Required reading [excerpts]:**

*The Precariat: The New Dangerous Class*, Guy Standing, 2014, Chapter Five, 'Labour, Work and the Time Squeeze'

Ken Loach, John Hill, 2011, selection tbd

*The Cinema of Ken Loach: Art in the Service of the People*, Jacob Leigh, 2002, selection tbd

### Discussion

Led by Dr Sarah A Joshi and Dr Francis Gooding

This session will include lectures by and discussion with Dr Sarah A Joshi and Dr Francis Gooding, putting at the forefront the latest work of Britain's foremost social realist director, Ken Loach, and his critical examination of insecure work in service economy Britain and the precarious nature of employment through 'zero hour contracting'.

## Session 13

Concluding Session

To include student presentations of their five-minute trailers and a summary discussion of the key course topics of race, gender and class as illuminated through the terms viewings of British films from the last fifty years and through the students interpretation through their practical projects.

## Attendance, Participation & Student Responsibilities

**Attendance:** CAPA has a mandatory attendance policy. Attendance is taken at the beginning of every class. Unless otherwise expressed by your instructor, the first time a student has an unexcused absence for a class, his/her grade will not be impacted. The second time a student has an unexcused absence in that class, it will result in a 3 percent reduction of the final grade (for example: an A- [92] will become an B+ [89]). The student will be placed on academic probation at this time. Three unexcused absences per class will result in failure of the course. A pattern of three absences in more than one course will result in dismissal from the program.

**Excused Absences:** Absences are only excused for medical reasons, for a family emergency or for a religious holiday. To request an excused absence, students must contact [excused.absence@capa.org](mailto:excused.absence@capa.org) ahead of time and provide evidence (e.g. a doctor's note) of the reason for his/her absence, otherwise the absence will not be excused. Even if the student knows the absence will not be excused, the student should still contact CAPA to inform CAPA they will not be in class.

In addition to contacting [excused.absence@capa.org](mailto:excused.absence@capa.org), it is the responsibility of the student to contact his/her instructor and make up any missed assignments.

**Class Participation:** Students are expected to participate actively and critically in class discussions, and the participation portion of the class will be graded accordingly. Students must read assignments BEFORE the class, and come in on time. Participation is a vital part of your grade: students are expected to participate orally in seminars and in online forums and discussions in a critical and evaluative manner; to interact with the faculty and fellow students with respect and tolerance; and to actively engage in discussion. Derogatory or inflammatory comments about the cultures, perspectives or attitudes of others in the class will not be tolerated.

*Any student who feels s/he may need an accommodation based on the impact of a physical, psychological, medical, or learning disability should contact the instructor and/or the director of academic affairs privately to discuss your specific needs.*

**Academic Integrity:** A high level of responsibility and academic honesty is expected. Because the value of an academic course depends upon the absolute integrity of the work done by the student, it is imperative that a student demonstrates a high standard of individual honor in his or her scholastic work and class behavior. Plagiarism, self-plagiarism and cheating can result in dismissal from the program.

Self-plagiarism, copying an assignment entirely or partially to submit to a different class in an attempt to receive credit twice for one piece of work is unacceptable and considered cheating by duplication. Students risk receiving an "O" for any assignments in which they have duplicated their own work.

All substantial writing assignments (typically anything worth 20% or more of the final course grade) will be run through the plagiarism checking software Turnitin when submitted via CANVAS. See CAPA's Academic Standards and Policies for more information and resources on plagiarism.

**Sexual Misconduct, Required Reporting, and Title IX:** CAPA The Global Education Network is committed to encouraging a safe and healthy environment at our seven CAPA centers. This commitment includes the understanding of, and applicable adherence to, the guidelines outlined in Title IX of the Education Amendments of 1972. Title IX necessitates that US universities provide equity in all educational programs and activities without sex discrimination.

CAPA understands the implications of Title IX compliance for our institutional partners and thus endeavors to support this compliance as a vital aspect of partnership. The safety and security of all students during a program is a matter of crucial importance to CAPA. To facilitate this, CAPA encourages students to openly disclose any and all information that is Title IX relevant so that CAPA staff can provide support and connect students with appropriate resources. Because students may not understand the implications of Title IX abroad, CAPA will work to advise students about the resources available through Title IX and explain the importance of compliance in Title IX reporting. CAPA will work to build student confidence in CAPA's status as a mandated reporter by outlining the advantage of disclosure for the student, reassuring them that any information disclosed will not be used in an inappropriate manner, and stressing that individuals will only be informed on a need-to-know basis

**Use of electronic equipment in class:** All devices such as laptops, i-pods, i-pads, netbooks, notebooks and tablets, smartphones, cell phones, etc. are **NOT** allowed unless you have express permission from the faculty or you have been instructed to do so. If you require an accommodation to use any type of electronic equipment, inform the Associate Director of Academic Affairs at the beginning of Term.

**Use of Electronic Translators:** In Language courses students are NOT allowed to use electronic translators for writing texts in the target language: those submitting compositions and texts of whatever kind translated in such a fashion will receive a final F grade for the course.

**Late Submission:** Late submission of papers, projects, journal entries, pieces of homework and portfolios is only permitted with prior approval. A request must be made to the relevant Faculty member no later than two days prior to the due date. Late submission without prior approval will result in a full alpha grade penalty. In either case, work cannot be submitted after feedback has been provided to the rest of the class on the relevant assessment or one week after the due date whichever comes first, after which point a grade of F will be given for the assessment.

**Behaviour during Examinations:** During examinations, you must do your own work. Unless specifically instructed by the lecturer or instructor, talking during an exam is not permitted, nor may you compare papers, copy from others, or collaborate in any way. Any failure to abide by examination rules will result in failure of the exam, and may lead to failure of the course and disciplinary action.