

English/Film Studies 690

Seminar in Contemporary Cinema and Media: Cultural Studies of Film and Media

Spring 2022

MW 12:30pm-1:45pm room TBA

Michael Newman

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This is the required capstone for the Film Studies major. It also satisfies the capstone requirement for the English major track in Media, Cinema, and Digital Studies.

This course teaches students about the approach to studying film and media known as *cultural studies*. We will engage with theories of media and culture, as well as the application of those theories to analysis of film, television, and other media texts. Students will learn about industry analysis, textual analysis, and audience studies, and will explore theories of political economy and ideology. In the process, students will develop their understanding of contemporary film and media.

Students will practice applying scholarly tools and concepts in their own original work. Students will learn how to conduct humanities-oriented research, how to develop arguments and support them with sources, and how to present ideas clearly and persuasively. This will culminate in a research project based on work done over the course of the semester.

Learning objectives

By the end of this course, you will:

- 1) Understand some of the key theories that inform film and media scholarship
- 2) Understand relationships between media industries, media texts, media audiences, and the social contexts within which they are created and received
- 3) Improve your research, analysis, and writing skills
- 4) Improve your ability to read and understand scholarship in film and media studies
- 5) Further develop an analytical perspective on your own relationship to media

Readings (subject to change)

Diana W. Anselmo, "Gender and Queer Fan Labor on Tumblr: The Case of BBC's *Sherlock*," *Feminist Media Histories* 4:1 (2018), 84-114

Ben Aslinger, "Nip/Tuck: Popular Musice," *How to Watch Television*, 1st edition, ed. by Ethan Thompson and Jason Mittell (New York: NYU Press, 2013), 61-69.

Ron Becker, "Ideology," *The Craft of Criticism: Critical Media Studies in Practice*, ed. by Michael Kackman and Mary Celeste Kearney (New York: Routledge, 2018), 11-22

- Tyler Bickford, "The New 'Tween' Music Industry: The Disney Channel, Kidz Bop and an Emerging Childhood Counterpublic," *Popular Music* 31:3 (October 2012), 417-436
- Jeffrey A. Brown, "#wheresRey: Feminism, Protest, and Merchandising Sexism in *Star Wars: The Force Awakens*," *Feminist Media Studies* 18:3 (2018), 335-348
- Julie D'Acci, "Nobody's Woman? *Honey West* and the New Sexuality," in *The Revolution Wasn't Televised: Sixties Television and Social Conflict*, ed. by Lynn Spigel and Michael Curtin (New York: Routledge, 1997), 73-93
- Paul Du Gay, "Introduction to the First Edition," *Doing Cultural Studies: The Story of the Sony Walkman*, 2nd ed., Paul Du Gay, Stuart Hall, Linda Janes, Anders Koed Madsen, Hugh Mackay, and Keith Negus (The Open University, 2013), xxviii-xxxii
- John Fiske, "British Cultural Studies and Television," *Channels of Discourse, Reassembled* ed. by Robert C. Allen (Chapel Hill: University of North Carolina Press, 1992), 282-323
- Sarah Florini, "[Enclaving and Cultural Resonance in Black Game of Thrones Fandom](https://bit.ly/2LKhwd)," *Transformative Works and Cultures* 29 (2019), <https://bit.ly/2LKhwd>
- Raquel Gates, "Activating the Negative Image," *Television & New Media* 16:7 (2015), 616-630
- Arcelia Gutiérrez, "Situating Representation as a Form of Erasure: #OscarsSoWhite, Black Twitter, and Latinx Twitter," *Television & New Media* (2020), 1-19
- Erin Hanna, "The San Diego Comic-Con and the Limits of Exclusivity," *Only at Comic-Con: Hollywood, Fans, and the Limits of Exclusivity* (New Brunswick: Rutgers University Press, 2020), 1-28
- Timothy Havens, "Production," *The Craft of Criticism: Critical Media Studies in Practice*, ed. by Michael Kackman and Mary Celeste Kearney (New York: Routledge, 2018), 268-278
- Daniel Herbert, Amanda D. Lotz, and Aswin Punathambekar, selection from "The Origins of Media Industry Studies," *Media Industry Studies* (Cambridge, UK: Polity, 2020), 16-25
- Mary Celeste Kearney, "Introduction, or How to Cook an Artichoke," *The Craft of Criticism: Critical Media Studies in Practice*, ed. by Michael Kackman and Mary Celeste Kearney (New York: Routledge, 2018), 1-8
- Elana Levine, "Toward a Paradigm for Media Production Research: Behind the Scenes at *General Hospital*," *Critical Studies in Media Communication* 18:1 (March 2001), 65-82
- Soraya Murray, "The Last of Us: Masculinity," *How to Play Video Games*, ed. by Matthew Thomas Payne and Nina B. Huntemann (New York: NYU Press, 2019), 101-109
- Jennifer Hyland Wang, "'A Struggle of Contending Stories': Race, Gender, and Political Memory in *Forrest Gump*," *Cinema Journal* 39, no. 3 (Spring 2000): 92-115
- Kristin J. Warner, "In the Time of Plastic Representation," *Film Quarterly* 71:2 (Winter 2017), 32-37