



ENGL-2146-050 | Screen Studies

Term: Fall/Winter 2019-20

Time: Wednesdays 6.00pm- 9.00pm

Room: 3M67

Office Hours: Wednesdays 5pm-6pm

Professor: Andrew Burke

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LAND ACKNOWLEDGEMENT

The University of Winnipeg is in Treaty One territory and is located on the traditional territory of Anishinaabeg, Cree, Oji-Cree, Dakota, and Dene peoples and on the homeland of the Métis Nation. The English Department recognizes the role of the English language and English as an academic discipline in contributing to the historical and present formations of settler colonialism and imperialism in Canada and around the world. In giving expression to our Land Acknowledgement, we commit ourselves to engaging with, questioning, and challenging these formations in ways that support the decolonizing work being done by Indigenous peoples in Manitoba and elsewhere.

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 documentary, experimental, avant-garde, and artists' films have played in elucidating and expanding thinking about screen surfaces, from Bruce Conner's *A Movie* (1958) to Caroline Monnet's *Mobilize* (2015).

From cinema we will turn to television, 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 cinema and television's migration to this new set of screens, but also think about the array of platforms (Facebook, Twitter, Instagram, Tumblr, TikTok and others) that structure the contemporary screen experience. Finally, we will ask how contemporary screen forms, such as GIFs 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:

Areosti, Rachel. "Stranger Things: Internet Overload, Existential Angst – No Wonder Comedy Made by Millennials is So Absurd." *Guardian Guide* August 10-16, 2019. 14-16.

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.

Dong, Kelley. "Video Sundays: Vertical Videos—Dramas, Music Videos, and TikToks." *MUBI Notebook*. August 4, 2019. <https://mubi.com/notebook/posts/video-sundays-vertical-videos-dramas-music-videos-and-tiktoks>

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.

Horeck, Tanya, Marieke Jenner, and Tina Kendall. "On binge-watching: Nine critical propositions." *Critical Studies in Television: The International Journal of Television Studies* 13.4 (2018): 499–504.

- 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* Apr 21, 1995.
- Shaviro, Steven. Introduction. *Digital Music Videos*. Rutgers UP, 2017. 1-18.
- 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.
- "Music Video in its Contexts: 30 Years Later." *Volume!* 14.2 (2018): 187-92.
- Vernallis, Carol. Introduction. *Unruly Media: YouTube, Music Video, and the New Digital Cinema*. Oxford: Oxford UP, 2013. 3-29.

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

Shot/Scene Analysis	Due October 11, 2019	15%
Cinephilia Analysis (1500 words)	Due November 22, 2019	15%
Essay on Film (1500-2000 words)	Due January 24, 2020	20%
Essay on Television/Digital Media (1500 words)	Due February 28, 2020	15%
Final Research Essay (2500 words)	Due April 8, 2020	25%
Attendance and Participation	ongoing	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.

Excellent to Outstanding (8.0-10):

- Consistent on-time attendance
- Enthusiastic participation in class discussions
- Evidence of thorough preparation for the class
- Collegial interaction with peers and professor
- Frequent positive and helpful contributions to discussion

Good to Very Good (7.0-7.9):

- Consistent on-time attendance
- Solid participation in class discussions
- Evidence of adequate preparation for the class.
- Collegial interaction with peers and professor
- Quality contributions to discussion

Poor to Fair (6.0-6.9):

- Inconsistent on-time attendance
- Partial or inadequate preparation for the class
- Collegial interaction with peers and professor, but characterized by some level of disengagement or distraction
- 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.

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			

NOTES AND REGULATIONS

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. When it is necessary to cancel a class due to exceptional circumstances, instructors will make every effort to inform students via uwinnipeg email (and/or using the preferred form of communication, as designated in this outline), as well as the Departmental Assistant and Chair/Dean so that class cancellation forms can be posted outside classrooms.
3. Students are reminded that they have a responsibility to regularly check their uwinnipeg e-mail addresses to ensure timely receipt of correspondence from the university and/or their course instructors.
4. Work submitted for evaluation must be either typed or text processed.
5. Given that this is, in part, a screen-based and digital media class, we will be thinking about our phone, laptop, and tablet use throughout the course. Devices are allowed in

class but should be used in relation to course material and course discussion and not for random browsing, swiping, or scrolling as a form or mode of distraction.

6. 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.
7. 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.
8. **Avoiding Academic Misconduct.** Uploading essays and other assignments to essay vendor or trader sites (filesharing sites that are known providers of essays for use by others who submit them to instructors as their own work) involves "aiding and abetting" plagiarism. Students who do this can be charged with Academic Misconduct.
9. **Avoiding Copyright Violation.** Course materials are owned by the instructor who developed them. Examples of such materials are course outlines, assignment descriptions, lecture notes, test questions, and presentation slides. Students who upload these materials to file-sharing sites, or in any other way share these materials with others outside the class without prior permission of the instructor/presenter, are in violation of copyright law and University policy. Students must also seek prior permission of the instructor /presenter before photographing or recording slides, presentations, lectures, and notes on the board.
10. **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.
11. 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.
12. 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.

13. 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.
14. **February 14th, 2020** is the final date to withdraw without academic penalty from courses that begin in September 2019 and end in April 2020 in the 2019-2020 Fall/Winter term. Please note that withdrawing before the VW date does not necessarily result in a fee refund.
15. **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, excluding 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.
16. 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.
17. Students may be asked for identification when writing a test or examination.
18. No unauthorized material or equipment may be brought with you to the final exam.
19. 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.
20. 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.
21. 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.

22. 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
23. 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>
24. Important Calendar Dates:

OCT 14, 2019	Thanksgiving – University Closed
OCT 15 – 18, 2019	Fall reading week
NOV 11, 2019	Remembrance Day – University Closed
DEC 5 – 19, 2019	Fall-term evaluation period
DEC 23, 2019 – JAN 1, 2020	Holiday Break - University Closed
FEB 17, 2020	Louis Riel Day – University Closed
FEB 18 – 21, 2020	Winter reading week
APR 10, 2020	Good Friday – University Closed
APR 9 – 23, 2020	Winter-term evaluation period
25. For more information regarding the English Department, please refer to our website at <http://www.uwinnipeg.ca/index/english-index>

WEEKLY SCHEDULE

- Sept 4 **Introduction to Screen Studies**
Screening: *Sherlock Jr.* (1924, Buster Keaton, USA)
Reading: Tom Gunning, "Cinema of Attractions."
- Sept 11 **Modern Screens**
Screening: *Man with a Movie Camera* (1928, Dziga Vertov, USSR)
Reading: Walter Benjamin, "The Work of Art"
- Sept 18 **Expressionism**
Screening: *M* (Fritz Lang, 1931, Germany)
- Sept 25 **Film Noir**
Screening: *Double Indemnity* (1944, Billy Wilder, USA)
Reading: Raymond Borde/Etienne Chaumeton, "Toward a Definition of Film Noir"

- Oct 2 **The Hollywood Musical**
Screening: *Singin' in the Rain* (Stanley Donen and Gene Kelly, 1952, USA)
- Oct 9 **Melodrama**
Screening: *All That Heaven Allows* (Douglas Sirk, 1955, USA)
- Oct 23 **Hitchcock!**
Screening: *The Birds* (Alfred Hitchcock, 1963, USA)
Reading: Laura Mulvey, "Visual Pleasure and Narrative Cinema"
- Oct 30 **It's the beginning of a New Wave**
Screening: *Black Girl* (Ousmane Sembene, 1965, Senegal/France)
Reading: Jonathan Rosenbaum, "Black and White World"
- Nov 6 **The Age of the Blockbuster**
Screening: *Jaws* (Stephen Spielberg, 1975, USA)
- Nov 13 **Cinephilia**
Screening: *Close-Up* (Abbas Kiarostami, 1990, Iran)
Reading: Christian Keathley, "A Cinephiliac History"
- Nov 20 **Decolonizing Documentary**
Screening: *Incident at Restigouche* (Alanis Obomsawin, 1984, Canada)
- Nov 27 **Experiments in Film Form**
Screening: *A Movie* (Bruce Connor, 1958, USA)
Screening: *21-87* (Arthur Lipsett, 1964, Canada)
Screening: *Mobilize* (Caroline Monnet, 2015, Canada)
Screening: *The Was* (Soda_Jerk, 2016, Australia)

Module on Contemporary Cinema

The screenings and readings for this four-week consideration of the state of cinema in the present will be confirmed in December 2019. The choice of films and readings will depend on release schedules and availability.

Jan 8 **Cinemas of Globalization 1**

Jan 15 **Cinemas of Globalization 2**

Jan 22 **Cinemas of Globalization 3**

Jan 29 **Cinemas of Globalization 4**

- Feb 5 **Complex TV + Binge-watching**
 Reading: Jason Mittell, "Narrative Complexity in Contemporary American Television"
 Reading: Emily Nussbaum, "When TV Became Art"
 Reading: Tanya Horeck, Mareike Jenner, and Tina Kendall, "On Binge-Watching: Nine Critical Propositions."
- Feb 12 **Screen Culture: Internet as Archive**
 Reading: Will Straw, "Embedded Memories"
 Reading: Finn Arne Jørgensen, "Why Look at Cabin Porn?"
- Feb 26 **Screen Culture: Electronic Waste**
 Reading: Jennifer Gabrys. Introduction. "A Natural History of Electronics."
 Exercise: Screen Waste Audit
- Mar 4 **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 11 **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)"
 Reading: Kelley Dong. "Video Sundays: Vertical Videos—Dramas, Music Videos, and TikToks."
 Reading: Rachel Aroesti. "Stranger Things: Internet Overload, Existential Angst."
- Mar 18 **Music Videos and YouTube, Part 1**
 Reading: Steven Shaviro. "Introduction." *Digital Music Videos*. 1-18.
 Reading: Will Straw. "Music Video in its Contexts: 30 Years On." 187-92.
- Mar 25 **Music Videos and YouTube, Part 2**
 Reading: Carol Vernallis. "Introduction: Unruly Media: YouTube, Music Video, and the New Digital Cinema."
- Apr 1 **Review**