Course Description

FMST 1195 Diversity in British Cinema: Race, Gender and Class-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.

FMST 1195 Diversity in British Cinema: Race, Gender and Class introduces students to the question of diversity in relation to Britain and British cinema over the last fifty years. There are three different emphases in the course: race, gender and class, although we will be closely looking at their intersectionality. The first section of the course will examine race and multiculturalism in British film with an emphasis on the works of Isaac Julien. This section will cover the last forty years in British cinema with some of its major participants in the form of historians, filmmakers and curators. The second section of the course, taught by Professor Laura Mulvey, will look at films dealing with questions of gender and class and their modes of representation. The final section of the course will introduce students to the British class system through its modern representations and contestations.

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.

COURSE OBJECTIVES

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).

ORGANIZATION OF COURSE CONTENT

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.

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

**Participation and attendance:** students are expected to participate actively in class discussions. Grade: 25%; learning outcomes

**Written assignment:** students will write one short essay of 20% and one long research essay of 30% for a total course Grade: 50%; learning outcomes

**Trailer:** at the end of the course, students will produce a five minute trailer on diversity in British Cinema Grade: 25%; learning outcomes

The course will be assessed with the other Diversity FMST courses on a three year cycle with annual readings for the given learning outcome (see attached matrix). One graded paper of 5-8 pages from each student will constitute a portfolio. A random sample of portfolios will be collected from across the range of sections offered proportional to number of students enrolled across courses: minimum 5 portfolios the Fall, and 5 from the Spring. These will be read in relation to the scheduled outcome in relation to a 3 item/3 point rubric.*

For a weekly layout of content: see Sample Schedule below.

**Course Requirements**

1. **Required Texts:** Please see readings listed under Sample Schedule sessions
2. **Weekly assignments:** There will be assigned readings, in-class discussions, rotating in-class presentations.
3. **Preparatory time spent outside of class:** 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.

**Grading Policy**
Participation and attendance: students are expected to participate actively in class discussions. Grade: 25%; learning outcomes

Written assignment: students will write one short essay of 20% and one long research essay of 30% for a total course Grade: 50%; learning outcomes

Trailer: at the end of the course, students will produce a five minute trailer on diversity in British Cinema Grade: 25%; learning outcomes

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.

Office Hours

The instructor will be available to students during office hours, a minimum of two hours per week. These times, TBA, will be posted on the instructor’s office door, as well as in the syllabus and in the CAPA offices in London.

Disability Resource Services

If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both your instructor and the Office of Disability Resources and Services, 140 William Pitt Union, 412-648-7890, as early as possible in the term. Disability Resources and Services will verify your disability and determine reasonable accommodations for this course.

Academic Integrity Policy

Cheating/plagiarism will not be tolerated. Students suspected of violating the University of Pittsburgh Policy on Academic Integrity, noted below, will be required to participate in the outlined procedural process as initiated by the instructor. A minimum sanction of a zero score for the quiz, exam or paper will be imposed. (For the full Academic Integrity policy, go to www.provost.pitt.edu/info/ai1.html.)

Email Communication Policy

Each student is issued a University e-mail address (username@pitt.edu) upon admittance. This e-mail address may be used by the University for official communication with students. Students are expected to read e-mail sent to this account on a regular basis. Failure to read and react to University communications in a timely manner does not absolve the student from knowing and complying with the content of the communications. The University provides an
General Education Requirement Goals

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.”

Course Schedule

*Subject to revision; all changes will be posted to Courseweb and announced in class

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<tr>
<th>Session 1, Sept 10th</th>
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<tr>
<td>Required reading [excerpts]:</td>
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<td>Diversity entry in Keywords for Today: A 21st Century Vocabulary, eds. Colin MacCabe, Holly Yanacek and The Keywords Project, 2018.</td>
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<td>Akala, Natives: Race and Class in the Ruins of Empire, 2018, selection tbd</td>
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<td>Black Film, British Cinema, ICA Documents, 1987, selection tbd</td>
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<td>Discussion</td>
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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.

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<td>Diversity in 1980s Black British Cinema</td>
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### Session 3, Sept 24th

**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, Oct 1st

**Diversity in 1990s Black British Cinema**

| 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, Oct 8th

**Diversity Now**

Screening: *Lessons of the Hour*, dir. Isaac Julien, 2019  
Required reading:  
*Frederick Douglass: Selected Speeches and Writings*, ed. Philip S. Foner, 1999, selection tbd

**Discussion**

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.

### Session 6, Oct 15th

**The Project of Multiculturalism**

Required reading [excerpts]:  
*After Empire: Melancholia or Convivial Culture?: Multiculture or Postcolonial Melancholia*, Paul Gilroy, 2004, selection tbd

**Discussion**

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.

### Session 7, Oct 29th

Screening: *The Souvenir*, dir. Joanna Hogg, 2019  
Required reading [excerpts]:  
*Afterimages: On Cinema, Women and Changing Times*, Laura Mulvey, 2019

**Discussion**

Led by Professor Laura Mulvey
### Session 8, Nov 5th

**Screening:** *Fish Tank*, dir. Andrea Arnold, 2009  
**Required reading [excerpts]:**  
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  

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### Session 9, Nov 12th

**Screening:** *The Arbor*, dir. Clio Barnard, 2010  
**Required reading [excerpts]:**  
*Say What Happened: A Story of Documentaries*, Nick Fraser, 2019  
*The Arbor: A Play by Andrea Dunbar*, 1980  

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While the films 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.

### Session 10, Nov 19th

**Interrogating Class**

**Screening:** *Dirty God*, dir. Sacha Polak, 2019
### 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, 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 *Benefits Street* and fictional series such as *Top Boy, Dirty God* 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.

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### Session 11, Dec 3rd

**Vanishing Industry**

**Screening:** *Bait*, dir. Mark Jenkin, 2019

**Required reading [excerpts]:**


*Handbook of Gentrification Studies*, eds. Loretta Lees and Martin Phillips, 2018, selection tbd

*Social Class in the 21st Century*, Mike Savage, 2015, selection tbd
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<td>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.</td>
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Session 12, Dec 10th  
**The New Work**

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

**Required reading [excerpts]:**


*Ken Loach*, John Hill, 2011, selection tbd


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<td>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’.</td>
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Session 13, Date TBD
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.