

THE UNIVERSITY OF WINNIPEG
ENGL-2146 | Screen Studies

Term: Fall/Winter 2016-17
Time: Mondays 6.00pm- 9.30pm
Room: 3M59
Office Hours: Thursdays 12.30pm-2.30pm

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COURSE DESCRIPTION

This course introduces students to the history, development and contemporary proliferation of screen media. It will examine the ways in which our world is mediated by screen representations and think about the consequences of such mediation. The course will begin with an extended consideration of that most mythologized of screens: the cinema. From its earliest days, film has been self-reflexive about the power, the possibilities, and the pitfalls of cinematic representations. We will watch and discuss a series of films that set their sights on the silver screen itself, including *Sherlock Jr* (Buster Keaton, 1924), *Man With a Movie Camera* (Dziga Vertov, 1928), *All That Heaven Allows* (Douglas Sirk, 1955), and *Close-Up* (Abbas Kiarostami, 1990). In addition to these feature films, we will look to the gallery to consider the role experimental, avant-garde, and artists' films have played in elucidating and expanding thinking about screen surfaces, from Bruce Conner's *A Movie* (1958) to Chantal Akerman's *La Chambre* (1972) to Douglas Gordon and Philippe Parreno's *Zidane: A 21st Century Portrait* (2006).

From cinema we will turn to television, and examine the history of broadcast media and think about the programming that structures it. We'll ground our investigations in a consideration of contemporary forms of prestige television. But we will also survey the fragmentation of television that happened first with the advent of cable broadcasting and then again with the emergence of streaming sites and digital video platforms. The final phase of the course looks to the contemporary explosion of screen media and the proliferation of phones, tablets, and laptops that have, to a certain degree, displaced cinema and television as the privileged screens of the present. We will analyze the consequence of the cinema and television's migration to this new set of screens, but also think about the array of platforms (Facebook, Twitter, Instagram, Tumblr, and others) that structure the contemporary screen experience. Finally, we will ask how contemporary screen forms, such as GIFs, Vines, and memes fit with the longer history of screen media.

REQUIRED TEXTS

There is no textbook for this course, but the following readings will be available as pdfs via Nexus:

Balsom, Erika. "Screening Rooms: The Movie Theatre in/and the Gallery." *Public* 40 (2009): 24-39.

Benjamin, Walter. "The Work of Art in the Age of its Technological Reproducibility (Third Version)." *Selected Writings*. Ed. Howard Eiland and Michael W. Jennings. 4 vols. Cambridge, MA: Belknap Press of Harvard UP, 2003. 3: 251-83.

Borde, Raymond and Etienne Chaumeton. "Toward a Definition of Film Noir." *A Panorama of American Film Noir, 1941-1953*. Trans. Paul Hammond. San Francisco: City Lights, 2002. 5-13.

Eppink, Jason. "A Brief History of the GIF (So Far)." *Journal of Visual Culture* 13.3 (2014): 298-306.

Gabrys, Jennifer. Introduction. "A natural history of electronics." *Digital Rubbish: A Natural History of Electronics*. Ann Arbor: U of Michigan P, 2011. 1-19.

Gunning, Tom. "The Cinema of Attraction[s]: Early Film, Its Spectator, and the Avant-Garde." *The Cinema of Attractions Reloaded*. Ed. Wanda Strauven. Amsterdam: Amsterdam UP, 2006. 381-88.

Jørgensen, Finn Arne. "Why Look at Cabin Porn?" *Public Culture* 27.3 (2015): 557-578.

Keathley, Christian. "A Cinephiliac History." *Cinephilia and History, or The Wind in the Trees*. Bloomington, IN: Indiana UP, 2006. 133-52.

Mittell, Jason. "Narrative Complexity in Contemporary American Television." *Velvet Light Trap* 58 (2006): 29-40.

Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen* 16.3 (1975): 6-18.

Nussbaum, Emily. "When TV Became Art." *New York Magazine* December 4, 2009.

Pham, Minh-Ha T. "'I Click and Post and Breathe, Waiting for Others to See What I See': On #FeministSelfies, Outfit Photos, and Networked Vanity." *Fashion Theory: Journal of Dress, Body, and Culture* 19.2 (2015): 221-42.

Rosenbaum, Jonathan. "Black and White World. [BLACK GIRL]." *Chicago Reader* April 21, 1995.

Shifman, Limor. "The Cultural Logic of Photo-Based Meme Genres." *Journal of Visual Culture* 13.3 (2014): 340-58.

Straw, Will. "Embedded Memories." *Residual Media*. Ed. Charles Acland. Minneapolis: University of Minnesota Press, 2007. 3-15.

RECOMMENDED TEXTS

Students should have access to a style guide that provides details on proper MLA formatting and documentation. The 8th edition of the *MLA Handbook for Writers of Research Papers* by Joseph Gibaldi is the authoritative resource for all questions of style, format, and documentation. A legitimate online source of information regarding MLA documentation is Purdue University's Online Writing Lab: <https://owl.english.purdue.edu/>

For a helpful guide on writing on film, please consult Timothy Corrigan's *A Short Guide to Writing on Film*. Corrigan's book is now in its ninth edition, but earlier editions are just as useful in providing a good overview of the formal conventions and technical vocabulary associated with writing on film.

ASSIGNMENTS

Screen Studies Workbook (5 entries)	Due throughout year	25%
First Term Essay (1500 words)	Due January 9, 2017	15%
Final Research Essay (2500 words)	Due April 3, 2017	25%
Final Exam	April 2017	25%
Attendance and Participation		10%

PARTICIPATION RUBRIC

Participation is based on attendance, but more importantly on the quality of your contributions to class discussion and demonstrated evidence that you have read and thought about the material in

advance of class. The rubric below is freely adapted from the guidelines provided by the University of Winnipeg's Senate Curriculum Committee.

Outstanding (9.0-10): Consistent on-time attendance and participation in class discussions and activities that demonstrate thorough preparation for the class. Collegial interaction with peers and professor that builds expertly and insightfully on discussion and formulates new and original questions about the course material. Demonstration of exceptional in-class ability.

Excellent (8.0-8.9): Consistent on-time attendance and participation in class discussions and activities that demonstrate thorough preparation for the class. Collegial interaction with peers and professor that builds on discussion and formulates interesting questions about the course material. Demonstration of excellent in-class ability.

Very Good (7.5-7.9): Consistent on-time attendance and participation in class discussions and activities that demonstrate strong preparation for the class. Collegial interaction with peers and professor that shows the ability to contribute to discussion and to formulate interesting comments and questions about the course material.

Good (7.0-7.4): Consistent on-time attendance and participation in class discussions and activities that demonstrate satisfactory preparation for the class. Collegial interaction with peers and professor that shows the ability to contribute to discussion and offers some insights into course material.

Fair (6.5-6.9): Inconsistent on-time attendance and participation in class discussions and activities that suggest partial or inadequate preparation for the class. Collegial interaction with peers and professor, but characterized by some level of disengagement or the inability to grasp, communicate, or formulate questions about fundamental aspects of the course material. Occasional distracting behavior (mobile phone use, inattention) that takes away from the collegial atmosphere and collective work of the course.

Poor (6.0-6.4): Inconsistent on-time attendance and participation in class discussions and activities. Participation marked by a disengagement with the course material resulting in infrequent or irrelevant contributions to class discussions. Frequent distracting behavior (mobile phone use, laptop or tablet use, other forms of inattention or misbehaviour) that takes away from the collegial atmosphere of the classroom and compromises the collective work of the course.

Very Poor (5.0-.5.9): Inconsistent on-time attendance or extended absences that compromise ability to participate fully in the work of the course. Frequent distracting behavior (mobile phone use, laptop or tablet use, other forms of inattention or misbehaviour) that takes away from the collegial atmosphere of the classroom and compromises the collective work of the course.

Fail (0.0-4.9): Frequent absences and consistently poor preparation that compromise required classroom contributions. Frequent distracting behavior (mobile phone use, laptop or tablet use, other forms of inattention or misbehaviour) that takes away from the collegial atmosphere of the classroom and compromises the collective work of the course.

GRADING SCALE

A+	90 - 100%	GPA 4.50	C+	65 - 69%	GPA 2.5
A	85 - 89%	GPA 4.25	C	60 - 64%	GPA 2.0
A-	80 - 84%	GPA 4.0	D	50 - 59%	GPA 1.0
B+	75 - 79%	GPA 3.5	F	Below 50%	GPA 0
B	70 - 74%	GPA 3.0			

FACULTY OF ARTS/ENGLISH DEPARTMENT NOTES

1. This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some of the above topics be omitted or covered in less detail than indicated.
2. Work submitted for evaluation must be either typed or text processed.
3. Cellular phones and other electronic devices **MUST** be turned off during classes.
4. It is the student's responsibility to retain a photocopy or digitized copy of **ALL** assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.
5. Students are advised to read the pertinent pages of the current course calendar for the rules regarding Registration, Voluntary Withdrawals, Academic Misconduct including plagiarism, and Appeals. **Concerning plagiarism, please note** that as a general rule, an F in the course will be the penalty recommended by the English Departmental Review Committee to the Senate Committee on Academic Misconduct, for plagiarism on major assignments in English Department courses.
6. **Accessibility Services:**
Students with documented disabilities, temporary or chronic medical conditions, requiring academic accommodations for tests/exams (e.g., private space) or during lectures/laboratories (e.g., access to volunteer note-takers) are encouraged to contact Accessibility Services (AS) at 786-9771 or email accessibilityservices@uwinnipeg.ca to discuss appropriate options. Specific information about AS is available on-line at <http://www.uwinnipeg.ca/accessibility>. All information about a student's disability or medical condition remains confidential.
7. The University of Winnipeg promotes a scent-free environment. Please be respectful of the needs of fellow classmates and the instructor by avoiding the use of scented products while attending lectures. Exposures to perfumes and other scented products (such as lotion) can trigger serious health reactions in persons with asthma, allergies, migraines or chemical sensitivities.
8. Students facing a charge of academic or non-academic misconduct may choose to contact the University of Winnipeg Students' Association (UWSA) where a student advocate will be available to answer any questions about the process, help with building a case, and ensuring students have access to support. For more information or to schedule an appointment, visit our website at www.theuwsa.ca/academic-advocacy or call 204-786-9780.
9. Please note that registering in this course commits you to the date and time of the course final examination. If you are aware of possible conflicts with that date, please see me immediately during the first week of the course, in case you need to register in another course to accommodate the conflict. For appeals for deferred exams, please see the Calendar.
10. **Thursday, January 19th, 2017** is the final date to withdraw without academic penalty from courses that begin in September 2016 and end in April 2017 in the 2016-17 Fall/Winter term.

11. **Late Assignment Penalties:** 10% will immediately be deducted from any assignment handed in late. A further 5% will be deducted for each additional day late, including weekends. No late assignments will be accepted more than 7 days after the due date has passed unless official documentation (ie. a medical or legal note) is provided.
12. The English Department wishes to ensure your right to privacy regarding handing in and getting back assignments is protected. Most assignments will be handed in and handed back in class or at the Instructor's office. If assignments are to be handled in another way and you are concerned about others having access to your work, you should attach to your assignment a self-addressed envelope that can be sealed. If this is not done, it is assumed that you have waived your concerns in this area.
13. Students may be asked for identification when writing a test or examination.
14. No unauthorized material or equipment may be brought with you to the final exam.
15. Students registered for this course are expected to demonstrate competency in English appropriate to the first-year level. Students needing additional assistance may contact the Writing Centre at http://rhetoric.uwinnipeg.ca/Tutoring_Centre/index.html for writing resources and tutoring services, or contact the English Language Program at <http://www.uwinnipeg.ca/index/elp-information> for classes in English as an Additional Language and related services.
16. Students are advised that the UW Bookstore may run out of textbooks early in the term. Also, the bookstore always ships textbooks back to the publisher if they are not purchased within the first few weeks of term. Students are responsible for communicating directly with the bookstore if they need to order texts or ask for texts to be held for them.
17. For more information regarding the English Department, please refer to our website at <http://www.uwinnipeg.ca/index/english-index>
18. Students who plan to conduct research interview, focus groups, surveys, or any other method of collecting data from any person, even a family member, must obtain the approval of the UHREB before commencing data collection. Exceptions are research activities in class as a learning exercise. See <http://www.uwinnipeg.ca/index/research-human-ethics> for submission requirements and deadlines
19. All students, faculty and staff have the right to participate, learn and work in an environment that is free of harassment and discrimination. The UW Respectful Working and Learning Environment Policy may be found online at www.uwinnipeg.ca/respect
20. Students may choose not to attend classes or write examinations on holy days of their religion, but they must notify their instructors at least two weeks in advance. Instructors will then provide opportunity for students to make up work examinations without penalty. A list of religious holidays can be found at <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>
21. Reading Week for Fall term is **October 9 – 15, 2016**. Reading Week for Winter term is **February 20 – 24, 2017**.

INSTRUCTOR NOTES

1. **Punctuality:** Due the need for in-class screenings, this seminar will begin promptly at 2.30pm. Please ensure that you have arrived in class in advance of this start time so that we may maximize discussion time.
2. **Email:** I am most readily reachable by email, but due the volume of email I receive, I may take up to 24 hours to respond. I will answer email received on the weekend on Monday. Please use your University of Winnipeg account as email sent from other accounts, including gmail, often ends up in my junk mail.
3. **Phones:** Phones should be set to silent and inaccessible during course time. You should not send or receive calls or texts while class is in session.

SCHEDULE

Sept 12 **Introduction to Screen Studies**

Screening: *Sherlock Jr.* (1924, Buster Keaton, USA)
 Reading: Tom Gunning, "Cinema of Attractions."

Sept 19 **Modern Screens**

Screening: *Man with a Movie Camera* (1928, Dziga Vertov, USSR)
 Reading: Walter Benjamin, "The Work of Art"

Sept 26 **Expressionism**

Screening: *M* (Fritz Lang, 1931, Germany)

Oct 3 **Film Noir**

Screening: *Double Indemnity* (1944, Billy Wilder, USA)
 Reading: Raymond Borde and Etienne Chaumeton, "Toward a Definition of Film Noir"

Oct 17 **The Hollywood Musical**

Screening: *Singin' in the Rain* (Stanley Donen and Gene Kelly, 1952, USA)

Oct 24 **Melodrama**

Screening: *All That Heaven Allows* (Douglas Sirk, 1955, USA)

Oct 31 **Hitchcock!**

Screening: *The Birds* (Alfred Hitchcock, 1963, USA)
 Reading: Laura Mulvey, "Visual Pleasure and Narrative Cinema"

Nov 7 **It's the beginning of a New Wave**

Screening: *Black Girl* (Ousmane Sembene, 1965, Senegal/France)
 Reading: Jonathan Rosenbaum, "Black and White World"

Nov 14 **60s and 70s Film Experiments**

Screening: *A Movie* (Bruce Conner, 1958, USA)
 Screening: *21-87* (Arthur Lipsett, 1964, Canada)
 Screening: *La Chambre* (Chantal Akerman, 1971, USA)

Nov 21 **The Age of the Blockbuster**

Screening: *Jaws* (Stephen Spielberg, 1975, USA)

Nov 28 **Cinephilia**

Screening: *Close-Up* (Abbas Kiarostami, 1990, Iran)
Reading: Christian Keathley, "A Cinephiliac History"

Dec 5 **Decolonizing Documentary**

Screening: *Kanehsatake: 270 Years of Resistance* (Alanis Obomsawin, 1992, Canada)

Module on Contemporary Cinema

The screenings and readings for this three-week consideration of the state of cinema in the present will be confirmed in December 2016. The choice of films and readings will depend on release schedules and availability.

Jan 9 **Cinemas of Globalization 1**

Jan 16 **Cinemas of Globalization 2**

Jan 23 **Cinemas of Globalization 3**

Jan 30 **Between the Theatre, the Gallery and the Lab**

Screening: *Leviathan* (Lucien Castaing-Taylor and V  r  na Paravel, 2012, USA)

Reading: Erika Balsom, "Screening Rooms: The Movie Theatre in/and the Gallery."

Feb 6 **The Stadium and the Screen**

Screening: *Zidane: A 21st Century Portrait* (Gordon/Parreno, 2006, France/Iceland)

Feb 13 **Complex TV**

Reading: Jason Mittell, "Narrative Complexity in Contemporary American Television"

Reading: Emily Nussbaum, "When TV Became Art"

Feb 27 **Screen Culture: Post-Internet Art, the Web Series, and Mobile Screens**

Screening: *Strolling* (Cecile Emeke, 2014-)

Screening: <<craving for narrative>> *l  sst sich einfach nicht gut   bersetzen* (Max Grau, 2015, USA/Germany)

Mar 6 **Screen Culture: Internet as Archive**

Reading: Will Straw, "Embedded Memories"

Reading: Finn Arne J  rgensen, "Why Look at Cabin Porn?"

Mar 13 **Screen Culture: Electronic Waste**

Reading Jennifer Gabrys. Introduction. "A Natural History of Electronics."

Mar 20 **Screen Culture: Instagram and Selfies**

Reading: Minh-Ha T. Pham, "I Click and Post and Breathe, Waiting for Others to See What I See': On #FeministSelfies, Outfit Photos, and Networked Vanity."

Mar 27 **Screen Culture: GIFs and Memes**

Reading: Limor Shifman, "The Cultural Logic of Photo-Based Meme Genres"

Reading: Jason Eppink, "A Brief History of the GIF (so far)"

Apr 3 **Review**