



# **ENGL-4741-770**

## **Screen Studies: Contemporary World Cinema and the New Cinephilia**

Term: Spring 2020

Time: Tuesdays/Thursdays 1pm-4pm

Room: On Zoom

Office Hours: online, by appointment

Professor: Andrew Burke

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Phone: n/a

Email: a.burke@uwinnipeg.ca

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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.*

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### **COURSE DESCRIPTION**

Does the love of cinema catalyze or compromise the study of film? This course explores the concept of cinephilia, examining the ways in which the compulsion to watch films is entangled with the desire to write about them. The course will begin with a consideration of older forms of cinephilia that defined the post-war period and the cinematic new waves that emerged around the world in the 1960s and 70s and assess their ongoing influence today. During this first phase of the course we will watch Douglas Sirk's melodrama *All That Heaven Allows* (1955, USA) and consider its critical fate, from its marginalization as a "women's picture" on its release to its elevation as a film classic in the decades that followed, a rise fueled by critical re-evaluations and cinematic homages, such as Rainer Werner Fassbinder's *Ali: Fear Eats the Soul* (1974, West Germany) and Todd Haynes's *Far From Heaven* (2002, USA).

Following this, the course will pivot to the present, taking up Girish Shambu's recent call "For a New Cinephilia" in the Spring 2019 issue of *Film Quarterly*. If traditional cinephilia was largely defined by the crafting of best-of lists and the celebration of predominantly white male Euro-American genius, the new cinephilia Shambu identifies and desires is global in scope, diverse in constituency, and political in spirit. This new cinephilia, far from retreating into the world of film, demands that film open up the world and create new ways of seeing it. The new cinephilia, as Shambu puts it, "is fully in contact with the present global moment." The course will end with a consideration of how this new cinephilia plays out in archival films, gallery films, and in the emergent scholarly form of the videographic essay.

## **REQUIRED TEXTS**

In the spirit of the new cinephilia, which, as Girish Shambu writes, "lives comfortably both as URL (on the internet) and IRL ('in real life')," the course will not have a textbook. Readings will be provided as pdfs or links on Nexus and gleaned online, which has been the primary venue for the emergence and efflorescence of "the new cinephilia" as a critical concept and a spectatorial practice. Details of screenings and film availability will be provided in the opening class.

In order of reading:

Willemsen, Paul. "Through the Glass Darkly: Cinephilia Reconsidered." *Looks and Frictions: Essays in Cultural Studies and Film Theory*. London: BFI, 1994. 223-257.

Sontag, Susan. "The Decay of Cinema." *New York Times* February 25, 1996.

<https://www.nytimes.com/1996/02/25/magazine/the-decay-of-cinema.html>

Baumbach, Nico. "All That Heaven Allows What is, or What Was, Cinephilia? Part 1." *Film Comment* March 12, 2012. <https://www.filmcomment.com/blog/all-that-heaven-allows-what-is-or-was-cinephilia-part-one/>

Baumbach, Nico. "All That Heaven Allows What is, or What Was, Cinephilia? Part 2." *Film Comment* March 14, 2012. <https://www.filmlinc.org/daily/all-that-heaven-allows-what-is-or-was-cinephilia-part-two-criticism-2/>

Baumbach, Nico. "All That Heaven Allows What is, or What Was, Cinephilia? Part 3." *Film Comment* March 12, 2012. <https://www.filmcomment.com/blog/all-that-heaven-allows-what-is-or-was-cinephilia-part-three-cinephilia/>

Mulvey, Laura. "Notes on Sirk and Melodrama." *Visual and Other Pleasures*. London: Springer, 1989. 39-44.

Fassbinder, Rainer Werner. "Six Films by Douglas Sirk." *New Left Review* 1/91 (1975): 88-96.

Keathley, Christian. "The Cinephiliac Moment and Panoramic Perception." *Cinephilia and History, or, The Wind in the Trees*. Bloomington: Indiana UP, 2006. 29-53.

Mulvey, Laura. "The Possessive Spectator." *Death at 24x a Second: Stillness and the Moving Image*. London: Reaktion, 2006. 161-180.

Skvirsky, Salomé. "The Price of Heaven: Remaking Politics in *All that Heaven Allows*, *Ali: Fear Eats the Soul*, and *Far From Heaven*." *Cinema Journal* 47.3 (2008): 90-121.

- Elsaesser, Thomas. "Cinephilia or the Uses of Disenchantment." *Cinephilia: Movies, Love, and Memory*. Ed. Marieke De Valck and Malte Hagener. Amsterdam: Amsterdam UP, 2005. 27-43.
- Czach, Liz. "Cinephilia, Stars, and Film Festivals." *Cinema Journal* 49.2 (2010): 139-45.
- Shambu, Girish. "The New Cinephilia." *Film Quarterly* 72.3 (Spring 2019): 32-34.
- Cook Pam. "Rethinking Nostalgia in *In the Mood for Love & Far From Heaven*." *Screening the Past: Memory and Nostalgia in Cinema*, Oxford and New York: Routledge, 2005. 1-21.
- Chow, Rey. "Sentimental Returns: On the Uses of the Everyday in the Recent Films of Zhang Yimou and Wong Kar-wai." *New Literary History* 33.4 (2002): 639-654.
- Halgener, Malte. "Cinephilia in the Age of the Post-Cinematographic." *Photogénie* February 21, 2015. <https://cinea.be/cinephilia-the-age-the-post-cinematographic/>
- Hayward, Susan. "World Cinemas/World Cinema/Third World Cinema." *Cinema Studies : The Key Concepts*. Taylor & Francis Group, 2017. 343-55.
- Labato, Ramon. "The Grey Internet." *Shadow Economies of Cinema: Mapping Informal Film Distribution*. London: BFI, 2012. 92-109.
- Vidal, Belén. "Cinephilia Goes Global: Loving Cinema in a Post-Cinematic Age." *The Routledge Companion to World Cinema*. Ed. Rob Stone, et al. London: Routledge, 2017. 404-414.
- Hopinka, Sky, and Eli Hirtle. "Myth and Matter." *Canadian Art* February 3, 2020. <https://canadianart.ca/interviews/sky-hopinka-myth-and-matter/>
- Hopinka, Sky, Zack Khalil and Adam Khalil. "Interview." *The Third Rail* 10 (2018). <http://thirdrailquarterly.org/sky-hopinka/>
- Baer, Nicholas. "Archiveology: Interview with Catherine Russell." *Film Quarterly* March 1, 2018. <https://filmquarterly.org/2018/03/01/archiveology/>
- Prelinger, Rick. "On the Virtues of Pre-Existing Material." *Contents* (2013). <http://contentsmagazine.com/articles/on-the-virtues-of-preexisting-material/>
- Keathley, Christian, Jason Mittell, and Catherine Grant. *The Videographic Essay: Practice and Pedagogy*. 2019. <http://videographicessay.org>
- Russell, Catherine. "Archival Cinephilia in *The Clock*." *Framework: The Journal of Cinema and Media* 54.2 (2013). <http://digitalcommons.wayne.edu/framework/vol54/iss2/13>
- Beugnet, Martine. "Firing at the Clocks: Cinema, Sampling, and the Cultural Logic of the Late Capitalist Artwork," *Framework: The Journal of Cinema and Media* 54.2 (2013). <https://digitalcommons.wayne.edu/framework/vol54/iss2/10>
- Balsom, Erika. "Around *The Clock*: Museum and Market," *Framework: The Journal of Cinema and Media*. (2013). <https://digitalcommons.wayne.edu/framework/vol54/iss2/9>

## RECOMMENDED TEXTS

Students should have access to a style guide that provides details on proper MLA formatting and documentation. The 8<sup>th</sup> 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:

[http://owl.english.purdue.edu/handouts/research/r\\_mla.html](http://owl.english.purdue.edu/handouts/research/r_mla.html)

## **ASSIGNMENTS (to be submitted via Nexus)**

|  |                            |             |     |
|--|----------------------------|-------------|-----|
| Scene Commentary Assignment                            | 3-5 minutes – recorded mp3 | Due May 15  | 20% |
| Luminous Detail Essay                                  | (1500-2000 words)          | Due May 30  | 30% |
| Research Essay   | (2500-3000 words)          | Due June 18 | 40% |
| Attendance and Participation in online Group Exercises |                            |             | 10% |

## **PARTICIPATION RUBRIC**

Participation is based on attendance, but more importantly on the quality of your contributions to seminar 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 marred by some level of distraction
- Inability to grasp, communicate, or formulate questions about fundamental aspects of the course material.

### **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/inattentive behavior 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) 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, I will make every effort to inform students via uwinnipeg email and posted on the course's Nexus site
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. 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. **Avoiding Academic Misconduct and Non-academic Misconduct:** Students are encouraged to familiarize themselves with the Academic Regulations and Policies found

in the University Academic Calendar at:

<https://uwinnipeg.ca/academics/calendar/docs/regulationsandpolicies.pdf> Particular attention should be given to subsections 8 (Student Discipline), 9 (Senate Appeals), and 10 (Grade Appeals). Please note, in particular, the subsection of Student Discipline pertaining to plagiarism and other forms of cheating. Detailed information can be found at the following:

- Academic Misconduct Policy and Procedures:  
<https://www.uwinnipeg.ca/institutional-analysis/docs/policies/academic-misconduct-policy.pdf> and <https://www.uwinnipeg.ca/institutional-analysis/docs/policies/academic-misconduct-procedures.pdf>
- Non-Academic Misconduct Policy and Procedures:  
<https://www.uwinnipeg.ca/institutional-analysis/docs/student-non-academic-misconduct-policy.pdf> and  
<https://www.uwinnipeg.ca/institutional-analysis/docs/student-non-academic-misconduct-procedures.pdf>

7. **Misuse of Filesharing Sites.** 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.
8. **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.
9. **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](mailto: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.
10. 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](http://www.theuwsa.ca/academic-advocacy) or call 204-786-9780.

11. **Late Assignment Penalties:** There are no late penalties for assignments in this course. All course work must be completed by June 19th
12. Assignments will be submitted and returned on Nexus or by email to your official uwinnipeg.ca address.
13. *Research Ethics.* Students conducting research interviews, focus groups, surveys, or any other method of collecting data from any person, including a family member, must obtain research ethics approval before commencing data collection. Exceptions are research activities done in class as a learning exercise. For submission requirements and deadlines, see <http://www.uwinnipeg.ca/research/human-ethics.html>
14. 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](http://www.uwinnipeg.ca/respect)
15. 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>
16. Important Calendar Dates:
- |                                  |   |
|----------------------------------|---|
| <b>MAY 18<sup>th</sup>, 2020</b> | <b>VICTORIA DAY: University Closed</b>  |
| JUN 1 <sup>st</sup> , 2020       | Victoria Day make-up day for 4- and 8-week classes which begin on MAY 4 <sup>th</sup> , 2020  |
| JUN 2 <sup>nd</sup> , 2020       | No classes for courses in the 8-week term which began on MAY 4 <sup>th</sup> , 2020 and end on JUN 30 <sup>th</sup> , 2020          |
| JUN 3 <sup>rd</sup> , 2020       | LECTURES RESUME for all courses in the 8-week term which begin on MAY 4 <sup>th</sup> , 2020 and end on JUN 30 <sup>th</sup> , 2020 |
| JUN 15 <sup>th</sup> , 2020      | Victoria Day make-up for 6-week classes which begin on MAY 4 <sup>th</sup> , 2020   |
| JUL 1 <sup>st</sup> , 2020       | <b>CANADA DAY: University Closed</b>  |
| AUG 3 <sup>rd</sup> , 2020       | <b>TERRY FOX DAY: University Closed</b>   |
17. For more information regarding the English Department, please refer to our website at [www.uwinnipeg.ca/english](http://www.uwinnipeg.ca/english)

## ***PROVISIONAL SCHEDULE (subject to change)***

May 5: Introduction to Course  
 Screening: *All That Heaven Allows* (Douglas Sirk, 1955, USA)

- May 7: Magnificent Obsession: Cinephilia and Re-watching Films**  
 Screening: *The Vanity Tables of Douglas Sirk* (Mark Rappaport, 2015, USA)  
 Reading: Paul Willemen. "Through the Glass Darkly: Cinephilia Reconsidered."  
 Susan Sontag. "The Decay of Cinema."  
 Noah Baumbach. "All That Heaven Allows."  
 Laura Mulvey. "Notes on Sirk and Melodrama."
- May 12: Sirk, the Seventies, and New Wave Cinephilia**  
 Screening: *Ali: Fear Eats the Soul* (Rainer Werner Fassbinder, 1974, West Germany)  
 Reading: Rainer Werner Fassbinder. "Six Films by Douglas Sirk."  
 Christian Keathley. "The Cinephiliac Moment and Panoramic Perception."  
 Laura Mulvey. "The Possessive Spectator."
- May 14: Movie Love and Contemporary Revisions**  
 Screening: *Far From Heaven* (Todd Haynes, 2002, USA)  
 Reading: Salomé Aguilera Skvirsky,. "The Price of Heaven."  
 Thomas Elsaesser. "Cinephilia or the Uses of Disenchantment."  
 Czach, Liz. "Cinephilia, Stars, and Film Festivals."
- May 19: The New Cinephilia I – Wong Kar-Wai**  
 Screening: *In the Mood for Love* (Wong Kar-Wai, 2000, Hong Kong)  
 Reading: Girish Shambu. "The New Cinephilia."  
 Pam Cook. "Rethinking Nostalgia in *In the Mood for Love* & *Far From Heaven*."  
 Rey Chow. "The Everyday in *The Road Home* and *In the Mood for Love*."
- May 21: The New Cinephilia II – Mati Diop**  
 Screening: *Atlantique* (Mati Diop, Senegal/France, 2019)  
 Reading: Malte Halgener. "Cinephilia in the Age of the Post-Cinematographic."  
 Susan Hayward. "World Cinemas/World Cinema/Third World Cinema."  
 Ramon Labato. "The Grey Internet."  
 Belén Vidal. "Cinephilia Goes Global."
- May 26: The New Cinephilia III – Sky Hopinka**  
 Screenings: *Lore* (Sky Hopinka, 2019, USA)  
*Fainting Spells* (Sky Hopinka, 2018, USA)  
*Dislocation Blues* (Sky Hopinka, 2017, USA)  
*Visions of an Island* (Sky Hopinka, 2016, USA)  
 Reading: Sky Hopinka and Eli Hirtle. "Myth and Matter."  
 Sky Hopinka, Zack Khalil and Adam Khalil. "Interview."
- May 28: The New Cinephilia IV – Stay-at-home cinema: Coronavirus and Cinephilia**  
 Screening: to be announced, a selection screening online for free as a result of COVID-19.  
 Readings: to be announced, contingent upon film selection
- June 2: The Archive Film – Found Footage, Archival Discoveries, and Cinephilia**  
 Screening: *Life Wastes Andy Hardy* (Martin Arnold, 1998, Austria)



Outer Space (Peter Tscherkassky, 1999, Austria)  
Reading: Nicholas Baer. "Interview with Catherine Russell."  
Rick Prelinger. "On the Virtues of Pre-Existing Material."

**June 4: Form and Fascination: The Videographic Essay**

Screening: Selection of videographic essays TBA.

Reading: C. Keathley, J. Mittell, and C. Grant, eds. *The Videographic Essay*.

**June 9: From Black Box to White Cube: Cinephilia and the Gallery Film**

Screenings: Excerpts of *The Clock* (Christian Marclay, United Kingdom, 2010)

Reading: Catherine Russell. "Archival Cinephilia in *The Clock*."

Martine Beugnet. "Firing at the Clocks."

Erika Balsom. "Around *The Clock*: Museum and Market."

**June 11: Review and Wrap Up.**