



# Syllabus/Course Outline

## CRITICAL STUDIES SYLLABUS/COURSE OUTLINE

<b>COURSE TITLE</b>	<b>READING MEDIA CULTURE</b>		
<b>COURSE</b>	<b>MHIS 206 S002/S003</b>		<b>Screening: THURSDAY 19:00 - 21:00</b>
<b>MNEMONIC</b>	<b>MHIS 206 S002</b>	<b>DAY + TIME</b>	<b>Lecture: FRIDAY 08:30 - 11:20</b>
	<b>MHIS 206 S003</b>		<b>Lecture: FRIDAY 13:00 – 15:50</b>
<b>SECTION</b>	<b>S001</b>	<b>START DATE</b>	<b>Friday, January 11<sup>th</sup></b>
<b>CREDITS</b>	<b>3</b>	<b>END DATE</b>	<b>Friday, April 19<sup>th</sup></b>
<b>HOURS /WEEK</b>	<b>5</b>	<b>LOCATION</b>	<b>245 NB</b>
<b>PREREQUISITES</b>	<b>MHIS 205</b>		
<b>INSTRUCTOR</b>	<b>Dr. Andrea Zeffiro</b>	<b>EMAIL</b>	<b>azeffiro@ecuad.ca</b>
<b>OFFICE NUMBER</b>	<b>283 NB</b>	<b>OFFICE HOURS</b>	<b>Wednesday 1:00 - 3:00 &amp; by appointment</b>

## COURSE CONTENT & LEARNING OUTCOMES

Expanding on the theoretical perspectives and frameworks introduced in MHIS 205, Reading Media Culture examines the relationship between media works and their social and cultural contexts of production. Organized around the concept of ‘the symptom’ – i.e. cinematic symptoms/symptoms of cinema – this course focuses on reading/examining/comprehending ‘media culture(s)’ – within our contemporary present and recent past – through an array of cinematic texts. Through screenings, lectures, class discussions, and assignments, students will continue to develop and refine their analytical and interpretive vocabularies and theoretical frameworks, and cultivate a critical approach towards the study of contemporary media culture(s).

## EVALUATION CRITERIA

Participation	10%
Reading Response/Analysis	15%
Proposal/Annotated Bibliography	15%
Final Paper	30%
Final Exam	30%
<b>Total</b>	<b>100%</b>

## WEEK 1 – INTRODUCTION TO ‘MEDIA CULTURE(S)’

- Screening:** *Exit Through the Gift Shop*. Dir: Banksy & Theiry Guetta. Paranoid Pictures, 2010.
- Vocabulary:** contemporary art, cultural production, authenticity
- Reading:** Manovich, Lev. “The Practice of Everyday (Media) Life: From Mass Consumption to Mass Cultural Production?” *Critical Inquiry*. 35 (Winter 2009): 319-331. Print.

## WEEK 2 – THE EVERYDAY AS AESTHETIC

- Screenings:** *Tiny Furniture*. Dir: Lena Dunham. IFC Films, 2010. Film.
- “Pilot.” *Girls*. HBO. April 15, 2012. Television.
- Buffalo Milk Yogourt*. Jennifer Levonian, 2010.
- Her Slip is Showing*. Jennifer Levonian, 2010.
- Vocabulary:** the everyday, autobiographical, cultural (re)production, aura, social practice, deCerteau
- Read:** deCerteau, Michel. “Walking in the City” & “Spatial Stories.” *The Practice of Everyday Life*. (Berkeley: University of California Press, 1988): 91-110, 115-130. Print.
- Skim:** Benjamin, Walter. “The Work of Art in the Age of Mechanical Reproduction.” *Modern Art and Modernism: A Critical Anthology*. Eds. Francis Francina and Charles Harrison. (London: Harper & Row Ltd., 1982): 217-220.

## WEEK 3 – THE EVERYDAY AS CARNIVALESQUE

- Screenings:** 8 ½. Dir: Federico Fellini. Criterion Collection, 1963.
- Film trailers:** *La Dolce Vita*. Dir: Federico Fellini. Pathé Consortium Cinéma, 1960.
- Satyricon*. Dir: Federico Fellini. United Artists, 1970.
- Amaracord*. Dir: Federico Fellini. New World Pictures, 1973.
- Excerpts:** “Precious Moments Pageants.” TLC. *Toddlers and Tiaras*. January 4, 2012. Television.
- Honey Boo Boo on South Park. October 15, 2012. Television.
- Jimmy Kimmel Live: After the Academy Awards*. ABC. February 27, 2011. Television.

“Frank’s Little Beauties.” FX. *It’s Always Sunny in Philadelphia*. September 15, 2011. Television.

**Vocabulary:** auteur theory, metafiction, autobiographical, carnivalesque, spectacle, parody

**Reading:** Wollen, Peter. “The Auteur Theory.” *Film Theory & Criticism*, 7<sup>th</sup> ed. Eds. Leo Braudy and Marshall Cohen. (New York: Oxford University Press, 2008): 565-580. Print.

**Skim:** Bakhtin, Mikhail M. *Rabelais and His World*. Trans. Hélène Iswolsky. 2nd ed. (Bloomington: Indiana UP, 1984): 1-29. Print.

## WEEK 4 – PSYCHOANALYSIS & FEMINIST FILM CRITICISM

**Screenings:** *Repulsion*. Dir: Roman Polanski. Compton Films, 1965.

*Un chien andalou*. Dir: Luis Buñel. Les Grands Films Classiques, 1929.

**Trailers:** *Spellbound*. Dir: Alfred Hitchcock. United Artists, 1945.

*Marnie*. Dir: Alfred Hitchcock. Universal Pictures, 1964.

*Rear Window*. Dir: Alfred Hitchcock. Paramount Pictures, 1954.

*Repulsion*. Dir: Roman Polanski. Compton Films, 1965.

**Excerpts:** *Spellbound*. Dir: Alfred Hitchcock. United Artists, 1945.

*Marnie*. Dir: Alfred Hitchcock. Universal Pictures, 1964.

*Rear Window*. Dir: Alfred Hitchcock. Paramount Pictures, 1954.

*Repulsion*. Dir: Roman Polanski. Compton Films, 1965.

*Black Swan*. Dir: Darren Aronofsky. Fox Searchlight, 2010.

**Vocabulary:** psychoanalysis, feminism, spectatorship, subjectivity, the psyche, the abject.

**Readings:** Mulvey, Laura. “Visual Pleasure and Narrative Cinema.” *Film Theory and Criticism* 5<sup>th</sup> ed. Eds. Leo Braudy and Marshall Cohen. (New York: Oxford UP, 1999): 833-44.

Creed, Barbara. *The Monstrous Feminine: Film, Feminism, Psychoanalysis*. (New York: Rutledge, 1993): 1-15. Print.

## WEEK 5 – THE APPARATUS

**Screenings:** *Benny's Video*. Dir: Michael Haneke. Madmen Entertainment, 1992.

**Excerpts:** *Peeping Tom*. Dir: Michael Powell. Anglo-Amalgamated Film Distributors, 1960.

*Benny's Video*. Dir: Michael Haneke. Madmen Entertainment, 1992.

*The Blair Witch Project*. Dir: Daniel Myrick & Eduardo Sánchez. Artisan Entertainment, 1999.

**Vocabulary:** apparatus theory, voyeurism, 'new' media, historicity, transmedia.

**Readings:** Burnett, Ron. "From Photography to Imography: New Media as Metaphor." *Fluid Screens, Expanded Cinema*. Eds. Janine Marchessault and Susan Lord. (Toronto: University of Toronto Press, 2008): 126-144.

Jagodzinski, Jan. "The Spectatorship of Self-Reflexivity and the Virtual Gaze in Benny's Video and Caché." *Valences of Interdisciplinarity: Theory, Practice, Pedagogy*. Ed. Raphael Foshay. (Edmonton: Athabasca University Press, 2012): 213-230. Print.

## WEEK 6 – MEDIA ARCHAEOLOGY

**Screenings:** *La Jetée*. Dir: Chris Marker. Janus Films, 1962.

*Memento*. Dir: Christopher Nolan. Alliance-Atlantis, 2001

**Vocabulary:** media archaeology, memory, the archive, monopolies of knowledge, 'new' media.

**Readings:** Parikka, Jussi & Hertz, Garnet. "Archaeologies of Media Art: Jussi Parikka in Conversation with Garnet Hertz." *CTheory*. (2010). Online.  
<http://www.ctheory.net/articles.aspx?id=631>

van Dijck, José. "Memory Matters in the Digital Age." *Configurations*. 12.3 (Fall 2004): 349-373. Print.

## WEEK 8 – THE AVANT GARDE TRADITION

**Screenings:** *Blank City*. Dir: Celine Danhier. Insurgent Releasing, 2010.

*Anémic Cinémic*. Marcel Duchamp, 1926 . France 7min, 35mm, black & white, silent.

*Meshes of the Afternoon*. Maya Deren, 1943. USA 14 mins, 16mm, black & white, silent.

*Mothlight*. Stan Brackage, 1963. USA 3 mins, 16mm, colour, silent

*Flaming Creatures (excerpt)*. Jack Smith, 1963. USA 43 mins, 16mm, black & white, sound.

*Window*. Ken Jacobs, 1964. USA 12 mins, 16mm, color, silent.

*The Foreigner*\_(intro). Amos Poe, 1978. USA 77 mins, 16mm, black & white, sound.

*Staten Island*. Vivian Dick, 1978. USA 4 mins, 8mm, colour, sound.

*The Wild World of Lydia Lunch*. Nick Zedd, 1983. UK/USA 28mins, 8mm, colour, sound.

*Stray Dogs*. Richard Kern, 1985. USA 10 mins, 8mm, black and white, sound.

*Thrust in Me*, Richard Kern, 1985. USA 8 mins, 8mm, black and white, sound.

*Mommy Mommy Where's My Brain*. Jon Moritsugu, 1985. USA 10 mins, 16mm, black & white, sound

*Nymphomania*, Tessa Hughes-Freeland, 1993. USA, 9 mins, 16 mm, black & white, sound.

**Vocabulary:** avant garde cinema, experimental film, no wave cinema, cinema of transgression, Bourdieu (field of cultural production-cultural capital-symbolic capital)

**Readings:** Wollen, Peter. "The Two Avant-Gardes." *Studio International*. 190,978 (November/December 1975): 171–175. Print.

Andrews, David. "Revisiting the Two Avant-Gardes." *Jump Cut: A Review of Contemporary Media Jump Cut*. 52 (Summer 2010). Online.

## WEEK 9 – COUNTER CINEMA

**Screenings:** *Weekend*. Dir: Jean-Luc Godard. Athos Films, 1967.

**Excerpts:** *8 ½*. Dir: Federico Fellini. Criterion Collection, 1963.

*Weekend*. Dir: Jean-Luc Godard. Athos Films, 1967.

*Goodfellas*. Dir: Martin Scorsese. Warner Bros., 1990.

**Vocabulary:** counter cinema, experimental cinema, non-bourgeois cinema, Brechtian theatre, alienation, distantiation, French new wave

**Readings:** Henderson, Brian. "Toward a Non Bourgeois Camera Style." *Film Quarterly*. 24, 2. (Winter, 1970-1971): 2-14. Print.

Wollen, Peter. "Godard and Counter Cinema: *Vent d'Est*." *Film Theory and Criticism 5<sup>th</sup> ed.* Eds. Leo Braudy and Marshall Cohen. (New York: Oxford UP, 1999): 499-507.

## WEEK 10 – CANADIAN EXPERIMENTAL CINEMA & GUY MADDIN

**Screenings:** *My Winnipeg*. Dir: Guy Maddin. IFC Films, 2008.

*Night Mayor*. Dir: Guy Maddin. NFB, 2009.

*Sissy Boy Slap Party*. Guy Maddin, 2004. Canada 6 mins, 16 mm, black and white, sound.

*Nude Caboose*. Guy Maddin, 2006. Canada 2 mins, cell phone camera, colour, sound.

*FuseBoy*. Guy Maddin, 2005. Canada 4 mins, 16 mm, black and white, sound

*The Heart of the World*. Guy Maddin, 2000. Canada 6 mins, 35mm, black and white, sound.

**Vocabulary:** Realism (i.e. NFB, Lumière Bros) , Non-realism (i.e. Maddin, Méliès), melodrama, media archaeology, autobiography, camp

**Readings:** Shaviro, Steven. (2002). "Fire and Ice: The Films of Guy Maddin." *North of Everything: English-Canadian Cinema Since 1980*. Eds. William Beard and Jerry White. (Edmonton: University of Alberta Press): 216-221.

Zryd, Michael. (2002). "A Report on Canadian Experimental Film Institutions, 1980-2000." *North of Everything: English-Canadian Cinema Since 1980*. Eds. William Beard and Jerry White. (Edmonton: University of Alberta Press): 392-401.

## WEEK 11 – PARACINEMA

**Screenings:** *Ed Wood*. Dir: Tim Burton. Touchstone Pictures, 1994.

**Excerpts:** *Glen or Glenda*. Dir: Edward D. Wood Jr. Screen Classics, 1952.

*Dracula*. Dir: Tod Browning. Universal Pictures, 1931.

*Bride of the Monster*. Dir. Edward D. Wood Jr. Rolling M. Productions, 1955.

*Plan 9 From Outer Space*. Dir: Edward D. Wood Jr. Reynolds Pictures, 1959.

*Blood Feast*. Dir: Herschell Gordon Lewis. Box Office Spectaculars, 1963.

*Two Thousand Maniacs!* Dir: Herschell Gordon Lewis. Box Office Spectaculars, 1963.

*Zontar: The Thing From Venus*. Dir: Larry Buchanan. Azalea Pictures, 1966.

*Pink Flamingos*. Dir. John Waters. The Criterion, 1972.

*Female Trouble*. Dir: John Waters. New Line Cinema, 1974.

*Polyester*. Dir: John Waters. New Line Cinema, 1981.

**Vocabulary:** Paracinema, Bourdieu, taste, high/low culture, subculture, cult film, camp

**Readings:** Sconce, Jeffrey. " 'Trashing' the Academy: Taste, Excess, and an Emerging Politics of Cinematic Style." *Screen*. 36,4 (Winter 1995): 371-393. Print.

Andrew Ross, "The Uses of Camp." *No Respect: Intellectuals & Popular Culture* (New York: Routledge, 1989): 135-170.

## WEEK 13 – THE END OF THE REEL/REAL WORLD

**Screenings:** *Fight Club*. Dir: David Fincher. Regency Enterprises, 1999.

**Vocabulary:** late-capitalism, masculinity in crisis, misogyny, convergence, the apparatus

**Readings:** Youngblood, Gene. *Expanded Cinema*. (New York: Dutton, 1970). 50-56; 70-73; 180-193. Print.

Gassert, Doris. "'You met me at a very strange time in my life.' *Fight Club* and the Moving Image on the Verge of 'Going Digital'." *Mashup Cultures*. Ed. Stefan Sonvilla-Weiss. (Germany: Springer-Verlag/Wien, 2010): 49-64. Print.