

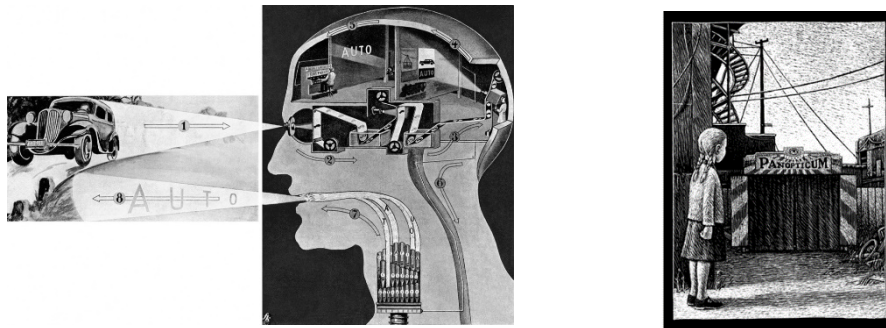
Department of English & Writing Studies
Film Studies Program

Film and Popular Culture
Film 3309G (001)
Winter 2023

Instructor: Prof. Adrian Mioc
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Virtual Essay Drop Box: OWL Drop Box

Office hours: Monday 2:30-4:30 pm or by
appointment

Course Day/Time: Mon. 12:30-2:30 (Online
Screening)



[Left Image: Fritz Kahn, 1939: Right Image, Thomas Ott, Cinema Panopticum, 2005]

Course Description

In this course, we will contemplate the dream of cinema as it intersects with powerful forms of popular culture, like the graphic novel, comic book, video games, and television. We will engage with a wide cinematic corpus (from silent cinema and the avant-garde to Hollywood cult classics, Canadian cyberpunk and contemporary techno-horror) and investigate how filmic texts engage with popular culture, using both film theory concepts and discussion of historical and technological contexts as our main research methods. Topics include media anxiety, horrors of mechanical reproducibility, cinema as virtual reality and imaginary travel, cinema's shifting role in a larger digital age and nostalgic views of nitrate and early pioneers. Films include Scorsese's *Hugo*, *The Truman Show*, *Johnny Mnemonic*, the J-Horror film *Ring*, and *Spider-Man: Into the Spider-Verse*.

Film Still: Cineplex Short *A Balloon for Ben* (2019)

Course Materials

Textbooks (available at University Bookstore):

- Bram Stoker, *Dracula* (Signet Edition)
- Luigi Pirandello, *Shoot: The Notebooks of Serafino Gubbio* (University of Chicago Press – **Optional**)
- Brian Selznick, *Invention of Hugo Cabret* (Scholastic Press – “not exactly a novel, not quite a picture book, not really a graphic novel, or a flip book or a movie, but a combination of all these things”)

Textbook (please purchase as ebook online):

Rory Keane, Spider Man: Into the Spider Verse (Meet the New Spider Man) – (LB Kids - comic) <https://www.hachettebookgroup.com/titles/rory-keane/spider-man-into-the-spider-verse-meet-the-new-spider-man/9780316413763/>

Learning Outcomes:

In this course students will build awareness of the historical and theoretical relations of media, popular culture and film. By the end of this course, students will be able to engage in critical dialogue about the ways texts evolve and text and image interact, will critically engage with transmedia storytelling, and will be able to think critically about the creation and consumption of popular culture—interrogating the movies and stories we hear and see on a daily basis in the mass media. Along the way, students will be introduced to important film studies concepts such as cinephilia, fanvidding and more.

Methods of Evaluation

Participation (includes OWL discussion board contributions): 25%

Group Presentations on Graphic Novel/Picture Book/Flip Book/Movie: 20%

First Essay (due Feb 26th): 25%

Final Project (due April 10th): 30%

Online Screenings: Students in this course are invited to use online streaming platforms to view all assigned films on this outline on their own time. Please view all assigned films online prior to joining our weekly seminar/lecture. Please also check our OWL course management site for weekly screening information and links. If you have any questions, please let me know.

Timetable

Week One (Jan 9): Introduction

Week Two (Jan 16): Consumed by the Camera: Dreaming Cinema I

Online Screening: Buster Keaton's *Sherlock-Jr.* [1924] available online:

<https://www.youtube.com/watch?v=JRXkAhMYKEc>; *The Secret Adventures of the Projectionist* (Max Sacker, 2008) [available online:

https://www.imdb.com/title/tt1281388/videoplayer/vi56754201?ref=tt_pv_vi_aiv_1], Cineplex Short - *A Balloon for Ben* (Yves Geleyn, 2016) available online: <https://vimeo.com/299266611>

or

<https://dailycommercials.com/cineplex-balloon-ben/>

Reading: Robert Herring, "The magic of the movies belongs to our age" (Excerpt from "A New Cinema, Magic and the Avant-Garde" - 51-55), *Close-Up* Vol. I, No. 1, 1929; *Optional Reading: Luigi Pirandello, *Shoot! The Notebooks of Serafino Gubbio* (pg. 1-119)

Week Three (Jan 23): Consumed by the Camera: Dreaming Cinema II – From Cinephilia to Fanvidding

Online Screening: Méliès' *A Trip to the Moon* (1903); James Williamson *The Big Swallow* (1901), Joseph Cornell's Avant-Garde FanVid *Rose Hobart* (1936); *Cherry Ice* Fanvid - *Works of Georges Melies* | *Flora, Fauna, First Wizard of Cinema* (); [Luminosity Deville](#) Fanvid *Vogue* (2007)

Reading: Michael Pigott on fanvidding and cinephilic practice, *Joseph Cornell vs. Cinema* (pg. 70-77); Tisha Turk, "Your Own Imagination": Vidding and Vidwatching as Collaborative Interpretation"
*Optional Reading: Pirandello, *Shoot: The Notebooks of Serafino Gubbio* (pg. 120-214)

-Méliès' *A Trip to the Moon* (1903) [in its original 1902 colors – restored color version], streaming on KANOPY – Weldon Databases <https://guides.lib.uwo.ca/az.php?a=k>

-James Williamson *The Big Swallow* (1901), available online

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

or

<https://www.dailymotion.com/video/x75q8q7>

-Joseph Cornell's Avant-Garde FanVid *Rose Hobart* (1936), available online:

<https://www.youtube.com/watch?v=xCTve7oML5w> [soundtrack by John Zorn –

or

<https://www.filmpreservation.org/preserved-films/screening-room/rose-hobart-1936>

[restored print, available on the National Film Preservation Screening Room Website –

Please note: No attempt was made to “clean up” the film’s image or sound in this Anthology Archive print. Cornell originally showed the black-and-white film through a piece of colored glass (purple filter) and provided musical accompaniment in the form of popular music, Brazilian samba records bought from a remainder bin. (This restored print tries to convey the “roughness” of Cornell’s original presentation and includes music from the same records.)]

-Cherry Ice Fanvid - *Works of Georges Melies | Flora, Fauna, First Wizard of Cinema* (2013, Soundtrack: Flora/Fauna, Anamanaguchi) <https://archiveofourown.org/works/940549>

-Luminosity Deville Fanvid *Vogue* (2007), available online:

<https://www.fanvids.org/video/1/vogue-300/>

Week Four (Jan 30): Cinematic Graphic Novel, Cinematic Nostalgia and Film Trickery in a Digital Age

Screening: *Hugo* (Scorsese, 2011) - Streaming on KANOPY, London Public Library (personal account must be set up), Netflix or Lumiere link

Reading: *Invention of Hugo Cabret* [“not exactly a novel, not quite a picture book, not really a graphic novel, or a flip book or a movie, but a combination of all these things”]

-Lumière, *L'arrivée d'un train en gare de La Ciotat (Arrival of a Train) (1895)*

<https://www.youtube.com/watch?v=1FAj9fJQRZA> [digitally upscaled]

<https://vimeo.com/115404270> [grainy original]

-Robert W. Paul, *Countryman and the Cinematograph (1901)*, available online

<https://www.dailymotion.com/video/x7539bg>

Week Five (Feb. 6) “The Amazing Cinematograph”: Bram Stoker’s Dracula

Screening: *Bram Stoker’s Dracula* (Coppola, 1992) - Please screen online on **Audio Cine-Films (ACF)** streaming platform, **Weldon Library Databases** <https://guides.lib.uwo.ca/az.php> [look for New/Trial Databases on right or use alphabetical list] (Please make sure you **screen the 1992 film**, not the Laemmle production from the 1930s)

Lecture – Reading: Maxim Gorky, “Kingdom of Shadows”, Bram Stoker, *Dracula* (pgs. 1-162) –

Week Six (Feb. 13) Comic Book Movies I -‘Grainy’ Motion Pictures cont. -

Screening: *X-Men* (Bryan Singer, 2000) - Please screen online on **Criterion on Demand** streaming platform, **Weldon Library Databases** <https://guides.lib.uwo.ca/az.php> [look for New/Trial Databases on right or use alphabetical list]

Lecture: Reading Neil Rae and Jonathan Gray “When Gen-X meet the X-Men: Retextualizing Comic Book Film Reception” 86-100; M. Gibson, “‘Wham! Bam! The X-Men Are Here’: The British Broadsheet Press and the *X-Men* Film and Comic Revisited,” 101–115

Week Seven: Feb.18-Feb. 26 READING WEEK – NO CLASS OR SCREENING

Feb 26th FIRST ESSAY DUE ON

Week Eight: (Feb 27): Comic Book Movies II: Transmedia Storytelling and the Multimedia Multiverse

Screening: *Spider-Man: Into the Spider Verse* ([Bob Persichetti](#) [Peter Ramsey](#),[Rodney Rothman](#), 2018) - Please screen online on **Criterion on Demand** streaming platform, **Weldon Library Databases** <https://guides.lib.uwo.ca/az.php> [look for New/Trial Databases on right or use alphabetical list]

Lecture: Reading: *Spider Man: Into the Spider Verse (Meet the New Spider Man)* (32 page comic); Henry Jenkins, “Transmedia Storytelling 101”

Week Eight (March 6th) Pokemon as “Media Mix: Transmedia Storytelling II

Screening: *Detective Pikachu* (Rob Letterman, 2019) - Please screen online on **Criterion on Demand** streaming platform, **Weldon Library Databases** <https://guides.lib.uwo.ca/az.php> [look for New/Trial Databases on right or use alphabetical list]

Lecture: Reading: Bill Bradley, “Here’s why Realistic Pokemon from ‘Detective Pikachu’ are Creeping People out” (1 pg); Thomas Lamarre, “The Family Broadcast Complex” (3 pgs.); “‘Gotta Catch ‘Em All!’ Pokémon, Cultural Practice and Object Networks” [Optional: Henry Jenkins short blogs and Jackie Marsh on Pokemon, [Popular Culture, New Media and Digital Literacy in Early Childhood](#)]

Week Nine (March 13th) The “Negative Reinvention of Cinema”

Screening: *The Truman Show* (Peter Weir, 1998) - Please screen online on **Criterion on Demand** streaming platform, **Weldon Library Databases** <https://guides.lib.uwo.ca/az.php> [look for New/Trial Databases on right or use alphabetical list]

Lecture: Reading: Bishop, “Good Afternoon, Good Evening, and Good Night: The Truman Show as Media Criticism,” *Journal of Communication Inquiry*. 24 (1): 6–18; Paul Young, “The Negative Reinvention of Cinema: Late Hollywood in the Early Digital Age,” *Convergence* 5 n2 [3 pg. excerpt]; Tim Delaney and Tim Madagan, “The Truman Show: ‘It’s all Real: It’s just controlled” (*Lessons Learned from Popular Culture*), 26-28

Week Ten (March 20th) Demonic Data: Canadian Cyberpunk

Screening: *Johnny Mnemonic* (Robert Longo, 1995) - **McIntyre Media streaming link** (Weldon Library) will be available shortly on OWL

“Quick Look | *Johnny Mnemonic* (1995) That Long Forgotten awful 2CD FMV game” (<https://www.youtube.com/watch?v=bq-r55JEqKw>)

Lecture: Reading: William Gibson, “Johnny Mnemonic”; Peter M. Nichols, “Home Video: You've seen the movie. Now, play the game just as soon as the movie is over” *New York Times* (18 Nov 1994); Amy Harmon, “Crossing Cyberpunk's Threshold: Hollywood Author William Gibson's dark view of the future hits the mainstream this week in *Johnny Mnemonic*,” *Los Angeles Times* (24 May 1995)

Week Eleven (March 27) J-Horror and Media Anxiety

Screening: J-Horror: *Ringu* (Hideo Nakata, 1998) - Please screen online. Japanese horror film is available on KANOPY – Weldon Databases <https://guides.lib.uwo.ca/az.php?a=k>

Reading: “Globalized Spectatorship: *Ring* Around the Superflat Global Village: J-Horror between Japan and America”

Week Twelve (April 3): Conclusion

Final Assignment Due April 10th