



## **ENGL-2146-050 | Screen Studies**

Term: Fall/Winter 2020-21

Professor: Andrew Burke

Time: Wednesdays 6.00pm- 9.00pm

Email: [a.burke@uwinnipeg.ca](mailto:a.burke@uwinnipeg.ca)

Office Hours: Wednesdays 3.30pm-5.30pm (Sign up at <https://andrewburke-4.youcanbook.me>)

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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**

*Course Delivery: Live Lectures and Discussion via Zoom. Scheduled class times will take place using an online platform. Students are expected to be available during the posted lecture times for live streaming and/or group interactions.*

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 the most mythologized of screens: the cinema. From its earliest days, film has been self-reflexive about the power, possibilities, and 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).

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 as well as the efflorescence of reality and lifestyle television in the past two decades. 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 and have transformed both photography and cinematography. Finally, we will ask how contemporary screen forms, such as GIFs and memes, fit with the longer history of screen media.

## **REQUIRED TECHNOLOGY**

**Zoom.** Create a free Zoom account for this course (use full name and indicate your pronouns after last name): <https://zoom.us/join>

**Nexus.** Set up Nexus notifications to make sure you don't miss any info or course materials.

**Note.** Live Lectures will not be recorded. Links, references, and other materials from each week's class will be posted to Nexus.

## **REQUIRED TEXTS**

### **Book**

The following book is available via the UW Bookstore or as an eBook from Verso:

Jurgenson, Nathan. *The Social Photo: On Photography and Social Media*. Verso, 2019.  
(<https://www.versobooks.com/books/2947-the-social-photo>)

### **Articles and Essays**

The following readings will be available as links or pdfs via Nexus. Presented here in order of reading:

- 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.
- 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.
- Feuer, Jane. "The Self-Reflexive Musical and the Myth of Integration." *Film Genre Reader IV*. Ed. Barry Keith Grant. U of Texas P, 2012. 543-557.
- Keathley, Christian. "A Cinephiliac History." *Cinephilia and History, or The Wind in the Trees*. Bloomington, IN: Indiana UP, 2006. 133-52.
- Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen* 16.3 (1975): 6-18.
- Ohayon, Albert. "Nobody Waved Goodbye: The Little Film That Could." *NFB Blog*. September 18, 2013. <https://blog.nfb.ca/blog/2013/09/18/nobody-waved-good-bye/>
- López, Christina Álvarez. "A Long Way from Home: African History, Politics, and Identity in Ousmane Sembène's *Black Girl*." *Screen Education* 90 (2018): 72-79.
- Saljoughi, Sara. "Ten Theses on Iranian Cinema." *Iran Namag: A Quarterly of Iranian Studies* 3.3 (Fall 2018). <https://www.irannamag.com/en/article/ten-theses-iranian-cinema/>
- Mittell, Jason. "Narrative Complexity in Contemporary American Television." *Velvet Light Trap* 58 (2006): 29-40.
- Nussbaum, Emily. "When TV Became Art." *New York Magazine* December 4, 2009.
- 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.
- Brunsdon, Charlotte. "Lifestyling Britain: The 8-9 Slot on British Television." *Television After TV: Essays on a Medium in Transition*. Ed. Lynn Spigel and Jan Olsson. Durham: Duke UP, 2004. 75-92.
- Lewis, Tania. "Life Coaches, Style Mavens, and Design Gurus: Everyday Experts on Reality Television." *A Companion to Reality Television*. Ed. Laurie Ouellette. Wiley, 2013. 402-420.

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.

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

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

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>

Mowlabacus, Sharif. "‘Let’s get this thing open’: The Pleasure of Unboxing Videos." *European Journal of Cultural Studies* 23.4 (2020): 564-579.

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

Marks, Laura U. "Let’s Deal with the Carbon Footprint of Digital Media." *Afterimage* 47.2 (2020): 46-52.

## Films

For a full list of films that are required viewing for the course, please see the week-by-week schedule at the end of this outline. Details of film availability and access will be provided in opening class.

## **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: <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 23	15%
DVD Commentary Track (1500 words)	Due November 20	15%
Essay on Film (1500-2000 words)	Due January 15	20%
Essay on Television/Digital Media (1500 words)	Due February 26	15%
Final Research Essay (2500 words)	Due April 16	25%
Attendance and Participation	ongoing	10%

**Assignment Submission** Assignments will be submitted electronically via Nexus.

**English Competency and Writing Centre** Students registered for this course are expected to demonstrate competency in English appropriate to university-level courses. Students needing additional assistance may contact the Writing Centre at <https://www.uwinnipeg.ca/writing-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.

**Late Penalties** 10% will immediately be deducted from any assignment handed in late. A further 2% will be deducted for each additional weekday late. Students are strongly encouraged to contact the professor in advance of the due date if they anticipate not being able to submit an assignment on time and to request possible extensions.

## 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
- Evidence of thorough preparation for the class
- Frequent positive and helpful contributions to discussion

### Good to Very Good (7.0-7.9):

- Consistent on-time attendance
- Evidence of adequate preparation for the class.
- Solid participation in class discussions

### Poor to Fair (6.0-6.9):

- Inconsistent on-time attendance and/or frequent absences
- Partial or inadequate preparation for the class

**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.

**Fail (0.0-4.9):**

- Frequent absences and consistently poor preparation that compromise required classroom contributions.

## **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**

### *Course Scheduling and Important Dates*

**Possible Changes to Course Outline.** 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. A permitted or necessary change in mode of delivery may require adjustments to important aspects of this course outline, such as the class schedule and the number, nature, and weighting of assignments and/or exams.

**Class Cancellation Notifications.** When it is necessary to cancel a class due to exceptional circumstances, students will be contacted via their uwinnipeg.ca email. Students are reminded that they should regularly check their uwinnipeg.ca e-mail addresses to ensure timely receipt of correspondence from the university and/or their course instructors.

**Final Exam Scheduling.** 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 the scheduled date, please inform your instructor in 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.

**Voluntary Withdrawal Date.** February 23<sup>rd</sup>, 2021 is the final date to withdraw without academic penalty from courses that begin in September 2020 and end in April 2021 in the 2020-21

Fall/Winter term. Please note that withdrawing before the VW date does not necessarily result in a fee refund.

### Important Calendar Dates

September 7 <sup>th</sup>	Labour Day (University Closed)
September 8 <sup>th</sup>	Lectures begin for Fall 2020 term
October 11 <sup>th</sup> – 17 <sup>th</sup>	Fall mid-term reading week
October 12 <sup>th</sup>	Thanksgiving Day (University Closed)
November 11 <sup>th</sup>	Remembrance Day (University Closed)
December 7 <sup>th</sup>	Lectures end for Fall 2020 term
December 8 <sup>th</sup>	Make-up day for Remembrance Day
January 6 <sup>th</sup>	Lectures begin for Winter 2021 term
February 14 <sup>th</sup> – 20 <sup>th</sup>	Winter mid-term reading week
February 15 <sup>th</sup>	Louis Riel Day (University Closed)
April 2 <sup>nd</sup>	Good Friday (University Closed)
April 6 <sup>th</sup>	Lectures end for Winter 2021 term
April 7 <sup>th</sup>	Make-up day for Good Friday

For a complete list of important dates, please visit  
<https://www.uwinnipeg.ca/academics/calendar/dates.html>

**Exams.** There are no exams in this course.

**Holy Days.** 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>

## Accessibility Services

**Contacting Accessibility Services.** Students with documented disabilities, temporary or chronic medical conditions, requiring academic accommodations for tests/exams or during lectures/laboratories are encouraged to contact Accessibility Services (AS) at 204.786.9771 or <https://www.uwinnipeg.ca/accessibility-services/> to discuss appropriate options.

**Accessibility Services and Confidentiality.** All information about a student's disability or medical condition remains confidential.

## Academic and Non-Academic Misconduct

**Academic Misconduct.** Students are encouraged to familiarize themselves with the Academic Regulations and Policies found in the University Calendar:

<https://www.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.

The University of Winnipeg is committed to the principles of academic integrity, and the Academic Misconduct Policy and Procedures cover both intentional and “unintentional” plagiarism. For additional information on proper research and citation practices, please consult the UW Library video tutorial “Avoiding Plagiarism”:

<https://www.youtube.com/watch?v=UvFdxRU9a8g>

Similarly, 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) is a form of academic misconduct, as it involves “aiding and abetting” plagiarism.

For further information on the University of Winnipeg’s policies and procedures regarding Academic Misconduct, please consult:

Academic Misconduct Policy: <https://www.uwinnipeg.ca/institutional-analysis/docs/policies/academic-misconduct-policy.pdf>

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

**Non-Academic Misconduct and the *Respectful Working and Learning Environment Policy*.**

Students are expected to conduct themselves in a respectful manner on campus and in the learning environment irrespective of platform being used. Behaviour, communication, or acts that are inconsistent with a number of UW policies, including:

*Respectful Working and Learning Environment Policy*  
<https://www.uwinnipeg.ca/respect/respect-policy.html>,

*Acceptable Use of Information Technology Policy*  
<https://www.uwinnipeg.ca/institutional-analysis/docs/policies/acceptable-use-of-information-technology-policy.pdf>

For further information on the University of Winnipeg’s policies and procedures regarding Non-Academic Misconduct, please consult:

Non-Academic Misconduct Policy:



<https://www.uwinnipeg.ca/institutional-analysis/docs/student-non-academic-misconduct-policy.pdf>

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

**UWSA Academic Advocacy.** Students facing an allegation 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.

## *Copyright, Ethics, and Privacy*

**Copyright and Intellectual Property.** Course materials are the property of the instructor who developed them. Examples of such materials are course outlines, assignment descriptions, lecture notes, test questions, and presentation slides—irrespective of format. Students who upload these materials to filesharing 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, for example, photographing, recording, or taking screenshots of slides, presentations, lectures, and notes on the board. Students found to be in violation of an instructor's intellectual property rights could face serious consequences pursuant to the *Academic Misconduct* or *Non-Academic Misconduct Policy*; such consequences could possibly involve legal sanction under the *Copyright Policy*. For more information, see: [https://copyright.uwinnipeg.ca/docs/copyright\\_policy\\_2017.pdf](https://copyright.uwinnipeg.ca/docs/copyright_policy_2017.pdf)

**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>

**Privacy.** Students are reminded of their rights in relation to the collecting of personal data by the University (<https://www.uwinnipeg.ca/privacy/admissions-privacy-notice.html>), particularly in relation to the use of Zoom (<https://www.uwinnipeg.ca/privacy/zoom-privacy-notice.html>) and testing/proctoring (<https://www.uwinnipeg.ca/privacy/zoom-test-and-exam-proctoring.html>).

## *Remote Learning*

**FAQ on Remote Learning.** Students can find answers to frequently ask questions related to remote learning here: <https://www.uwinnipeg.ca/covid-19/remote-learning-faq.html>

**Remote Classroom Conduct.** On the first day of class, we will establish our course guidelines for appropriate Zoom behaviour and make sure everyone knows how to use Zoom tools (raising hand, typing in the chat).

**English Department Website.** For more information regarding the English Department, please refer to our website at [www.uwinnipeg.ca/english](http://www.uwinnipeg.ca/english) and follow us [@UofWEnglish](https://twitter.com/UofWEnglish) on Twitter.

## **WEEKLY SCHEDULE**

Sept 9 **Introduction to Screen Studies**

Sept 16 **Modern Screens I: Silent Comedy**

Screening: *Sherlock Jr.* (1924, Buster Keaton, USA)

Reading: Tom Gunning, "Cinema of Attractions."

Sept 23 **Modern Screens II: Soviet Avant-Garde**

Screening: *Man with a Movie Camera* (1928, Dziga Vertov, USSR)

Reading: Walter Benjamin, "The Work of Art in the Age of its Technological Reproducibility"

Sept 30 **Modern Screens III: German Expressionism**

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

Re-Reading!: Walter Benjamin, "The Work of Art in the Age of its Technological Reproducibility"

Oct 7 **Modern Screens IV: Film Noir**

Screening: *Double Indemnity* (1944, Billy Wilder, USA)

Reading: Raymond Borde/Etienne Chaumeton, "Toward a Definition of Film Noir"

Oct 21 **Modern Screens V: The Musical**

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

Reading: Jane Feuer, "The Self-Reflexive Musical and the Myth of Integration."

Oct 28 **Modern Screens VI: Melodrama**

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

Reading: Christian Keathley, "A Cinephiliac History."

Nov 4 **Hitchcock!**

Screening: *The Birds* (1963, Alfred Hitchcock, USA)

Reading: Laura Mulvey, "Visual Pleasure and Narrative Cinema"

- Nov 18 **Global New Waves: Canada**  
 Screening: *Nobody Waved Goodbye* (1964, Don Owen, Canada)  
 Reading: Albert Ohayon, "Nobody Wave Goodbye: The Little Film That Could."
- Nov 25 **Global New Waves: Senegal/France**  
 Screening: *Black Girl* (1965, Ousmane Sembene, Senegal/France)  
 Reading: Christina Álvarez López, "A Long Way From Home."
- Dec 2 **Global New Waves: Iran**  
 Screening: *Close-up* (1990, Abbas Kiarostami, Iran)  
 Reading: Sara Saljoughi, "Ten Theses on Iranian Cinema."
- Dec 8 **The Christmas Film**  
 Screening: *It's a Wonderful Life* (1946, Frank Capra, USA)  
 No readings!

### Rewind and Revise: Women Rewriting Film History

The readings for this section of the course will be announced in December 2020, in anticipation of drawing on the latest articles and commentaries on these mostly recent films.

- Jan 6 Screening: *The Bigamist* (1953, Ida Lupino, USA)
- Jan 13 Screening: *Certain Women* (2016, Kelly Reichardt, USA)
- Jan 20 Screening: *Atlantique* (2019, Mati Diop, Senegal/France)
- Jan 27 Screening: *Portrait of a Lady on Fire* (2019, Celine Sciamma, France)

- Feb 3 **Television and Streaming: Prestige Television**  
 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 10 **Television and Streaming: Lifestyle and Reality Television**  
 Reading: Charlotte Brunson, "Lifestylin' Britain."  
 Reading: Tania Lewis, "Life Coaches, Style Mavens, and Design Gurus."
- Feb 24 **The Social Photo I**  
 Reading: Nathan Jurgenson, "Documentary Vision." *The Social Photo: On Photography and Social Media*, 1-52.
- Mar 3 **The Social Photo II**

Reading: Nathan Jurgenson, "Real Life." *The Social Photo: On Photography and Social Media*, 53-112.

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 10 **Screen Culture: GIFs and Memes, Viral**

Reading: Nathan Jurgenson, "Code: The Social Video." *The Social Photo: On Photography and Social Media*, 113-117

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."

Mar 17 **Screen Culture: YouTube Genres**

Reading: Sharif Mowlabocus, "'Let's get this thing open': The Pleasure of Unboxing Videos."

Mar 24 **Screen Culture: Electronic Waste**

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

Reading: Laura U. Marks, "Let's Deal with the Carbon Footprint of Streaming Media."

Mar 31 **Screen Culture: Teach Your Instructor about Video Games!**

Readings TBA.