

Teaching Assistantship Vacancies – Department of Film and Media 2024-2025

The Department of Film and Media is seeking Teaching Assistantships in the following courses for 2024-2025 academic year. TAships are filled according to Group Preferences set out in the [Collective Agreement between Queen’s University and the Public Service Alliance of Canada](#)

Applications are due no later than Thursday August 1, 2024.

Responsibilities

The teaching assistant duties include but are not limited to grading assignments, attending lectures and tutorials in person, office hours with students, and answering emails. More specific expectations will be covered at the beginning of the term and within your PSAC Agreement.

FILM 111/3.0 FILM, MEDIA, AND SCREEN CULTURES: History and Aesthetics Fall 2024

This course offers an introduction to global time-based media starting with the emergence of film in 1895, through the development of television, video, digital and online technologies, accounting for the historical, political, and technological contexts in which each medium emerged. In doing so, students will learn to recognize the aesthetics associated with each medium. From large visual landscapes in 70mm film to small interiors in TV sitcoms, to artificial worlds in video games -- each medium developed an arsenal of forms and aesthetic norms capable of capturing the imagination.

FILM 112/3.0 FILM, MEDIA, AND SCREEN CULTURES: Theory and Practice Winter 2025

This course offers an introduction to theoretical and critical approaches to global time-based media, focusing on the theories of film and media. Students will learn to identify an array of interpretive approaches (auteurism, structuralism, psychoanalysis, affect, postcolonialism, reception, algorithmic theory, material cultures) and apply such theories to the analysis of global time-based media. Students will pair these conversations with the process of creation, learning the production and circulation of time based-media in order to strengthen their own creative visual storytelling skills.

ANIM 200/3.0 Introduction to Animation Winter 2025

This course offers a historical overview of animation practices and an introduction to animation theory. The course covers key developments in independent and commercial animation since the

birth of the form and offers critical engagement with emerging voices in the field of animation studies.

FILM 200/3.0 Introduction to Video Game Studies Winter 2025

This course aims to provide students with a broad understanding of video games and video game studies through an examination of topics such as the video game industry, the aesthetics of video game, the ontology of video games, video game and genre, storytelling and representation in video games, video game's production of meaning and video game's role in culture. Students will play and analyze videogames while reading current research and theory from a variety of sources in the sciences, social sciences, humanities, and industry. It is open to students from all disciplines and levels of experience in video games.

FILM 210/3.0 The Horror Film Winter 2025

This course examines the emergence and continuing popularity of the horror film from a global perspective. It explores the history and transformations of the genre and the ways in which the horror film has been mobilized in popular media to address larger cultural, political, and sociological issues.

FILM 214/3.0 Mobile Communications Fall 2024

This course involves both media studies and production. Students will use their own mobile devices to complete a series of creative projects, while learning theoretical and practical aspects of mobile media communications.

FILM 217/3.0 Film and Media History and Theory Pre-1960 Fall 2024

This course offers an overview of the early history and theories associated with film and media from the birth of cinema up until 1960. Students will become acquainted with the cinemas of German Expressionism, Soviet Montage, Italian Neorealism, Surrealism, the Avant-Garde, and the French New Wave, as well as various approaches to understanding film.

FILM 218/3.0 Film and Media History and Theory Post-1960 Winter 2025

This course offers an overview of foundational, post-1960 histories and theories associated with Film and Media studies, including topics on authorship, spectatorship, and visual language. Students will become orientated to influential artistic and academic texts that have fundamentally altered the ways in which we approach the creation, dissemination, and interpretation of images.

Students should come prepared to engage with robust, theoretical contributions to the field, as well as a range of visual materials.

FILM 220/3.0 Animated Feature Films from Disney to Ghibli Winter 2025

This course offers a historical, sociological, and theoretical framing and analysis of animated feature films produced by animation studios. The course will examine these beloved childhood classics as texts that are rich with ideological and political concerns.

FILM 224/3.0 Korean Media and Pop Culture Fall 2024

This course explores Korea's diverse media and popular culture, including cinema, dramas, and K-Pop. It delves into Korea's socio-historical influence on media. Diverse, critical perspectives are presented through topics including cinema history, global dramas, K-Pop success (e.g., BTS), and the global impact of Hallyu (Korean wave).

FILM 236/3.0 Media and Cultural Studies Fall 2024 Online or In Person

FILM 236 introduces students to the field of contemporary cultural studies through the study of popular forms such as film, TV, media, and live performance. Students will analyze the significance of these popular forms and focus their attention on the media technologies (digital and analogue), online spaces, and networked environments in which they operate. Students will learn to conceptualize “media” through wide-ranging analysis: from readings that invoke a self-reflexive orientation to our social media use; to media texts that analyze what counts as “real” in our technological environments; to works that critique who has algorithmic and aesthetic control to shape discourses and the stories we tell.

FILM 240/3.0 Media and Popular Culture Fall 2024 In Person or Winter 2025 Online

This course on the dynamics between media and popular culture takes an interrogative approach. It is organized around a series of questions that will introduce students to a range of key concepts in media and mass communication studies, with the goal of providing a theoretical structure to support critical analysis of contemporary cultural trends.

FILM 250/3.0 Fundamentals of Media Production Fall 2024 or Winter 2025

An introductory course to media production. Topics will cover basic camera operations, visual composition, editing, sound, and lighting techniques. Students will work in teams to accomplish a series of short film productions

FILM 260/3.0 Digital Media Theory Summer 2025 - Online only

Survey of digital media theories and online mass communication practices, with emphasis on social and mobile technologies. Course considers the impact of digitalization on the creative and culture industries.

FILM 275/3.0 The Frame Fall 2024

This is a production course focused intensely on the frame, thinking through aesthetic choices, formal elements, and eventually storytelling. This course will allow students to focus their attention on the elements of the frame, mise-en-scene, lighting, exposure, composition as they build content (mood, power dynamics, stories).

FILM 332/3.0 Queer Cinemas Winter 2025

This course will examine the development of queer representation and filmmaking practices in the Western context. We will explore the history of queer artists and the ways in which they have manipulated, subverted, and altogether rejected traditional cinematic codes in order to express queer desires, pleasures, and traumas. Additionally, this course will introduce students to the field of queer cinema studies. Together, students will be exposed to a diverse array of artistic and academic content in order to think through broader considerations of gender, sexuality, and race within the context of Film and Media studies.

FILM 340/3.0 Advertising and Consumer Culture *ONLINE ONLY* Fall 2024

This course examines advertising strategies across a range of different media to understand the construction and functions of consumerism and promotional culture in politics, art, material culture, and everyday life. Throughout the course, we consider a range of theoretical approaches and case studies to study the ways consumer culture intersects with identity, citizenship, and aesthetics. Assignments include online and/or on-campus exams, online discussion forum participation requirement, short reflective essays, and some creative design work. Assignments include online and/or on-campus exams, online discussion forum participation requirement, short reflective essays, and some creative design work.

FILM 450/3.0 The Business of Media Winter 2025

A 12-week special topic course that serves as a general primer on the current business of media as it pertains to narrative storytelling. We will broadly explore business considerations throughout the production cycle, from development through production to distribution and marketing, as well as explore various different career paths in media. Although the primary focus is on film and television, we will explore different sectors including interactive digital media with an overall emphasis on cross-platform storytelling. Throughout the course we will hear from various industry professionals via Skype and potential guest lecturer(s). The course will culminate in industry profile presentations and a planned daylong field trip to visit various Toronto-based media companies.

Teaching Assistantships are filled according to Group Preferences set out in the Collective Agreement between Queen's University and the Public Service Alliance of Canada (PSAC 901 <http://psac901.org/>).

First Preference – Group A

Is for qualified graduate students registered as:

- I. students in a department or program in which the TAship will be offered; or
- II. students in an interdisciplinary program with TA budget resources, and for whom the TAship has been granted as part of the funding commitment offered by the Employer.

Second Preference – Group B

Is for qualified graduate students registered as:

- I. students in a department or program in which the TAship will be offered; or
- II. students in an interdisciplinary program with TA budget resources, and who are in their first unfunded year of their graduate studies program.

Third Preference – Group C

Is for qualified graduate students registered as:

- I. students in a department or program in which the TAship will be offered; or
- II. students in an interdisciplinary program with TA budget resources, and for whom
- III. the TAship will not form part of the funding commitment offered by the Employer; or
- IV. there is currently no funding commitment provide by the Employer.

Fourth Preference – Group D

Is for qualified graduate students that have previously held a TAship or TFship for the Employer.

Fifth Preference – Group E

Is for qualified graduate students that have not met the criteria as set out in 12.04 A, B, C, or D.

ONLINE COURSES ONLY

- The teaching assistants that we are seeking are for the support of online courses. Some training and preparation are needed before the start of the course.
- Candidates must be prepared to work outside the regular 9-5 workweek and have access to the internet and a computer that meets minimum requirements.
- Experience with learning management systems (eg onQ) and videoconferencing software (e.g. Zoom or Adobe Connect) would be an asset.

APPLICATION PROCESS

Applications are being accepted immediately and **are due no later than Thursday, August 1, 2024.** Please ensure you indicate which applicant group you are in.

- **Group A and B Applicants**
Please complete and submit the [Application Form](#) indicating course preferences.
- **Groups C, D and E Applicants**
Please complete and submit the [Application Form](#). In addition, submit a cover letter and curriculum vitae outlining academic accomplishments and relevant experience along with your unofficial transcript to Denise Arsenault at arsenau@queensu.ca
Please note that incomplete applications will not be considered.