

Politics Of The Archive (Issues In Film Historiography)
Department of Cinema and Media Arts, AMPD, York University
FA/CMA 4711 Fall 2023

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Course Website: eClass
Seminar: Mondays, 11:30-2:30 pm (in-person)

Land Acknowledgement: We recognize that many Indigenous nations have longstanding relationships with the territories upon which York University campuses are located that precede the establishment of York University. York University acknowledges its presence on the traditional territory of many Indigenous Nations. The area known as Tkaronto has been taken care of by the Anishinabek Nation, the Haudenosaunee Confederacy, the Wendat, and the Métis. It is now home to many Indigenous Peoples. We acknowledge the current treaty holders and the Mississaugas of the New Credit First Nation. This territory is subject of the Dish With One Spoon Wampum Belt Covenant, an agreement to peaceably share and care for the Great Lakes region.

Diversity Statement: Cinema and media as an industry, cultural practice, and area of study contributes to ongoing systemic racism through the perpetuation of stereotypes; the underrepresentation of diverse perspectives, characters, and stories; and through discrimination in hiring, funding, and casting. Today, we are living through a period of unprecedented change where many institutions are reflecting on their complicity and committing to action plans that would redress and change historic inequities. These are also sites where new possibilities and aspirations can emerge. We want to be part of that change. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally or for other students. For more information on how our department is addressing systemic racism, please see our Action Plan:

<https://ampd.yorku.ca/news/action-plan-addressing-anti-black-racism/>

Course Description: What role do moving image archives play in shaping history, memory, and the future? This course examines recent efforts to decolonize institutional archives, critically interrogate digital archives and platforms, build community archives, and create counter-archives. This course provides a theoretical overview of archival theory and an introduction to methodological aspects of critical archival studies and media studies research. Throughout the course, students will be presented with a variety of media archives and work to critically examine the ethical implications of their use. At the end of the course, students will have the opportunity to create an archival media production assignment in a medium of their choice (video, website, zine, game, etc.).

Topics and Concepts: GLAM (galleries, libraries, archives, and museums) institutions; counter-archives and counter-archival practices; living archives; remediation; Indigenous

archives; feminist archives; queer archives; community archives; transnational archives; decolonizing the archive; postcolonial archives; activist archives; artist archives; film archives; media archives; archival platforms; digital archives; piracy; fandom; rogue archives; paratexts; digitization; preservation; access and visibility in the archives; and archives and the environment.

Learning Objectives:

- Develop familiarity with digital archival practices such as preservation, display, and creative practice.
- Identify influential themes and debates in recent critical archival theory and practice
- Evaluate the ethical use and presentation of archival material in contemporary media art and documentary film practices
- Develop an understanding of recent decolonial, feminist, queer, antiracist, and anticapitalist archival practices
- Gain an overview of a variety of personal, community, institutional, national, and transnational archives
- Implement archival theory and practice(s) via a final media production assignment.

Course Readings: All of the assigned readings for this course are freely available via the York University Library, and I will post links to them on eClass. There is no required textbook or anything else that you will be required to purchase to complete this class.

Methods of Evaluation:

- Participation (12%)
- Group Discussion Board Assignments (18%)
- Reading Review Presentation (15%)
- Project Proposal (15%)
- Annotated Zotero Bibliography Assignment (15%)
- Archival Production Assignment (25%)

Assignment Submission: Unless otherwise specifically noted, all assignments are due via eClass on their listed deadlines. Please email me as soon as possible if you are having any technical issues with the platform that would prevent you from submitting your assignments this way.

Policy on Missed Work, Extensions, and Late Penalties: All of the assignments are due on eClass before their listed deadline. There is a one-week grace period for all deadlines (except for the reading response presentations and discussion board assignments, where late submissions will not be accepted unless alternate deadlines have already been arranged), wherein you can submit an assignment up to seven days late with no penalty. Unless you have made specific accommodations ahead of time, you will immediately receive a -40% penalty if you exceed this one-week grace period. This is meant to reflect York's standard -5% per day late penalty, and you will continue to accrue an additional -5% for every additional day that your

assignment is late up to a maximum of two weeks, after which the assignment will no longer be accepted.

If you are experiencing any kind of difficulty with your assignments or their deadlines, please contact me as early as possible so that we can discuss possible solutions. I am always very happy to discuss potential extensions or alternate assignment submission formats so that you have the opportunity to effectively demonstrate what you have been learning in the course.

Class Schedule:

Every week, our classes will typically adhere to the following structure: I will begin class with a short introduction of that week's topics before we transition to the weekly reading review presentations. Afterward, we will take a short break and move on to the lecture section, where I will present an assortment of key theories, concepts, and media projects that will help elaborate on that week's topics and readings. This lecture section will also typically include discussion and/or workshop activities to help prepare you for your final project. The class will conclude with brief reminders of the following week's class content and any upcoming assignment deadlines.

As we progress throughout the course, there will likely be small changes or additions made to the class schedule. If you know of any readings, events, projects, or pieces of media that might be relevant to a particular week's topic, please feel free to suggest them to me in class or via email. I am also working on organizing one or two guest speakers and will make an eClass announcement once they have been confirmed.

Week 1 (Sept 11) - Introduction to the Course

Class Activities:

- Icebreaker/introduction activity using items selected from the Internet Archive
- Reviewing the course syllabus and signing up for Reading Review presentations
- A short workshop/open discussion on zine-making and podcast recording as potential options for the final project.

Recommended/Optional Further Reading:

- Giovanna Fossati. "Framing Film (in Transition): An Introduction." In *From Grain to Pixel*, 13–32. Amsterdam University Press, 2011.

Media that will be shown/discussed in class:

- *Origines* (2020). Nadine Valcin.
- Valcin, Nadine and Janine Marchessault. "Talking Archives - Episode 1: Artist Nadine Valcin." *Talking Archives*. Toronto: Archive/Counter-Archive.
<https://vimeo.com/447162042>
- TFI Teaches: Personal Digital Archiving. *The Feminist Institute*. 2023

Week 2 (Sept 18) - Counter-Archives & Living Archives

Class Activities:

- A short workshop/open discussion on building a free, archival website using Omeka as a potential option for the final project.

Assigned Readings

- Estefan, Kareem. "Narrating Looted and Living Palestinian Archives: Reparative Fabulation in Azza El-Hassan's *Kings and Extras*." *Feminist media histories* 8, no. 2 (2022): 43–69.
- Cvetkovich, Ann. "Artists in the Archives: Ulrike Müller's Herstory Inventory and the Lesbian Herstory Archives." *GLQ* 29, no. 2 (2023): 183–214.

Recommended/Optional Further Reading:

- Amad, Paula. "Introduction," In *Counter-Archive: Film, the Everyday, and Albert Kahn's Archives de la planète*, New York: Columbia University Press, 2010, 1-24.
- Kashmere, Brett, ed. "Counter-Archive." Special issue, *INCITE Journal of Experimental Media* 2 (2010). <https://incite-online.net/issuetwo.html>

Media that will be shown/discussed in class:

- *Unarchived* (2022), Gray Hayley & Elad Tzadok.

Week 3 (Sept 25) - Decolonial and Postcolonial Archival Futures

Class Activities:

- A short workshop/open discussion activity on developing short games using three beginner-friendly game engines (Twine, Ren'Py, and Bitsy) as potential options for the final project

Assigned Readings:

- Shiri, Ali, Deanna Howard, and Sharon Farnel. "Indigenous Digital Storytelling: Digital Interfaces Supporting Cultural Heritage Preservation and Access." *International Information & Library Review* 54, no. 2 (May 11, 2022): 93–114. doi:10.1080/10572317.2021.1946748.
- Lowry, James. "Radical Empathy, the Imaginary and Affect in (post)colonial Records: How to Break Out of International Stalemates on Displaced Archives." *Archival science* 19, no. 2 (2019): 185–203.

Recommended/Optional Further Reading:

- Caswell, Michelle. "Introduction: Community Archives: Assimilation, Integration, or Resistance?" In *Urgent Archives*. United Kingdom: Taylor & Francis Group, 2023.
- Caswell, Michelle. "Teaching to Dismantle White Supremacy in Archives," *Library Quarterly: Information, Community Policy*, vol. 87, no 3, pp222-235.

Media that will be shown/discussed in class:

- *Black Trans Archive* (2020), Danielle Brathwaite-Shirley.
- *Mobilize* (2015), Caroline Monnet.
- *The Violence of a Civilization Without Secrets* (2015), Zack Khalil and Adam Shingwak Khalil.
- Nelson, Melissa J. and Janine Marchessault. "Talking Archives - Episode 8: Melissa J. Nelson." *Talking Archives*. Toronto: Archive/Counter-Archive.

Week 4 (Oct 2) - Decaying Archives and Poor Images

Class Activities:

- A short workshop/open discussion activity on recording a video essay as a potential option for the final project.

Assigned Readings (choose at least two to read before the start of class):

- Steyerl, Hito. "In Defense of the Poor Image." *e-flux*, no. 10 (November 2009). <https://www.e-flux.com/journal/10/61362/in-defense-of-the-poor-image/>.
- Carlos Rodriguez, Juan. "Towards A Mycology Of Film: Havana In A Biodeteriorated Documentary, Or Of The Incurable Image Of The Cinematic City." *Public* (Toronto) 29, no. 57 (2018): 171-182.
- Hogan, M  l. "The Archive as Dumpster." *Pivot: A Journal of Interdisciplinary Studies and Thought* 4, no. 1 (2015): 7-38.

Recommended/Optional Further Reading:

- Luciano, Alessandra. "Standing in the Way of White Noise": Preserving Videotape in a Film Collection." *Journal of Film Preservation* no. 96 (04, 2017): 19-25.
- Stoddard, Matthew. "The Virtual 'Metropolis': Restoration as Simulacrum." *Canadian Journal of Film Studies* 22, no. 2 (2013): 2-18. <http://www.jstor.org/stable/24411805>.
- Walsh, David. "Slow Disasters: How Neglect Continues to Destroy our Film Heritage." *Journal of Film Preservation*, 2018, 23-31,

Media that will be shown/discussed in class:

- *It takes more than the past to understand and build the archive* (2020). Rosa Menkman.
- *Lost Forever: The Art of Film Preservation* (2013), Gravitas Docufilms.

***Reminder: Project Proposal Assignment due before 10 pm EST on Oct 3.**

***Reminder: Reading Week (Oct 7-13) - No classes this week.**

Week 5 (Oct 16) - Digital Platforms and/as Archives

Class Activities:

- A short workshop on how to use Zotero (the bibliographic platform we will be using for the Annotated Bibliography assignment).
- An open discussion of everyone's project proposals. This will be an opportunity to voice any challenges you anticipate or to solicit some early feedback from your peers. Additionally, this will also be an opportunity, if you haven't already done so, to consider the possibility of joining a collaborative group for the final project.

Assigned Readings (choose at least two to read before the start of class):

- Hogan, M  l. "Facebook Data Storage Centers as the Archive's Underbelly." *Television & New Media* 16, no. 1 (2015): 3–18.
- Aasman, Susan. "Finding Traces in YouTube's Living Archive: Exploring Informal Archival Practices." *Journal for Media History* 22, no. 1 (2019): 35–55.
- Hediger, Vinzenz. "Digital Scavengers and the Limits of the Archive: Excavating Lagos on the Internet." In *Accidental Archivism*. meson press. Accessed August 21, 2023.
<https://archivism.meson.press/chapters/prolog/digital-savengers-and-the-limits-of-the-archive-excavating-lagos-on-the-internet/>

Recommended/Optional Further Reading:

- Prelinger, Rick. 2009. "The Appearance of Archives." In *The YouTube Reader*, edited by Pelle Snickars and Patrick Vonderau, 268–74. Stockholm: National Library of Sweden.

Media that will be shown/discussed in class:

- *A digital library, free to the world* (2008). Brewster Kahle.
- *Internet Archive* (2013). Deepspeed Media.
- *From Napster to Netflix: The History and Impact of Streaming Services* (2019). Retro Report.

Week 6 (Oct 23) - Pirate and Rogue Archives**Class Activities:**

- Brief check-in on how everyone is doing with finding and selecting research sources for the Zotero Annotated Bibliography assignment and if anyone has made any significant progress with planning their final projects.

Assigned Readings (choose at least two to read before the start of class):

- Larkin, Brian. "Degraded Images, Distorted Sounds: Nigerian Video and the Infrastructure of Piracy." In *A Reader in International Media Piracy: Pirate Essays*, edited by Tilman Baumg  rtel, 183–206. Amsterdam University Press, 2015. <http://www.jstor.org/stable/j.ctt1963100.12>.

- Çakmak, Sema. "Pirated Lubunca Films: Lambdaistanbul's Counter-Archival Practices." In *Accidental Archivism*. meson press. Accessed August 21, 2023. <https://archivism.meson.press/chapters/new-archival-spaces-and-places-of-cinema/pirated-lubunca-films-lambdaistanbuls-counter-archival-practices/>.
- De Kosnik, Abigail. "Queer and Feminist Archival Cultures: The Politics of Preserving Fan Works." In *Rogue Archives*. United States: MIT Press, 2016.

Recommended/Optional Further Reading:

- De Kosnik, Abigail. "Piracy Is the Future of Culture: Speculating About Media Preservation after Collapse." *Third Text* 34, no. 1 (2020): 62–70.

Media that will be shown/discussed in class:

- *Monster Movie* (2005). Takeshi Murata.
- *@YouTubeArtifact* and *YooouuuTuube* by David Kraftsow
- *Photocopied Blow Out (9000 Frames)* (2016), Nihaal Faizal and Chinar Shah.
- *Black Room* (2018). Cassie McQuater.
- *Napster Documentary: Culture of Free* (2014). *The New York Times*.

Week 7 (Oct 30) - Digitization, Access, and Visibility

Class Activities:

- Brief check-in on how everyone is doing with finding and selecting research sources for the Zotero Annotated Bibliography assignment and if anyone has made any significant progress with planning their final projects.
- *TBC. This week, we will likely have Dr. Julia Polyck-O'Neill as a guest speaker, where she will present her research into feminist digital archiving practices.

Assigned Readings (choose at least two to read before the start of class):

- Eirik Frisvold Hanssen. "Visible Absence, Invisible Presence: Feminist Film History, the Database, and the Archive." In *Making the Invisible Visible*, 33–. Kriterium, 2019.
- Cohen-Palacios, Katrina. "Home Made Visible: Partnering with a Film Festival to Preserve IBPOC Home Movies," Archives Association of Ontario Conference: Building Bridges, Connecting Communities, October 2020. <http://hdl.handle.net/10315/38531>

Recommended/Optional Further Reading:

- Elizabeth Groeneveld (2018) Remediating pornography: the On Our Backs digitization debate, *Continuum*, 32:1, 73-83, DOI: 10.1080/10304312.2018.1404677
- Pesarini, Angelica. "Making Visible the Invisible: Colonial Sources and Counter Body-Archives in the Boarding Schools for Black 'Mixed Race' Italian Children in Fascist East Africa." *Journal of postcolonial writing* 58, no. 5 (2022): 625–639.

Media that will be shown/discussed in class:

- Various archival home movies/community films from the Home Made Visible project.
- Various silent films from the *Cinema's First Nasty Women* (2022) collection.
- *Lovely Andrea* (2007). Hito Steyerl.

Week 8 (Nov 6) - Activist Archives and Activating the Archive

Class Activities:

- Brief check-in on how everyone is doing with finding and selecting research sources for the Zotero Annotated Bibliography assignment and if anyone has made any significant progress with planning their final projects.

Assigned Readings (choose at least two to read before the start of class):

- Cronin, Kate Adlena. "Communication in Service of the People": Activating Audiovisual Human Rights Collections in Chile." *The Moving Image* 21, no. 1 (2021): 100-117. muse.jhu.edu/article/834005.
- Lang, Tamara de Szegheo. "Remediating AIDS Archives Collisions of Past and Present in Recent Activist Video." *Radical history review*, no. 140 (2021): 207–216.

Recommended/Optional Further Reading:

- Poses, Joanna. "This Way Out and the Activating Archive." *Moving image* (Minneapolis, Minn.) 21, no. 1-2 (2021): 171–182.
- Suarez, Juana. "New Buildings, New Pathways: Toward Dynamic Archives in Latin America and the Caribbean." *Moving image* (Minneapolis, Minn.) 21, no. 1-2 (2021): 26–54.

Media that will be shown/discussed in class:

- Various found footage short films by Colectivo los Ingrávidos
- Various clips from the *Toronto Living with AIDS* (1990-91) public access TV series

***Reminder: Zotero Bibliography Assignment due before 10 pm EST on November 7.**

Week 9 (Nov 13) - Archival Games and Playful Archives

Class Activities:

- An open discussion of everyone's current progress on their final projects. This will be an opportunity to present any challenges you have been having or to solicit some advice/recommendations from me and your peers.

Assigned Readings (choose at least two to read before the start of class):

- Abbie, Hartman, Rowan Tulloch, and Helen Young. "Video Games as Public History: Archives, Empathy and Affinity." *Game Studies* 21, no. 4 (December 2021). http://gamestudies.org/2104/articles/hartman_tulloch_young.
- Baudemann, Kristina. "The Future Is Technological: Virtual Archives in Skawennati's TimeTraveller™." In *The Future Imaginary in Indigenous North American Arts and Literatures*, 175–93. Routledge, 2021.

Recommended/Optional Further Reading:

- Guins, Raiford. "Introduction: Persistent Games." *Game After: A Cultural Study of Video Game Afterlife*, 1–30. Cambridge, Massachusetts: MIT Press, 2014.
- Pavlounis, Dimitrios. "Straightening Up the Archive: Queer Historiography, Queer Play, and the Archival Politics of Gone Home." *Television & new media* 17, no. 7 (2016): 579–594.
- Winter, Fabian Lorenz. "Levels and Loot: Archives in Video Games." *Journal of Aesthetics & Culture* 14, no. 1 (2022).
- Ruberg, Bonnie. "Creating an Archive of LGBTQ Video Game Content: An Interview with Adrienne Shaw." *Camera obscura* (Durham, NC) 32, no. 2 (2017): 165–173.

Games/archives that will be shown/discussed in class:

- *The FEMICOM Museum* (2012-), Rachel Simone Weil.
- *Landscapes of Digital Art* (2021-2022), the McKenzie Art Gallery/Cat Bluemke and Jonathan Carroll.
- *Peow 3D Visual Archive* (2022), Peow Studio.

Week 10 (Nov 20) - Promotional and Paratextual Archives

Assigned Readings (choose at least two to read before the start of class):

- Gray, Jonathan. "The Politics of Paratextual Ephemerality." In *The Politics of Ephemeral Digital Media*, 42–54. Routledge, 2016.
- Walden, Kim Louise. "404: File Not Found Web Archives and the Challenges of Preserving Digital Film Promotion." *Historical journal of film, radio, and television* 43, no. 1 (2023): 184–208.

Media that will be shown/discussed in class:

- Various films from the [Margaret Perry collection at the Nova Scotia Archives](#)

Recommended/Optional Further Reading:

- VanderBurgh, Jennifer. "Grounding TV's Material Heritage: Place-Based Projects That Value or Vilify Amateur Videocassette Recordings of Television." *View* (Utrecht) 8, no. 15 (2019): 59–78.

Week 11 (Nov 27) - Production & Check-In Week / No Class

For this penultimate class, we will not be meeting as we normally would or reading any assigned texts. Instead, this week is meant as a work week to help you complete your final assignment and/or catch up on work in any of your other classes. You will be responsible for booking a brief virtual meeting with me for some time during our regular class time so that we can briefly chat about how your final assignment has been progressing.

***Reminder: Archival Production Project due December 4 (presentations due in class/production files due on eClass before 10 pm EST)**

Week 12 (Dec 4) - Archival Production Project Showcase

For our final class, we will not be covering any new material, but instead, we will come together to show off our Archival Production Projects in a brief lighting-talk-style presentation (5 minutes).

After these presentations, we will finish the class with a screening of Sara Dosa's archival ecocritical documentary film *Fires of Love* (2022). I will be bringing a modest assortment of snacks and refreshments, and I recommend that you all bring some of your own as well.

Assignment Outlines:

1. Participation (Due during class time; 12 weeks / 1% each = 12% total)

What is This? In this course, your participation will be assessed through a combination of your ongoing attendance, respectful engagement, and contributions to in-class discussions and activities.

Learning Goals: Through consistent engagement with lecture content, peer presentations, and in-class participation activities, you will have many low-stakes opportunities to develop your listening, note-taking, and discussion skills.

Key Elements: Please consider the following instructions when planning your weekly participation:

- **Weekly Attendance and Engagement:** Every week, you will be holistically assessed on a combination of your attendance and your respectful critical engagement with the weekly course material (readings, lectures, discussions, etc.). During the first class of the course, as a class, we will work together to draw up a list of what constitutes good in-class participation, which I will use to help refine a participation rubric, which will

be posted on eClass shortly afterward.

If, for whatever reason, you are not able to attend one of the classes, you can still earn your weekly participation grade by will by sending me an email briefly explaining the reasons for your absence and at least one way that you critically engaged with the course material outside of class time. You will not be able to do this more than twice without some kind of documentable reason (illness, family emergency, etc.).

During Week 11, when we will not have a regular class meeting so that you all have more time to work on your Archival Production Project, your participation grade will instead be assessed by way of a quick (5-7 minute) assignment check-in Zoom meeting that we will schedule ahead of time.

Submission Info: There is no need to submit anything for your participation grade. If you miss a class and want to pursue the alternative written participation option listed above, please be sure to send me your email before the start of the next class, or you will receive no grade for that week.

Assessment methods: Your participation will be assessed according to the key parameters listed above. A rubric will be posted on eClass with more specific details.

2. Group Discussion Board Assignments (3 cycles / 6% each = 18%)

What is This? As a structured way of getting you to regularly engage with the assigned readings outside of class time, as well as to allow you to introduce new material into classroom discussion, we will employ an innovative format for online class discussion. During the first week of the course, I will divide the class into three groups. Starting on the second week of the course, each group will rotate weekly through the three roles described below.

Learning Goals: Similar to your participation grade, this assignment is primarily meant to provide you with regular low-stakes opportunities to develop your critical reading, writing, and discussion skills.

Key Parameters: Please follow the listed instructions below when completing your assignment:

- **First Readers:** Each member of this group will be responsible for writing a short response (250-400 words) that references at least two of the assigned readings for that week. This response should be written in the form of an assertive statement or rhetorical question that can be defended and/or prompt further

discussion. For example, did you find the text(s) to be interesting or useful? Why, or why not? Were there any specific arguments or theories that you particularly agreed or disagreed with? Try to be as specific as possible, and feel free to use short quotes, images, videos, and/or hyperlinks where appropriate to support your response. First readers must submit their responses on the relevant weekly eClass discussion board before the start of that week's class (for example, for Week 2, the first readers must submit their posts before the start of our second class).

- **Respondents:** Each member of this group will be responsible for writing a short response (150-200 words) to two first reader posts. These responses should work to build upon, disagree with, or clarify the first readers' posts you are responding to. Respondents are required to post their comments on the relevant weekly eClass discussion board before 10 pm EST on the Tuesday evening after each class (for example, for Week 2, the respondents must submit their responses before 10 pm on the Tuesday immediately after our second class)
- **Searchers:** Each member of this group will be responsible for finding and sharing at least one relevant external online resource. This can include (but is not limited to) a link to an academic paper, a blog post, a YouTube video, an online exhibition or archive, a zine, a game, a film, etc. In addition to posting the link to your selected resource, you are also responsible for providing a short (100-250 word) evaluation of its relevance to the assigned course material. Searchers must submit their responses on the relevant weekly eClass discussion board before the start of that week's class (for example, for Week 2, the searchers must submit their posts before the start of our second class).

Submission Info: Please see each of the above categories for specific details on when your posts must be submitted in the relevant weekly eClass discussion board.

Assessment Methods: At the completion of each cycle (i.e., every three weeks starting after the first week), you will receive 0-6 points based on a combination of your weekly discussion board contributions. A rubric will be posted on eClass shortly after the first class with more specific details.

Acknowledgments: This assignment was adapted from a similar one found in Laura Klein's 2016 "Technologies of Representation: Media, Materiality, and Archives" course at the Georgia Institute of Technology.

3. Reading Review Presentation (15%) - Due weekly throughout the term

What is This? At the beginning of the course, you will sign up to present on one of the assigned course readings. These presentations will be done in class on the week of your

corresponding reading(s). If you are not comfortable presenting in person in front of the class, you also have the option of prerecording and sending me a video presentation ahead of time instead. All presentations, regardless of format, should be 8-12 minutes.

Learning Goals: The goal of this assignment is to help you develop your critical reading, research, paraphrasing, slide design, and oral presentation skills—all of which are integral to careers within the field of cinema and media studies.

Key Parameters: Please follow the listed instructions below when completing your assignment:

- Briefly introduce the author/authors and how this text relates to their broader research practice (approximately 1-2 minutes).
- Briefly summarize what you think the author's/authors' overall intention for their text is. Or, to put it another way, try to describe the author's/authors' main thesis argument (2-3 minutes).
- Briefly identify and define one key concept, theory, and/or case study from the reading that you found to be especially interesting (2-3 minutes).
- Briefly explain how you could potentially utilize your selected reading as a research source for an essay or media production project. For example, if you chose Sema Çakmak's chapter on pirated queer films from Week 6, you could explain how it might be specifically useful for someone writing an essay on how the counter-archival potential of fan piracy or for someone who is creating a production project that will critically utilize pirated material in some manner (2-3 minutes).
- Present a question to the class at the end of your presentation to prompt discussion (<1 minute).

Submission Info: Please submit a copy of your PowerPoint slide files via eClass before 10:00 pm EST on the day of your scheduled presentation. For those students wishing to submit a video recording instead of doing a live in-person presentation, these files must be submitted before 10:00 pm EST on the day *before* your scheduled presentation so that I have enough time to organize them into my lecture plan. Late submissions for video recordings will not be accepted, so please plan your time accordingly.

Assessment Methods: Presentations will be evaluated according to the key parameters listed above. A rubric will be posted on eClass closer to the assignment deadline with more details.

4. Project Proposal: Due October 3 (15%)

What is This? For this assignment, you will write and submit a 300-500 word proposal for your final Archival Production Project on a topic related to the assigned weekly course content. Options for this assignment include a recorded video essay, a zine, a

podcast, a website, or a game prototype (digital or analog). Students may submit their proposals individually or in groups of 2-4.

Learning Goals: The goal of this assignment is for you to start critically planning what you would like to accomplish for your Archival Production Project at the end of the class. This assignment will help you develop your proposal writing and project organization/planning skills, both of which are useful within academia and beyond.

Key Parameters: Please follow the listed instructions below when completing your assignment:

- Succinctly outline your project idea and how it relates to the assigned weekly course content
- If you submit a proposal for a video essay, be sure to summarize your intended thesis argument and research methods.
- If you submit a podcast proposal, make sure that you explain the overall topic and any potential research questions you plan to use to structure your conversation.
- If you are opting to submit a zine, website, or game prototype proposal, ensure that you discuss how you think your game will work to illustrate the course material.
- Include a short bibliography that has been formatted correctly according to one of the three standard academic style guides (MLA, APA, or Chicago). See the recommended further readings in the weekly class schedule below as a starting point for finding additional research material. Your bibliography should include the following:
 - At least two assigned course readings (doesn't have to be one we have covered yet).
 - At least two external scholarly sources (peer-reviewed journal articles and/or books/book chapters) that are not assigned course readings.
 - One non-scholarly online source (news article, blog post, YouTube video, how-to guide, etc.) that is directly relevant to your proposed project.

Submission Info: Please submit a copy of your proposal via eClass before 10:00 pm EST on October 3, 2023.

Assessment Methods: Proposals will be evaluated according to their clarity, feasibility, and creativity in addition to the key parameters listed above. Please see the instructions listed further down in this syllabus for the Archival Production Project assignment for more details. A rubric will be posted on eClass closer to the assignment deadline. All members of group assignment submissions will receive the same grade, so please consider this when committing to group work. If you have any issues with a member of your group, please reach out to me as soon as possible to discuss possible solutions.

5. Zotero Annotated Bibliography Project: Due November 7 (20%)

What is This? For this assignment, we will collaborate on a shared class Zotero bibliographic database/library. For those unfamiliar with Zotero, it is an open-source platform that is becoming an increasingly standardized tool for researchers to help collect and organize their research sources. Leading up to this assignment, we will have a short in-class Zotero workshop to ensure that everyone understands how to effectively use the platform. Either individually or as a group of 2-4, you will contribute between 8-10 annotated research sources to our class Zotero library, and you will also be responsible for using the platform to export and submit a separate bibliography of just your contributed sources. All of the sources that you select for this assignment must be directly relevant to your Archival Production Project, and your annotations must clearly explain their potential utility for this purpose. As with the proposal assignment, the majority of these sources are required to be scholarly (peer-reviewed journal articles and/or books/book chapters), but you will also include a lesser number of non-scholarly sources that you feel are directly applicable to your project. Through the form of a shared Zotero library, after this assignment, you will all have easy access to a much wider range of potential research material to help complete your final project.

Learning Goals: The goal of this assignment is to work on developing the idea you originally put forward in the previous proposal assignment by finding and assessing a larger pool of potential research material. Additionally, this assignment will help you to refine your research and bibliographic skills, as well as to gain familiarity with the Zotero platform. All of these skills will definitely be helpful if you wish to pursue graduate studies or if you plan on conducting any form of research in your future career.

Key Parameters: Please follow the listed instructions below when completing your assignment:

- Select 8-10 items that you plan on referencing within your final assignment or that you think will have a significant influence on it in some way.
- You may re-use the sources you first included in your proposal bibliography but are not obligated to.
- At least 3 of your sources should be directly relevant to the format you have selected for your final term project. For example, if you are planning on submitting a video essay, make sure that you include a combination of three relevant video essays/recorded slide presentations.
- At least 5 of the items must be scholarly research sources (peer-reviewed journal articles and/or books/book chapters).
- Up to a maximum of 2 of your scholarly research sources may be selected from the course's assigned readings, but the rest need to be externally selected from relevant journals and books you have found on your own. Tip: Try looking at the bibliographies of the assigned course texts for relevant other research sources.

- On the class Zotero database, all of your contributed sources must have as many of their information fields (authors, publisher, date, volume number, etc.) filled in as possible. You must also make sure to add a 100-150 word note to the entry that briefly summarizes its main arguments and explains their relevance to your proposed Archival Production Project. If someone else, by chance, has already added a source that you were planning on adding, please feel free to add any additional information that might be missing, and be sure to add your own note annotation explaining its relationship with your project.
- After you have added all your research sources on Zotero, please use the platform's export function to create and submit a separate bibliography document with all your specific citations and annotations.

Submission Info: Please make sure that all of your completed research sources have been added to the class Zotero database and that you have submitted your annotated bibliography document on eClass before 10 pm EST on November 7, 2023.

Assessment Methods: You will be assessed according to the key parameters listed above, as well as on the relevance and applicability of your selected research sources and the clarity of your annotations. A rubric will be posted on eClass closer to the assignment deadline with more details. All members of group assignment submissions will receive the same grade, so please consider this when committing to group work. If you have any issues with a member of your group, please reach out to me as soon as possible to discuss possible solutions.

6. Archival Production Project: Due (25%)

Learning Goals: The goal of this final assignment is for you to synthesize all of the knowledge and skills you have been learning and refining throughout the course into a single project. This assignment will be an opportunity to focus on a topic that you find to be especially interesting and demonstrate your research, writing, presentation, and/or media production skills—all of which will be very useful throughout the rest of your time as an undergraduate student and beyond.

What is This? Building off the work already done for the previous Proposal and Bibliography assignments, at the end of the term, students will complete and submit a final archival media production project on a topic related to the assigned weekly course content. Options for the media production option include a video essay, a zine, a website, a podcast, or a digital game prototype. You may submit this assignment individually or in groups of 2-4.

Key Parameters: Please follow the relevant listed instructions below when completing your assignment:

- **Video Essay Option:** Record a 10-15 minute video essay on a topic of your choosing that is somehow related to the assigned course content and/or works to clearly communicate key archival theories and concepts we have reviewed throughout the term. Your essay should have an easily discernible thesis, well-explained supporting arguments, and a conclusion.
- **Zine Option:** Produce a 10-20 page e-zine that is somehow related to the assigned course content and/or works to clearly communicate key archival theories and concepts we have reviewed throughout the term. You will also be responsible for submitting a 300-500 word reflection on what knowledge and/or skills you developed through the process of producing this zine.
- **Podcast Option:** Record a 10-20 minute podcast on a topic that is somehow related to the assigned course content and/or works to clearly communicate key archival theories and concepts we have reviewed throughout the term. Your podcast should be structured around at least one critical research question that you are working to answer throughout your discussion.
- **Website Option:** Produce an online digital exhibit of archival material with an accompanying curatorial statement that is somehow related to the assigned course content and/or works to clearly communicate key archival theories and concepts we have reviewed throughout the term. Your website should include at least three pages: a home page, an about page with a curatorial statement, and a gallery/archive page with at least 10 well-documented and annotated (names, dates, medium, author/artist, etc.) items on display. Please do not feel pressured to purchase web hosting for this option, and feel free to use free options such as WordPress, GitHub, or Google Drive.
- **Game Prototype Option:** Produce a short game demo or prototype using digital (Twine, Bitsy, or Ren'Py are strongly recommended for beginners) or analog (i.e., board games, card games, etc.) tools. Although I do not expect you to produce a fully polished game within the limited timespan of the course, your rough prototype should still work to clearly communicate key archival theories and concepts we have reviewed throughout the term. You will also be responsible for submitting a 300-500 word reflection on what knowledge and/or skills you developed through the process of producing this game.
- **All Options:** No matter which of the above options you choose, your final assignment should include an 8-10 bibliography listing the research

sources you referenced within your assignment. As with the previous Zotero assignment, make sure that at least 5 of your research sources are scholarly and that your bibliography has been formatted correctly according to one of the three standard academic style guides (MLA, APA, or Chicago). You may reuse the sources you previously used for your Proposal and/or your Annotated Bibliography assignments but are not required to. Please do not annotate your sources for this assignment.

Submission Info: Please come to our final class on December 4 prepared to make a brief 5-minute presentation on your project. Additionally, please make sure to submit a copy of your project files via eClass before 10:00 pm EST on December 4, 2023 as well.

Assessment Methods: Your project will be evaluated according to the key parameters listed above, as well as on the creativity and effort that you have demonstrated in relation to your chosen archival medium. A rubric will be posted on eClass closer to the assignment deadline. All members of group assignment submissions will receive the same grade, so please consider this when committing to group work. If you have any issues with a member of your group, please reach out to me as soon as possible to discuss possible solutions.

Academic Policies / Information

Computing for Students Website

<https://www.yorku.ca/uit/students-getting-started>

Learning Skills Services

<https://www.yorku.ca/scld/learning-skills/>

Code of Student Rights & Responsibilities

<http://oscr.students.yorku.ca/csrr>

York's Academic Honesty Policy

<https://www.yorku.ca/secretariat/policies/policies/academic-honesty-senate-policy-on/>

Access/Disability

<https://accessibility.students.yorku.ca/>

Ethics Review Process

<https://www.yorku.ca/research/human-participants/>

Academic Accommodation for Students with Disabilities

<https://accessibility.students.yorku.ca/accommodations>

Grading Scheme and Feedback Policy

<https://www.yorku.ca/secretariat/policies/policies/grading-scheme-and-feedback-policy/>

The Senate Grading Scheme and Feedback Policy stipulates that (a) the grading scheme (i.e. kinds and weights of assignments, essays, exams, etc.) be announced, and be available in writing, within the first two weeks of class, and that, (b) under normal circumstances, graded feedback worth at least 15% of the final grade for Fall, Winter or Summer Term, and 30% for 'full year' courses offered in the Fall/Winter Term be received by students in all courses prior to the final withdrawal date from a course without receiving a grade.

Important University Sessional Dates

<https://registrar.yorku.ca/enrol/dates>

Important University Sessional Dates (you will find classes and exams start/end dates, reading/co-curricular week, add/drop deadlines, holidays, University closings and more.

Religious Observance Accommodation

<https://w2prod.sis.yorku.ca/Apps/WebObjects/cdm.woa/wa/regobs>

Manage my Academic record

<http://myacademicrecord.students.yorku.ca/>

"20% Rule" No examinations or tests collectively worth more than 20% of the final grade in a course will be given during the final 14 calendar days of classes in a term. The exceptions to the rule are classes which regularly meet Friday evenings or on Saturday and/or Sunday at any time, and courses offered in the compressed summer terms.

Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles.