



CIN 378Y: Aspects of a National Cinema: Black Britain (DRAFT)

This course explores Black British cinemas while examining categories of race and nation specific to post-Imperial Britain and its Black diasporic subjects' world-making. Institutional practices and networks that have shaped the development and aesthetics of Black British film culture from the 1960s to the present, will be highlighted, when, in the words of Stuart Hall, filmmakers sought to “find a new language” to challenge post-war norms and culture that led to seismic shifts towards imagining postcolonial Britain. Studying Black British media on UK soil offers the opportunity to be immersed in the cultural ethos of Black Britain. We will experience locales and re-visit histories that, in part, inform deeper understanding of the unique film and moving-image practices under study. Topics will include London as a post-imperial migrant city, “political Blackness,” Black Power and black music’s transnational remit, Black film collectives, Black diaspora critique, among other topics. Media objects will range from feature films, documentary, television, and artists’ moving image installations. Visual culture, broadly conceived, such as art works and material objects displayed in museums, will also be studied.

Professor Kass Banning

Class: 9:00- 12:30, Worcester College, Oxford

Office Hours: After each class

Contact: k.banning@utoronto.ca

Pre-Course Preparation Quiz

You are required to read Akala’s *Natives: Race and Class in the Ruins of Empire* (posted on Quercus) prior to our first class. A quiz will be conducted the first day of class, August 6th. Language for the quiz reads: Provide **TWO** relevant pieces of information for each term or quotation that would identify its significance for Akala’s memoir and Black British history and culture in general. Provide answers for **10** of the **20** terms listed. Your two-piece answer should be in point form. Quiz is worth 10% of final grade.

Field Trips

In our field trips we will trace Black British presence. During our first week we will explore

Oxford's infamous Pitt Rivers Museum, where stolen artefacts from Britain's former colonial empire are housed, in addition to an Untold Stories of Black Oxford tour. Our two day-trips to London will include a Regent's Canal Black History walk, visits to the Museum of London Docklands and various venues that feature works by Black artists that register the historical existence of Black Britons, ranging from Tate Britain to Autograph and Whitechapel galleries to the historically black neighbourhood of Brixton.

During our overnight trip to Liverpool you will experience The Liverpool Art Biennale first-hand! Following our Biennale tour, you will disperse to find an art work that "speaks to you." A professor-led evening walking tour will end our first day, visiting the street where financial institutions that ran Britain's slave economy were housed and ending the day retracing the Liverpool haunts of the Beatles. Our second day will feature morning tours of the Museum of Liverpool and the Old Dock, with ample opportunity to revisit your chosen art work in the afternoon.

Required Texts

- Course readings and supplemental material will be posted in Quercus in daily Modules.
- Additional material will be added in Modules under EXTRAS based on the class's evolving interests.

Course Citizenship

Cinema Studies Institute 300-level courses are structured to facilitate intellectual exchange and collective learning. This is best fostered by joining our class daily prepared to contribute to discussions in a productive manner, offer thoughtful responses to readings and media, and engage in fruitful 'cross talk' with your peers. Good faith and good humour towards colleagues are essential to our learning environment. Be sure to have course materials on-hand when you come to class. Due to the compressed nature of the course, attending classes and participating in field trips is mandatory. Missing a class is non-negotiable.

Please note this Summer Abroad program regulation, under *Terms of Participation For Summer Abroad Programs*. This policy will be applied *strictly*.

B 6: The use of cell phones in class and on field trips is strictly prohibited unless that activity has been explicitly permitted by the course instructor. Using a cell phone, or other electronic devices, for non-academic purposes will be considered an "absence" from class and will result in an academic penalty as outlined above (i.e. a deduction of 5% from a student's final grade for a first offence and an additional 10% deduction for a subsequent offence).

ChatGPT and all Artificial Intelligence Technologies Regulation:

While ChatGPT may have salient learning purposes in some courses and some real-world applications, in *this* course, ChatGPT and all other AI technologies are not compatible with the learning objectives, which include personal reflection, intellectual independence, and critical thinking and writing skills conducted via each student's own individual skill sets and independent thinking processes. For this reason, any assignment that is found to be created or written with the aid of ChatGPT or any other AI technology for this course will receive a grade of zero.

See <https://www.academicintegrity.utoronto.ca/perils-and-pitfalls/using-chatgpt-or-other-ai-tool-on-a-marked-assessment/>

For all assignments completed outside of class, I may require that you attend an in-person meeting to discuss your work before the mark is finalized.

Breakdown of Class Engagement

Quiz on Akala's *Natives: Race and Class in the Ruins of Empire*: 10%
(August 6, first day of class.)

Field Trip Reflections: 30% (2 x 15%) (rolling deadline, due 3 days following field trip).
Please note: One reflection must focus on an artwork exhibited at the Liverpool Biennale. How to approach writing about an art object will be discussed in class, with an accompanying tip sheet distributed.

Field trip reflections 2 to 3-pages (typed and double-spaced) draw on pertinent insights, observations, and questions that arise during our site visits. While you will experience various field trips, it is integral that you focus on **one** site that **most** crystalizes your thoughts towards writing that is *reflective*. The goal is to identify (hone-in on) **one specific** object, image, experience, document, etc., that draws your attention. Do not re-hash a history of the visited site let alone an art object. Instead, select and describe an object that significantly sparks your interest: What is it? What about it draws your attention or curiosity? What can you learn about (or from) the observation's focus given its context or how it is situated within the site? Include one to two accompanying photographs in your reflection with a brief informational caption. (Place images in an appendix, after 2-3 required page limit is reached.)

Your field trip reflection will be assessed on your engagement with a site, precision of observation, insightful reasoning, imagination. Writing is important: organization, clarity of exposition, and style. **Tip:** An assigned reading may prove helpful to frame your descriptions, observations, and critical reflections.

Alternatively, you may produce a short video essay (3 minute maximum). Please note that this alternative will require more labour than a written submission, **please consult with me for approval**. You may submit a video essay only **once**.

Mini Conferences / Group Discussion Leading 15% (rolling deadline)

Ten mini conferences are scheduled throughout our month together, led by two participants. You are required to lead a discussion **once**. Closely read an assigned text, then select **one extended key** passage for discussion. **If relevant, you may reference the assigned film for the day, but this shouldn't be your sole focus.**

Above all, do not summarize your article. Instead, formulate coherent provocations to help generate discussion with your peers based on selection of one or two relevant passages (quotations, to include page numbers) from the article. Your reflection should (1) demonstrate your evolving thought about your specific passage, its topic; (2) extend and deepen your own thinking--as expressed by your close reading, and arguments and questions that advance the meaning of your chosen passage.

Lastly, conclude your presentation with a relevant and interesting discussion question--clarifying or interrogatory -- that helps to contextualize your thinking. **Avoid general "what do you think? Or yes/no questions that result in one correct answer.**

Post a slide that summarizes your presentation in bullet form on the Quercus Discussion Board by 7pm the evening before your presentation, to include your chosen quotation (with relevant page numbers) and discussion question.

Each group is encouraged to consult with me towards organizing this portion of our class time together. (I could prove helpful towards forging a cohesive panel.)

Participation: 20%

The participation grade will consider attentiveness in class meetings, evidence of preparedness for class (i.e. demonstrated detailed engagement with the readings, questions about readings brought to class), as well as the quality of verbal contributions to class discussion. You should have carefully read and thoughtfully engaged with the assigned readings prior to class. Students are encouraged to assume the stance of professional learners—ones who have the critical maturity to be open to broadening their intellectual horizons and to engage with a diverse range of scholarship.

Effective participation involves being open to asking questions about things one doesn't understand, thoughtfully engaging with the course readings, remaining attentive to the comments of other class participants, and debating ideas with respect and sensitivity to both the subject matter and all participants in the discussion. The quality of your contribution is more important than sheer quantity, though **speaking regularly in class is a goal to work towards**. At the same time, effective participation, also, in certain cases, means learning when one has contributed enough to a particular discussion and providing opportunities for others to share their thoughts.

***Please note that queries regarding assignments will not be conducted via email. Please visit during my office hour after our class or make an appointment to talk through your ideas with me in person.**

Final in-Class Test: 25% Thursday August 29

Essay questions and a bank of terms will be distributed prior to the test on Monday 25.

Schedule of Screenings and Readings

Note: Schedule is subject to revision, but not without notice

Monday 4 August Introductions & Quiz

- *Blitz*. Steve McQueen. (UK, 2024)
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Tuesday 5 August Postcolonial Purgatory

- *Dirty Pretty Things*. Stephen Frears (UK, 2002)

Readings:

- Sarah Gibson, “‘The Hotel Business is About Strangers’: Border Politics and Hospitable Spaces in Stephen Frears’s *Dirty Pretty Things*,” *Third Text* 20:6 (2006): 693-701.

Recommended:

- Mireille Rosello. “Wanted: Organs, Passports, and the Integrity of the Transient’s Body,” *Paragraph: A Journal of Modern Critical Theory* 32:1 (March 2009): 15-31.

Wednesday 6 August Field Trip to Pitt Rivers Museum, Oxford

(Meet at Worcester at 9:40 am and walk over)

Return to classroom at 1pm

Empire and Restitution

Once Again....Statues (Never) Die. Isaac Julien. 2022

You Hide Me. Nii Kwate Owoo. Ghana. 1970

Reading:

- Dan Hicks, “*The Brutish Museums: The Benin Bronzes, Colonial Violence and Cultural Restitution*. London: Pluto Press, 2021. Chapters 1, 2 and 15. “The Gun that Shoots Twice,” 1-17, “A Theory of Taking,” 18-24, and “Chronopolitics,” 178-193.

Recommended:

- Swati Chattopadhyay. *Small Spaces: Recasting the Architecture of Empire*. London: Bloomsbury, 2023.
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Thursday 7 August Field Trip to London

(Bus Departs 9 AM)

Black History Regent's Canal Walking Tour, Borough Market, Museum of London Docklands, Brixton neighbourhood

Recommended Readings:

- Geoffrey Cubitt. "Museums and Slavery in Britain: The Bicentenary of 1807," 159-170. *Politics of Memory: Making Slavery Visible in the Public Space*, ed. Ana Lucia Araujo. London: Routledge, 2012.
- Rachel Gore. "The International Slavery Museum, National Museums, Liverpool," *Journal of Museum Ethnography*, 22: (December 2009): 170-176.
- Mathew Jones. "Memory, Trauma and 'Affective Autonomy': Displaying Emotion and Trauma at the International Slavery Museum." In *Slavery and Abolition* 45:1 (2024): 150-170.

Monday 11 August

Precursors 1 "Images of"

- *Jemima and Johnny*. Lionel Ngakane. 1951
- *To Sir With Love*. James Cavell. (USA/UK). 1967
- *Sapphire*. Basil Dearden. 1951 (excerpt)
- *The Stuart Hall Project*. John Akomfrah. 2014. (Watch on your own before class)

Readings:

- Stuart Hall, *Familiar Stranger: A Life Between Two Islands*, "Encountering Oxford: The Making of a Diasporic Self," 149-172. Durham: Duke University Press, 2017.
- John Akomfrah, "The Partisan's Prophecy, Handsworth Song's Silent Partner, 185-203. In *Stuart Hall : Conversations, Projects and Legacies*, ed. Julian Henriques, et al. London: Goldsmiths University Press, 2017.

Recommended:

- E R. Braithwaite, "'The Coloured Immigrant' in Britain." *Daedalus* 96:2 (Spring 1967): 496-511.
- E. R. Braithwaite, "To Sir With Love, 107-115. London: Jove Publishers. 1959.

Tuesday 12 August Precursors 11: "Come What May, They're Here to Stay" Meets "Policing the Crisis"

- *Pressure*. Horace Ové. 1975 (excerpt)
- *Babylon*. Franco Rosso. 1980 (excerpt)
- *Inglan is a Bitch*. Linton Kweisi Johnson

Readings:

- Ashley Dawson, “Black Power in a Transnational Frame: Radical Populism and the Caribbean Arts Movement,” *Mongrel Nation: Diasporic Britain and the Making of Postcolonial Britain*, 49-72. Ann Arbor: University of Michigan Press, 2007.
- Sally Shaw, “As the First Black Face on the Scene, I Had to Push the Doors Open.” In *British Art Cinema: Creativity, Experimentation & Innovation* Paul Newland & Brian Hoyle, eds., 144-145. Manchester: Manchester University Press, 2019.

Recommended:

- Rob Waters, “Becoming Black in the Era of Civil Rights and Black Power,” *Thinking Black: Britain 1964-1985*, 15-50. Oakland, University of California Press, 2019.
- Stuart Hall et. al. *Policing the Crisis: Mugging, the State and Law and Order*. London: Macmillan, 2019 [1978].
- Dick Hebdige, “Reggae, Rastas and Rudies.” In Stuart Hall and Tony Jefferson, eds., *Resistance through Rituals: Youth Sub-cultures in Post-war Britain*, 113-129. London: Hutchinson, 1976.

Wednesday 13 August Workshopping Black Britishness

- *Handsworth Songs*. Black Audio Film Collective. 1986
- *Twilight City*. Black Audio Film Collective. 1989
- *Territories*. Sankofa Film Collective. 1985 (excerpt)
- *Passion of Remembrance*. Sankofa Film Collective. 1986 (screen outside of class, posted under EXTRAS in Module)

Readings:

- Mathew Omelskey, “Black Audio’s Archival Flight,” *Fugitive Time: Global Aesthetics and the Black Beyond*, 99-131. Durham, NC: Duke University Press, 2023.
- Kobena Mercer, “Diaspora Culture and the Dialogic Imagination: The Aesthetics of Black Independent Film in Britain,” *Welcome to the Jungle: New Positions in Black Cultural Studies*, 53-66, NY: Routledge, 1993.
- Kobena Mercer, “Recoding Narratives of Race and Nation,” *Welcome to the Jungle: New Positions in Black Cultural Studies*, 69-95, NY: Routledge, 1993.

Recommended:

- Manthia Diawara, “Power and Territory: The Emergence of Black British Film Collectives.” In *Fires Were Started: British Cinema and Thatcherism*, ed. Lester Friedman, 147-160. Minneapolis: University of Minnesota Press, 1993.
- Kobena Mercer, *Black Film: British Cinema*. London: ICA Documents, Special Issue. 1988.
- Okwui Enwezor, “Coalition Building: Black Audio Film Collective and Transnational Colonialism.” In *The Ghosts of Songs: The Film Art of the Black Audio Film*

Collective 1982-1998, eds. Kodwo Eshun & Anjalika Sagar of the Otolith Group, 106-123. Liverpool: Liverpool University Press, 2007.

Thursday 14 August

**Liverpool Field Trip
Liverpool Art Biennale, Museum of Liverpool, Old Dock
Tour**

Readings: TBA

Monday 18 August

**Political Blackness: Recoding Narratives of Race and
Nation**

- *My Beautiful Laundrette*, Stephen Frears, 1985
- *The Body Beautiful*. Ngozi Onwurah. 1991
- *Sammy and Rosie Get Laid*. Stephen Frears. 1987 (excerpt)
- *Bend it Like Beckham*. Gurinder Chadha, 2002 (excerpt)

Readings:

- Stuart Hall. "New Ethnicities." *Stuart Hall: Critical Dialogues in Cultural Studies*. Eds. David Morley & Kuan-Hsing Chen, 441- 449. London & New York: Routledge, 1996.
- Stuart Hall. "Cultural Identity & Cinematic Representation." In *EX-ILES: Essays in Caribbean Cinema*, ed. Mbye Cham, 220-236. Trenton, NJ: Africa World Press, 1992.
- Rob Waters, "Political Blackness: Brothers and Sisters," *Thinking Black Britain*, 51-92. Berkeley CA: University of California Press, 2019. (skim)

Recommended:

- Neil Sinyard, "My Beautiful Laundrette." In *Fifty Key British Films*, ed. Sarah Barrow & John White, 176-180. London: Routledge, 2008

Tuesday 19 August

The Erotics of Citizenship

- *Young Soul Rebels*, Isaac Julien (UK 1991)

Readings:

- Bell Hooks & Isaac Julien, "States of Desire," *Transitions* 53 (1991): 168-184.
- Paul Gilroy. "Diaspora, Utopia, and the Critique of Capitalism." *There Ain't No Black in the Union Jack: The Cultural Politics of Race and Nation*. **SKIM** 200-302. London: Routledge, 2002 [1987].

Recommended:

- Homi Bhabha, Paul Gilroy, and Stuart Hall, “Threatening Pleasures,” *Sight and Sound*, August 1, 1991.
- Stuart Hall, "What is this 'Black' in Black Popular Culture?" In *The Black Studies Reader*, eds. J Bobo, C Hudley & C Michel. New York: Routledge, 2004.
- Hebdige, Dick. *Cut ‘n’ Mix: Culture, Identity and Caribbean Music*. London: Comedia, 1987.

Wednesday 20 August

Migrant Melancholia: The Windrush Generation

- *The Nine Muses*. John Akomfrah. 2010.

Readings:

- Ben Highmore, “City of Strangers, Qualities of Disappointments,” *Cultural Feelings: Mood, Mediation and Cultural Politics*,” 93-118. London: Routledge, 2017.
- Stuart Hall, “The Windrush Generation”, 173-200. Stuart Hall, *Familiar Stranger: A Life Between Two Islands*. Durham: Duke University Press, 2017.

Recommended:

- Edward Said, “Reflections on Exile.” In *Out There: Marginalization and Contemporary Cultures*, Russell Ferguson, etc., 357-366. Cambridge: MIT Press, 1990.

Thursday 21 August

London Field Trip (Bus departs 8:30AM)

Tate Britain, Borough Market, Whitechapel Gallery, Autograph

Reading:

- Camille Crichtlow & Adeena Mey, "Jean-François Manicom, Black Atlantic Museum," *Afterall*. 2023.

Monday 25 August

Windrush Redux: Cinematic Television

- *Mangrove (Small Axe)* Steve McQueen. 2020

Readings:

- Patricia Francis, “The Burden of Expectation: Where are the Women in Steve McQueen’s *Small Axe* Films?” In *Refocus: The Films of Steve McQueen*, ed. Thomas Austin, 172-184. Edinburgh: Edinburgh University Press, 2023.
- Zoe Mutter, “The Truth Shall Prevail,” *British Cinematographer*, March 2, 2021.

- David Olusoga, “‘These Are the Untold Stories That Make Up Our Nation’: Steve McQueen on *Small Axe*,” *Sight and Sound*, (December 2020): 24-35.
- Rob Waters, “Radical Blackness and Post-imperial State: The Mangrove Nine Trial, *Thinking Black Britain, 1964-1985*, 193-124. Berkeley CA: University of California Press, 2019.

Recommended:

- Martin, James Nwonka, O. Koksai & A. Clarke. “Understanding Steve McQueen.” In *Black British Cinema 11*, ed. C Nwonka and A Saha, 81-90. London: Goldsmiths Press, 2021.
- Florian Stadler, “Theatres of Memory; Un-silencing the past in Steve McQueen’s *Small Axe Anthology*, *Transnational Screens* (2022): 1-12.

Tuesday 26 August Windrush Redux 11: Black Joy Meets the Gallery

- *Lovers Rock (Small Axe)* Steve McQueen. 2020
- *Paradise Omeros*. Isaac Julien. 2002. (excerpt)

Readings:

- Kwame Phillips, “A Different Kind of Dread: Dub, Ecstasy and Collective Memory in *Lovers Rock*.” In *Refocus: The Films of Steve McQueen*, ed. Thomas Austin, 158-171. Edinburgh: Edinburgh University Press, 2023.
- Michael McMillan, “Diaspora Migrant Aesthetics in The Front Room.” In *The Front Room: Diaspora Migrant Aesthetics in the Home*, ed. Michael McMillan, 10-17. London: Lund Humphries Publishers Ltd., 2023 (2nd edition)
- Stuart Hall, “The ‘West Indian’ Front Room.” In *The Front Room: Diaspora Migrant Aesthetics in the Home*, ed. Michael McMillan, 19-25. London: Lund Humphries Publishers Ltd., 2023 (2nd edition)

Recommended:

- Dick Hebdige, “Lovers’ Rock: Reggae, Soul and Broken Hearts,” *Cut ‘n’ Mix: Culture, Identity and Caribbean Music*, 117- 124. London: Comedia, 1987.
- Hunter Harris, “Steve McQueen’s *Small Axe: How Lovers Rock* Was Made: *Lovers Rock* Shows What Happens When White People Aren’t Looking– the Rapture in Black Joy,” *Voice Box* (November 23).

Wednesday 27 August “Just Get Something Black Made”

- *The Kitchen*. Kibwe Tavares & Daniel Kaluuya. 2023 (excerpt) Netflix
- *Robots of Brixton*. Kibwe Tavares. 2012
- *I May Destroy You*. Michaela Coel. TV drama 2020 & 2023 (excerpt) Netflix
- *Bullet Boy*. Saul Dibb. 2004. (excerpt)
- *Top Boy*. Ronan Bennett (creator), TV drama 2011-2023 (Netflix)

Readings:

- Clive James Nwonka, "Cultural Discourses and Practices of Institutionalized Diversity in the UK Sector: 'Just Get Something Black Made,'" *Sociological Review* 66:6 (2018): 1111-1127.
- Sarita Malik, "The Dark Side of Hybridity: Contemporary Black and Asian British Cinema." In *European Cinema in Motion*, D. Berghahn, 132-150. London: Palgrave, 2010.
- Ellen E. Jones, "From council estates to celebrity superfans: farewell *Top Boy*, the drama that changed TV for ever," *Guardian* (Sept. 12, 2023).

Recommended:

- Sarita Malik, and Clive James Nwonka, "*Top Boy*: Cultural Verisimilitude and the Cultural Allure of Criminality for UK Public Service Broadcasting Drama," *Journal of British Cinema and Television* 14:4: (2017): 423-444.
- Clive James Nwonka, *Black Boys: The Social Aesthetics of British Urban Film*. London: Bloomsbury Academic, 2022.

Thursday 28 August: Test & High Table Dinner

Cinema Studies Institute Policies (January 2024 – Winter 2024)

Attendance: Students are expected to be punctual and attentive for all in-class meetings, and to stay current with all course materials. Failure to do so will affect your final grade. Missing a class meetings is grounds for failure.

Email Policy: I will try to answer emails in a timely fashion within 24 hours of their receipt. However, I cannot guarantee any response within a set time frame. If you have an in-depth matter to discuss, please visit me during my office hour after class or make an appointment to meet at a time convenient for both of us. I do not accept assignments by email: please upload your work through the course Quercus page.

Copyright Considerations: Students may not record any portion of a lecture. Professor Banning does not consent to recording of lectures. Provostial guidelines on the Appropriate Use of Information and Communication Technology, available at <https://www.provost.utoronto.ca/planning-policy/information-communication-technology-appropriate-use/>, state that:

The unauthorised use of any form of device to audiotape, photograph, video-record or otherwise reproduce lectures, course notes or teaching materials provided by

instructors is covered by the Canadian Copyright Act and is prohibited. Students must obtain prior written consent to such recording.

Academic Integrity: The University of Toronto considers academic honesty and integrity to be important to your education. Any conduct that violates the University's academic integrity standards—such as plagiarism or cheating—will result in serious disciplinary action. For further details, please read the University's policy, plus FAQs (<http://www.writing.utoronto.ca/advice/using-sources/how-not-to-plagiarize/>).

Artificial Intelligence: The work you submit in this course is expected to reflect your own original thought and intellectual effort. To promote your learning and intellectual development in this course, and to help you reach course learning outcomes, the use of artificial intelligence tools and apps is strictly prohibited in all course assignments unless explicitly stated otherwise by the instructor in this course. This includes, but is not limited to, generative AI large language models, such as OpenAI ChatGPT, Microsoft Bing, Google Bard, as well as auto-summarizing software such as Resoomer, QuillBot, or TLDRe. Use of artificial intelligence tools in course written assignments may be considered use of an unauthorized aid, which is a form of cheating. For more information on academic integrity and AI, see <https://www.academicintegrity.utoronto.ca/perils-and-pitfalls/using-chatgpt-or-other-ai-tool-on-a-marked-assessment/>.

Assignment Due Dates: Late assignments can still be uploaded to Quercus, which registers date and time of submission. **Late assignments lose 2% per calendar day of lateness, weekends included, up to a maximum of 14 days (28 points).** After 5 days, please contact me to discuss submission of very late work.

Extensions: Extensions will be given only in the following cases. 1) When a student has spoken with me well in advance of a due date with a reasonable request. 2) When there is a properly documented family or medical emergency. In these cases, you must contact me within two days of missing an assignment deadline. For medical emergencies, you must have filled in the [Absence Declaration tool on ACORN](#) and try to provide a Verification of Student Illness or Injury form, which can be found at <http://www.illnessverification.utoronto.ca>. This form must confirm your inability to complete your assignment as well as the dates of your illness, and it must show that a physician or appropriate expert was consulted at the time of the illness. 3) When a student is registered with Accessibility Services and extra time on assignments is one of the recommended accommodations.

Accessibility Needs: The University of Toronto is committed to accessibility. Students with diverse learning styles and needs are welcome in this course. In particular, if you have a disability or health consideration that may require accommodations, please feel free to approach me and/or the Accessibility Services Office as soon as possible (416-978-8060; <http://www.accessibility.utoronto.ca>). The Accessibility Services staff is available by appointment to assess specific needs, provide referrals, and arrange appropriate accommodations. The sooner you let them and me know your needs, the more quickly we can assist you in achieving your learning goals in this course. Once you are registered with Accessibility Services, please ensure that I receive a letter of accommodation. Feel encouraged to approach me with any concerns or questions about accessibility accommodations at any point in time during the term; the sooner, the better.

Respect for Personal Identity: The University of Toronto understands the concerns some students may have regarding implementation of personal data in Quercus, including discrepancies between the identifiers in one's University of Toronto account and those implemented by the students in Quercus and in everyday life. Students can change the first name displayed in various online U of T services including Quercus and integrated tools (like Bb Collaborate) via the following link: <https://my.auth.utoronto.ca>.

Research Support: University of Toronto Libraries provides access to a vast collection of online and print resources (oneresearch.library.utoronto.ca). Get help navigating UTL and web resources and developing research skills for your course work by: Contacting the Cinema Studies Librarian Kate Johnson with questions or to set-up an online meeting or call (katej.johnson@utoronto.ca); or Using ASK: Chat with a Librarian online service (oneresearch.library.utoronto.ca/ask-librarian). Stream films and media through UTL: (mediacommons.library.utoronto.ca/streaming-video). See the Cinema Studies Research Guide including eBooks, articles, and streaming film collections (guides.library.utoronto.ca/cinema).

Writing Support: The University of Toronto expects its students to write well, and it provides a number of resources to help you. Visit the Writing at U of T website (www.utoronto.ca/writing) or the Innis College Writing Centre (<https://innis.utoronto.ca/current-students/academic/innis/writing-centre/>)