



Pittsburgh- London Film Program



Program Overview

The Pittsburgh-London Film Program aims to provide students with a uniquely rich academic and cultural experience, combining the highest level of academic expertise with the world-class production skills of the Derek Jarman Lab. The courses take London as their focus, and each seeks to mix production with history and analysis. At all stages, the program combines theoretical academic analysis and detailed history of film with an emphasis on filmmaking practice. Each class provides students an inventive and rich configuration of seminars, weekly screenings, and practical film production. The courses seek to reject the division between theory and practice and provide teaching that articulates both.

Masterclass Professors

Adam Simon is a veteran of the Roger Corman film factory where he wrote and directed cult-classics *Brain Dead* (1990) and *Carnosaur* (1993), among others. He has written scripts for Oliver Stone, John Schlesinger, James Cameron, John Woo, Jackie Chan, and many others. He's created miniseries and pilots for NBC, HBO, Showtime and USA networks, and Sony television, and directed and produced award-winning documentaries for BBC, Channel Four and the Independent Film Channel. His horror films include *Bones* - starring Snoop Dogg and Pan Grier - and *The Haunting in Connecticut*. He is also the creator and head writer of WGN's TV series *Salem*.



ENGFLM 1499 - Industry Insider: From Showrunner to Final Cut

Two masterclasses over two separate weeks will be taught over the course of each term:

Written in Disappearing Ink: Writing for the Screen(s)

Adam Simon

This class will consider the art, craft, business, and history of writing for the moving image, or better yet, writing for the screen(s). We will also focus much on writing for Television, and look at the ways television drama is in the process of reshaping the way feature films are written.

Understanding How A Film Gets Made

Colin MacCabe (Fall 2017); Laura Mulvey (Spring 2018)

There is an old Hollywood adage that states, "to make a successful film, you must make five films successfully: the film you script, the film you cast, the film you shoot, the film you edit and the film you release. This course will examine a number of films from this perspective, considering each stage of filmmaking and how they are articulated together.

Colin MacCabe is a Distinguished Professor of English and Film at Pitt and the Executive Director of Pitt in London and the Pittsburgh-London Film Center. Since 1985, he has divided his time between Pittsburgh and London and between literary criticism and film production.



Laura Mulvey is a Professor of Film and Media Studies at Birkbeck College, University of London. She is the author of: *Visual and Other Pleasures* (1989; 2nd edition 2009), *Fetishism and Curiosity* (1996; 2nd edition 2013), *Citizen Kane* (1992; 2nd edition 2012) and *Death Twenty-four Times a Second: Stillness and the Moving Image* (2006). She made six films with Peter Wollen, including *Riddles of the Sphinx* (1977) and *Frida Kahlo and Tina Modotti* (1980). With artist/filmmaker Mark Lewis, she has made *Disgraced Monuments* (1994)

ENGFLM 1497 - Urban Scavenger

Bartek Dziadosz

This course takes the camera as a tool for the excavation of ordinary things scattered in the urban spaces of a modern metropolis. We will look at a variety of moving image practices but with a special attention to the genres of the film essay, film diary, and vlog, covered concurrently in the partner City Symphony course. By closely integrating practical elements with theoretical sessions, we hope to draw connections between the discourse on urban consumer society and the images surrounding it, between collecting objects and editing, between the order of things and creating a political narrative.

Students will be asked to gather shots on a weekly basis responding to the discussions during the theoretical sessions. Towards its end, the footage collected by the students will be revised and they will be encouraged to use it when editing their own essay film. Methods of instruction will include screenings, in-class presentations and analyses, filming sessions, field trips to unusual London locations, crits or review sessions, and editing supervision.

Course Professors



Bartek Dziadosz is the Director of the Derek Jarman Lab. He studied Law in Cracow and Contemporary Media Practice at the Westminster Film School. He made a successful career as a cinematographer and editor before devoting most of his time to the Lab. Bartek has just finished his doctoral research on editing. He was cinematographer on *Spring, A Song for Politics* and *Harvest* in "The Seasons in Quincy" sequence. He also directed *A Song for Politics* and edited *Harvest*. His own documentary on the sociologist Zygmunt Bauman, *The Trouble with Being Human These Days*, has screened around the world.

ENGFLM 1495 - City Symphony

Bartek Dziadosz and Lily Ford

The city symphony film emerged in the 1920s, when film-makers were experimenting with the mobility of viewpoint enabled by the portable film camera and more sensitive panchromatic film stock. But of all the international cities that were given the symphony treatment in the 1920s – New York, Paris, Berlin, St Petersburg, Sao Paulo – London was missing. If London lacked its own “city symphony” film in the 1920s, what were the significant representations of the urban experience?

This course looks at the ways in which London both invited and defied the filmmaker’s gaze in this critical period of early cinema, and considers how a contemporary city symphony for London might be composed. The urban environment and the craft of film grew up together in the 20th century, seasoned by various convergences of technology, such as broadcast radio, telephony and the talkies in the 1920s, and broadband, smartphone cameras, and digital media in recent years. This course draws on history and theory to interrogate the form of the city symphony film essay and develop an urban filmmaking practice that allows students to gather and formulate their own reflections on London.



Lily Ford is Deputy Director at the Derek Jarman Lab at Birkbeck. She produced all four essays in “The Seasons in Quincy,” and recently made her first documentary short, *Fallen Women*, on an AHRC Cultural Engagement Fellowship. Lily completed her PhD on aerial views and the culture of flight in 1920s Britain in 2015 and is interested in the history of technology and the image. She teaches and develops new productions at the Lab.

ENGFLM 1493 - The City Made Strange

Sarah Joshi and Francis Gooding

This course aims to explore the deep funds of strangeness and otherness that permeate London's places and spaces, through examining films and television series that show the city as a brimming reservoir of past and future shocks. The course will examine science fiction, horror and noir/ neo-gothic cinema and television from all eras, with an emphasis on works that take London itself as a major part of their story. Students will gain insight into the ways that film can reflect and respond to contemporary social and political conditions and events, as well as an understanding of horror and science fiction as key genres in British film, and gain awareness of some key points at which these genres in British media differ from their US counterparts. Students will also create their own interactive map of London using an advanced GPS tool with embedded moving image material.

Course Professors



Sarah Joshi is the Director of the Pittsburgh London Film Programme. Sarah holds a PhD in Humanities and Cultural Studies, an M.A. in Humanities, and a B.A. in Classical Archaeology. After finishing her M.A., Sarah taught for a Humanities and Philosophy department at a local college in California. While her M.A. thesis was on the missionary compulsion to write in the last quarter of the 19th century in India, her PhD research with the London Consortium was concerned with contemporary Hindi cinema and the negotiation of interracial

cultural citizenship in diasporic-centric films. Sarah's current research interest centres on the 'new' new parallel cinema in India. She is also producing a film, *LUX Imperium*, with artist Noah Angell and writer Francis Gooding. Previously, Sarah was the manager for the University of London-Birkbeck Institute for the Moving Image and Associate Director of the Derek Jarman Lab. She has published on the Non-Resident Indian, as well as on representations of the Partition of India and Pakistan in popular film and literature.

ENGFLM 1490 - Political Media

Lee Grieveson and Francis Gooding

This class pursues three related lines of enquiry about cinema as a political practice:

- 1) Examining the ways cinema has been used by dominant groups to advance both broad and specific goals for the political and economic management of populations.
- 2) Examining the ways oppositional, radical political groups from diverse perspectives have innovated and developed a political cinema to challenge power.
- 3) Examining these practices, across history and geography, in dialogue with writing that sought and seeks to explore the politics of cinema and media, looking closely at manifestos written by cultural activists and traditions of political modernist scholarship on cinema.

Our expansive goals are to understand the role film and media plays in the orchestration of power, and how this has been contested and transformed. The course will explore questions about how different state systems engage with media and how the production and regulation of media are political acts that shape the possible public sphere.



Francis Gooding is a writer and researcher in music, art and film. He worked as a researcher and author on the *Colonial Film: Images of the British Empire* project (colonialfilm.org.uk). He is a contributing editor to *Critical Quarterly*, and is the author of *Black Light: Myth and Meaning in Modern Painting* (2009). He is a regular columnist for *The Wire*.

Lee Grieveson is currently a Reader in Film Studies at UCL. He is also an author, most recently of *The Cinema and the Wealth of Nations: Media, Capital, and the Liberal World System* (University of California Press, 2017).





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