

Studies in Film: 21st Century Film and Media Theory

ENG 6138 (12810) Studies in Film

Professor Barbara Mennel

Office Hours: Tuesdays 1:00-3:00pm and by appointment (including Zoom)

Office: Walker Hall 200E Phone: 352-392-0796 Email: mennel@ufl.edu

Course meetings: Fridays periods 9-11 (4:05-7:05pm) in TUR 2318

Film screenings: Wednesdays periods E1-E3 (7:20-10:10pm) in Rolfs 0115

Course Description:

In this graduate seminar, we will be reading and analyzing seminar papers, dissertations, articles, edited volumes, sole-and-co-authored books, and digital projects that have received awards by the Society for Cinema and Media Studies in 2019 and 2020.

Course Objectives:

1. This course introduces graduate students to the field of film and media studies by surveying twenty-first century awardees of the Society for Cinema and Media Studies. We will assess trends, themes, and directions in current film and media studies based on reading selected award-winning texts from 2019 and 2020.
2. The course will thus offer graduate students an introduction to scholarship, including theory and history. It will instruct students on reading theory and history as an active engagement, which is instrumental in graduate education.
3. This seminar focuses on different scholarly genres, including the scholarly article, the dissertation, the book, and the edited volume. We will discuss their relationship and their distinction from each other. We will also address questions, such as: which research project lends itself to which genre or how to craft a good dissertation?
4. We will also confront the question of quality of scholarship. As we are only reading award-winning essays, dissertation(s), books, and edited volumes, we will ask what makes each text outstanding? This course will provide students with an understanding of quality research, scholarship, and writing.
5. The course also includes a workshop component with virtual visits by authors for workshops, conversations, and interviews with seminar participants.
6. Film screenings will be accompany the readings to reflect the respective scholarly publication.
7. Written assignments will be commensurate with the expectations in a graduate seminar. Active reading, participation, and writing are fundamental for the success in this course.

Required Reading:

Unpublished seminar papers and dissertations are available in the Canvas site for this course.

All books are listed at <http://www.textadoption.ufl.edu/>

All published texts and most films are available on ares Course Reserve accessible through the Libraries and the Canvas site.

Grading:

Active seminar participation	30%
Abstract	20%
Final Writing Assignment	50%

Active seminar participation:

Seminar participants will be evaluated based on three criteria:

1. Consistent, on-time attendance of all sessions.
2. Regular, productive, engaged, informed, fully prepared participation in class discussions.
3. Responsibility for communication with one of the invited speakers, including preparation and facilitation of virtual conversation.

Please note the university attendance policy:

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

Writing assignment(s):

Students will select their final writing assignment mid-way through the semester and submit an abstract for their chosen genre. Options include a seminar paper, a chapter of a MA-thesis or dissertation, an article, or a prospectus for a MA-thesis or dissertation. Participants will submit an abstract for their chosen assignment by Friday, October 29 at 4pm.

Screenings:

The course includes a reserved screening time and location. It is your responsibility to have seen the film by the time the course meets on Fridays.

Abstract for final writing assignment:

The course requires that you submit an abstract for your chosen final writing assignment.

Abstracts should be 100-150 words and must include the following:

- 1) Tentative title
- 2) Description of your topic
- 3) The film(s) that you will discuss
- 4) Your theoretical approach and methodology

Plagiarism and Cheating:

Plagiarism is the intentional or unintentional use of the intellectual works of others, including web sources, friends' papers, published, and unpublished work. I fully prosecute plagiarism. The minimum response to plagiarism is that you will fail this class and that I would bring your plagiarism to the attention of the respective graduate coordinator and Chair of your department.

Disability Accommodation:

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center. Click here to get started with the Disability Resource Center: <https://disability.ufl.edu/get-started/>

It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

Evaluations:

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at

<https://gatorevals.aa.ufl.edu/students/>

Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>

Summaries of course evaluation results are available to students at

<https://gatorevals.aa.ufl.edu/public-results/>

SCHEDULE

Friday, August 27—Introduction and Award-Winning Graduate Seminar Paper 2021 (Third Place)

Watch on your own: *Get Out* (Jordan Peele, 2017) (DVD Reserve; waiting for streaming license)

Sarah Choi. "Life, Death, or Something in Between: Photographic Taxidermy in *Get Out* (2017)." (Canvas)

5pm Visit by Tyler Klatt, UF Graduate Film Group

6-7pm: Virtual conversation with Sarah Choi

Friday, September 3 — Award-Winning Dissertation 2021

Screening: *Seconds* (John Frankenheimer, 1966) (DVD on Reserve)

Peter Labuza. *When A Handshake Meant Something: Lawyers, Deal Making, and the Emergence of New Hollywood*. (Dissertation, University of Southern California, 2020) (Canvas)

____. "When a Handshake Meant Something: The Rise of Entertainment Law in Post Paramount Hollywood." *JCMS: Journal of Cinema and Media Studies*, Volume 60, Issue 4, Summer 2021, pp. 61-84. (Canvas and Reserve)

6-7pm: Virtual conversation with Peter Labuza

Friday, September 10 — Award-Winning Dissertation 2021 Runner Up and 2020 Student Writing Award

Jinsook Kim. "Sticky Feminist Activism: The Gangnam Station Murder Case and Sticky Note Activism against Misogyny and Femicide." *Contesting Hate: Online*

Misogyny and Networked Anti-Hate Feminist Activism in South Korea (Chapter Two, Dissertation, University of Pennsylvania, 2020) (Canvas)

____. "Sticky Feminist Activism: The Gangnam Station Murder Case and New Feminist Practices against Misogyny and Femicide." *JCMS: Journal of Cinema and Media Studies*, Volume 60, Issue 4, Summer 2021, pp. 37-60. (Canvas and Reserve)

6-7pm: Virtual conversation with Jinsook Kim

Friday, September 17 – Best First Book Award 2021

Screening: *Rififi* (Jules Dassin, 1955) (DVD on Reserve)

Optional: *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles* (Chantal Akerman, 1975) (3:45) (DVD on Reserve)

Salomé Aguilera Skvirsky. *The Process Genre*. Durham: Duke University Press, 2020.

5:30-6:30pm: Virtual conversation with Salomé Aguilera Skvirsky

Friday, September 24 — The Katherine Singer Kovacs Essay Award 2020

Watch: *Explosion of a Motor Car* (Cecil M. Hepworth, 1900), *Mary Jane's Mishap* (George Albert Smith, 1903), *Scrooge, or, Marley's Ghost* (Walter R. Booth, 1901), *The Man with the Rubber Head* (Georges Méliès, 1901) (Canvas, "Pages," "Silent Films")

Pansy Duncan. "Exploded Views: Early Cinema and the Spectacular Logic of the Explosion." *Screen* 59.4 (Winter 2018): 401-419. (Reserve)

Eric Hayot. "Institutional Contexts." and "Dissertations and Books." *The Elements of Academic Style: Writing for the Humanities*. Columbia University Press, 2014. (Reserve)

Friday, October 1 – The Katherine Singer Kovacs Book Award 2020

Screening: *Toll by the Sea* (Chester M. Franklin, 1922) (Streaming on Reserve)

Sarah Street and Joshua Yumibe. *Chromatic Modernity: Color, Cinema, and Media of the 1920s*. New York City: Columbia University Press, 2019. (E-book on Reserve)

4:00-5:00pm: Virtual conversation with Sarah Street and Joshua Yumibe

Friday, October 8 — Best Edited Collection 2021

Screening: (*nostalgia*) (Hollis Frampton, 1971) (*nostalgia*) is included on *Treasures IV American Avantgarde*. (DVD on Reserve)

Optional: *Quo Vadis* (Marvyn LeRoy, 1951) (2:51)

Brian Jacobson. *In the Studio: Visual Creation and its Material Environments*. Berkeley: University of California Press, 2020. (E-book on Reserve)

5:30-6:30pm: Virtual conversation with Brian Jacobson

Friday, October 15 — The Katherine Singer Kovács Essay Award 2021

Debashree Mukherjee. "Somewhere between Human, Nonhuman, and Woman: Shanta Apte's Theory of Exhaustion." *Feminist Media Histories* 6.3, 2020: 21-51. (Reserve)

Samples of Anonymous Review Forms (Canvas, "Files," "Reviews and Publications")
Laura Moss. "25 Ways to Increase Your Chances at Publication," and "Submission Guidelines" for *Canadian Journal of Film Studies* and *Screen* (Canvas, "Pages," "Articles and Publications")

5:00-6:00pm: Virtual conversation with Debashree Mukherjee

Friday, October 22 — The Katherine Singer Kovács Book Award 2021

Rebecca Wanzo. *The Content of Our Caricature: African American Comic Art and Political Belonging*. New York City: New York University Press, 2020. (E-book on Reserve)

5:30-6:30pm: Virtual conversation with Rebecca Wanzo

Friday, October 29 – Best Essay in an Edited Collection 2020

Cait McKinney. "Crisis Infrastructures: AIDS Activism Meets Internet Regulation." *AIDS and the Distribution of Crises*. Edited by Jih-Fei Cheng, Alexandra Juhasz, Nishant Shahani. Durham: Duke University Press, 2020: 162–182. (E-book on Reserve)

Helen Sword. *The Writer's Diet: A Guide to Fit Prose*. Chicago: The University of Chicago Press, 2016. (E-book Reserve)

Due: Abstracts for final projects

Friday, November 5 — The Anne Friedberg Innovative Scholarship Award Winner 2020

Alisa Lebow. *Filming Revolution*. Stanford University Press, 2018.

<https://www.sup.org/books/title/?id=29289>

Friday, November 12 — The Anne Friedberg Innovative Scholarship Award Winner 2021

Dave Colangelo. *The Building as Screen A History, Theory, and Practice of Massive Media*. Amsterdam: Amsterdam University Press, 2019. (E-book on Reserve)

5:30-6:30pm: Virtual conversation with Dave Colangelo

Friday, November 19 — Concluding discussion (topics may emerge from seminar discussion)

Friday, December 3 – Final meeting (topics may emerge from seminar discussion)

Final Writing Assignment due: Friday, December 11 @ 4pm