

## Course Blurb

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 and aesthetics, among other topics. Media objects will range from documentary, Art cinema, television, to moving image installations.

## Field Trips

In our field trips we will literally trace Black presence in Britain, beginning with an overnight trip to Liverpool’s International Slavery Museum. This trip will also include exploring the Liverpool Art Biennale and a Beatles walking tour. Our two trips to London will consist of a Black History bus tour, visits to the Museum of London Docklands and various venues that feature works by Black artists or register the existence of Black Britons, ranging from Tate Britain, Sir John Soane’s Museum to Autograph, among additional exhibitions that consider contemporary issues of Blackness and the image in Britain. We will begin the course by exploring African artefacts culled during Britain’s Imperial era housed at Pitt Rivers Museum, Oxford.

## Prerequisites:

CIN 105Y **OR** humanities-based academic preparation or relevant social science: English, History, Visual Studies, Art History, Anthropology, Women and Gender Studies, Sexual Diversity Studies, Political Science or Sociology. Students currently enrolled in CIN 105Y, or an Introductory Film course are eligible to apply.

Due to the course’s compressed nature, and the requirement to write assignments within a short time frame, students in applied programs seeking to fulfill a humanities requirement will most likely find the course challenging.

CR/NCR option is not available.

## Course Engagement/Assessment

Terms Quiz: (First day of class)	10%
Two Field Reports: (Due 3 days following site visit)	30% (2 x 15%)
Mini Conference/Discussion Leadership:	20%

(rolling deadline)

Final Test: 25%

Thursday August 29<sup>th</sup>

(Essay questions distributed 3 days prior to test.)

Participation: 15%

### **Bio**

Questions of “difference” have inspired Professor Banning’s teaching and research for decades at the Cinema Studies Institute, University of Toronto. She has taught undergraduate and graduate courses on race, global screen cultures, black diasporic visual culture, film theory, oceanic imaginaries, moving images in the gallery, and interventions in British, Canadian, Irish, and African cinemas. She has published extensively on minor cinemas of Britain and Canada, with a current focus on experimental documentary media and artists’ moving image installation. Publishing on and organizing symposia on renowned Black British filmmakers also indicate Professor Banning’s long-standing engagement with Black British visual culture. Most recently, she co-authored “A Grand Panorama: Isaac Julien, Frederick Douglass and Lessons of the Hour,” in *Isaac Julien. Lessons of the Hour. Frederick Douglass*, eds. Isaac Julien and Cora Gilroy-Ware, with Vladimir Seput. London: Memorial Art Gallery of Rochester & Delmonico Books, 2022, winner of the 2023 Krazna-Kraus Book Award.