

INSTRUCTOR: Dr. C.E. Gittings

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E 9165A *The Postmodern in Cinema and Literature*
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'an incredulity towards metanarratives'
 Jean François Lyotard

"It is safest to grasp the concept of the postmodern as an attempt to think
 the present historically in an age that has forgotten how to think
 historically in the first place (l) 5 () 5 -10 ((l) 5 () 5 -10 ((l) 5 () 5 -10 ((l) 5 () 5 -10

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Timothy Findley, *The Wars* (Canada, 1977)
Thomas King, *Green Grass, Running Water* (Canada, 1993)
Jeanette Winterson *Sexing the Cherry* (UK, 1989)
Daphne Marlatt, *Ana Historic* (Canada, 1988)
Dionne Brand, *Land to Light On* (Canada, 1997)

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Susan Hayward, *Cinema Studies: The Key Concepts* (London and New York, Routledge 2017) other recent editions are also acceptable

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As noted below additional required and some recommended readings are available online through the course Owl site. Power point slides from seminar presentations will also be posted to this site.

Readings may be found under Resources

Power Point slides and clips will be posted to Lessons

ASSIGNMENTS:

- Participation (including peer assessments described below) **10%**
- One Theory Response (described below—1000 words) **10%**
- One seminar presentation
(submission of abstract, working bibliography and research notes) **30%**
- One research essay of

A grade in the **80** indicates that your work for this assignment was acceptable and competent. Although there may be minor weaknesses in one or more area, your grammar and style are correct and fluent, your argument is coherent (good paragraphing, good overall development of your line of thought) and you have completed the requirements of the assignment given.

A grade in the **80** indicates that your work for this assignment demonstrated a high degree of competence and was cogent. You work closely with the texts you focus on, show a

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- Each seminar member will act as a theory discussant for one of the weekly required readings. This will require the parsing of a required theory text that conveys the substantive elements of the assigned writer's argument and offers a few illustrations of said argument with reference to the film(s)/novels viewed/read in a given week, and, if pertinent examples from previous weeks. This **10-15** should be designed to provoke further discussion.

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C should be through OWL email exclusively, unless you need to contact me in an emergency, then please use regular UWO email. Please allow 72 hours for responses to most queries.

P is a serious offense and is prosecuted to the fullest extent that university regulations permit. Electronic note taking together with a copy and paste practice can result in the author being separated from a quotation; please ensure rigor when taking notes by always recording the source and marking quotations clearly.

S are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following Web site:

http://www.uwo.ca/univsec/handbook/appeals/scholastic_discipline_grad.pdf

Academic Handbook, Exam, Course Outlines Page 4

Dionne Brand, "Notes on Writing Thru Race." In *Bread Out of Stone: Recollections. Sex Recognitions, Race, Dreaming. Politics*. Toronto: Coach House Press, 1997
bell hooks, "The Oppositional Gaze." *Black Looks: Race and Representation*.
Toronto: Between the Lines, 1992: 115-131 **O L**

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P : Daphne Marlatt, *Ana Historic*

S D : *Ana Historic*

S R 12 N :

Luce Irigaray, "The Sex Which is not One." In ed., Lawrence Cahoon, *From Modernism to Postmodernism. An Anthology*: 254-258.

Daphne Marlatt, "Lesbera." *Readings from the Labyrinth*. Edmonton: NeWest Press, 1998: 42-49.

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"Tromp L'Œil" S1E7 (Frederick E.O. Toye) 56 min.

"The Well-Tempered Clavier" S1E9 (Michelle MacLaren) 58 min.

"The Bicameral Mind" S1E10 (Jonathan Nolan) 1h 30 min.

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S D : *Westworld* Season 1(3 Episodes)

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