



WESTERN U - FALL 2013

MIT 2308F:

POLICE & THE MEDIA



For better or worse the police pervade the media. From Edgar Allan Poe's seminal detective stories to the so-called "CSI Effect," the theatricality of televised freeway chases to the celerity of the AMBER alert system, this course will examine the socio-political, historical, and technological variables that have transformed the police from a bureaucratic disciplinary institution into a folkloric phenomenon—one that is simultaneously celebrated and vilified like no other in Western society.

INSTRUCTOR: Dr. Michael Arntfield, marntfie@uwo.ca

WHEN & WHERE WE MEET: Mondays 7-10pm in NCB 117

OFFICE HOURS: Mondays 10:30-11:30am in NCB 286 (or by appointment)

HOW THIS COURSE FITS INTO THE MIT PROGRAM:

Students enrolled in this course will:

1. Interrogate the theoretical, historical, cultural & political circumstances that have given rise to the current publicly-funded model of the police as an information-based, multimedia institution. (from MIT Program Objectives 1 & 6)
2. Survey and connect various mediated products such as film, television, music, and popular literature that either support or subvert the authority of the police through their cultural discourses. (Objective 3)
3. Examine human-technological interrelations with respect to surveillance and reporting techniques employed by the police, and how the public responds to these techniques in terms of both resistance and the creation of mythology. (Objective 4)
4. Explore the genealogy of police information technologies and how they influence how data is both provided to and collected by the state, as well as how, why, and when crimes are both codified and investigated by the police. (Objective 5)
5. Gain an understanding of how the occupational culture and power structure of the police changes as new law enforcement technologies are deployed. (Objective 7)

COURSE OBJECTIVES:

Students who successfully complete this course will be able to:

1. Gain an advanced understanding of textual and semiotic analysis by comparing otherwise disparate media over a 150-year span.
2. Develop an understanding of canon in not only literary but also mechanical terms, and how technology begets, mimics, and influences other technologies.
3. Learn to interpret the law and its related occupations and inventions as being both technologically determined and culturally constructed, and how police powers, both legislative and symbolic, change in light of the rise of a technoculture.

EVALUATION:

■ Case File - 15% (due Monday, Oct. 1)

By this point in your life you will in theory have had at least one contact, direct or indirect, with a police officer or the police as a public symbol. This needn't necessarily be a "brush with the law" as the saying goes, but rather, something as simple as being at an event where the police are present in some capacity, an interaction with the police delegate speaking at your secondary school, or perhaps your having been in a vehicle that was pulled over for one reason or another. This assignment requires that you write a double-spaced 3-5 page (750-1250 word) summary of the chosen event or interaction in question, describing not so much the reason behind the contact, but what you took away from it as media-savvy students. Questions to guide your analysis of the experience might include: i) how did your previous impressions of the police through film and television influence the experience itself, or how you have since framed the experience in retrospect? ii) what was the effect, if any, of the system of signs and representations of power employed by the police? (ie: colour & design of the uniform, the language employed, the style of the squad car, etc.) iii) how, if at all, was technology employed during your experience and was it effective and convincing, or did it instead compromise the authority of the police? In reporting on this event, pay particular attention to how this interaction either met, exceeded, or subverted your preconceived notions and expectations, why you had them, and if you still have them.



▲ Biography - 20% (due Monday, Nov. 5)

This assignment requires you to write a double-spaced 5-7 page (1250-1750 word) discourse analysis, in the form of a biography or character study, of one of the fictional police officers listed on the final page of this syllabus. The list features iconic or otherwise noteworthy law enforcement characters from film, television, and literature that have for better or worse contributed to the preservation of the police mythology. No external research beyond critical watching or reading of the associated narratives is required but the use of secondary sources is certainly always welcome in order to historically contextualize your chosen character. In short, you are to become familiar with one of these characters to the point where you can situate their role within society at the time they first appeared as well as in the present, how they either reinforce or ridicule the authority of the police, and how they have contributed to the canon of police folklore. Note that if you wish to examine a character that does not appear on the list, you may do so only after receiving permission, and they may not be a character appearing in any of the films required for viewing.



👮 **Cop Show Prospectus - 25% (due Monday, Dec. 3)**

Even today, television endures as the primary medium where public discourses about the police are shaped, and the leading means by which specific police departments leverage themselves to become recognized media brand names. The police procedural, or “cop show,” is not only the most popular television genre in history, but also a key public relations and propaganda device used to calibrate social knowledge about crime, moderate public debates about justice, and often serves as many citizens’ only exposure to the nature of police work. This assignment requires that you compose, using what you learn in this course about the importance of the police on television, an 8-10 page (2000-2500 word) prospectus for an original Canadian cop show of your design—one that will satisfy all of the elements of the successful televisual formula dating back to 1951. Instructions posted to OWL by the mid-term will provide more detailed specifics about formatting and plot, but start thinking immediately about your preferred series and the direction you would take them if you had complete creative control over production. You may also wish to include your own homemade theatrical trailer, photo spread, teleplay, or other accompanying promotional materials that multimediate and further authenticate your prospectus.



📝 **Final Exam - 30% (take home - due Dec. 14)**

The final exam will be ‘take home’ format and will be posted to OWL on Dec 7/12 with a due date of Dec 14/12. It will involve a good deal of choice but will require your answering at least two essay questions and your having 7 days to submit your responses electronically. More details to follow.



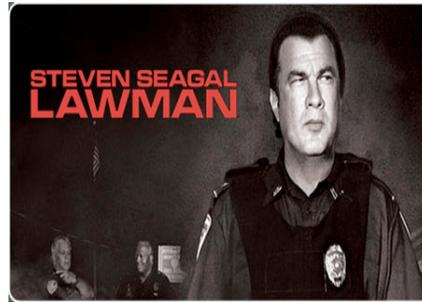
👂 **Attendance & Participation - 10%**

Regular attendance and impassioned, collegial, and active support of your peers in class discussions and debates is essential to your success in this course and the flow of the course itself. The topics and media explored in this course are often controversial, anecdotal, and stirring, and are sure to promote spirited dialogue. You need to be here to get the full experience and get in on the action, not to mention get your participation marks. In short, this is a course where you really will get out of it what you put in.



COURSE TEXTS:

- 📖 Custom course reading pack. Edited by Dr. Arntfield
- 📖 Policing the Media. By David D. Perlmutter. Sage Publications, 2000
- 🎬 LA Confidential. Dir. Curtis Hanson. Warner Bros. 1997
- 🎬 Dirty Harry. Dir. Don Siegel. Warner Bros, 1971
- 🎬 I Love a Man in Uniform. Dir. David Wellington. Alliance Pictures, 1993
- 🎬 Robocop. Dir. Paul Verhoeven. Orion Pictures, 1987



COURSE SCHEDULE:

WEEK 1 (Sept. 10): INTRODUCTION: Course outline, expectations, key terms, etc.
Screening: *LA Confidential*

WEEK 2 (Sept. 17): BOBBIES, CRUSHERS & PEELERS: A history of Sir Robert Peel's "new police" as an industrial institution & response to modernity. Readings: Lovell "Policing," Shpayer-Makov. Screening: *LA Confidential*

WEEK 3 (Sept. 24): KEYSTROKE COPS: Technological determinism & an introduction to the evolution of police surveillance & communications technologies. Readings: Perlmutter Ch. 1, Arntfield "Hegemonic Shorthand," Doyle, Haggerty.

WEEK 4 (Oct. 1): TO SERVE & PROTECT...SOME: Crime statistics, class economics, & ideological state apparatuses. Readings: Althusser, Manning. **Case Files due in class**

WEEK 5 (Oct. 8): Thanksgiving Monday: No Classes

WEEK 6 (Oct. 15): A HARD-BOILED WORLD: The rise of detective fiction & the evolution of the police mythography. Readings: Adlam, Appadurai, Poe. Screening: *Dirty Harry*

WEEK 7 (Oct. 22): BRONZE STAR TO SILVER SCREEN: The police on film. Readings: Perlmutter Ch. 2, Rafter, McLaughlin. Screening: *Dirty Harry*

WEEK 8 (Oct. 19): TVPD: The police on television. Readings: Perlmutter Ch. 3, Arntfield "TVPD," Hall, Mittell. Screening: *I Love a Man in Uniform*

WEEK 9: (Nov. 5): TVPD cont'd. Readings: Perlmutter Ch. 5, Sparks. Screening: *I Love a Man in Uniform*. **Biography assignments due in class**

WEEK 10 (Nov. 12): REQUIUM FOR A GUMSHOE: Forensic fetishism & the 'CSI Effect.' Readings: Cavender & Deutsch, Tait. Screening: *Robocop*

WEEK 11 (Nov. 19): WIKISURVEILLANCE: Counter-narratives, citizen journalism, & policing the police. Readings: Perlmutter Ch. 6, Arntfield “Wikisurveillance,” Sieving, & Lawrence. Screening: *Robocop*

WEEK 13 (Nov. 26): THE FUTURE OF LAW ENFORCEMENT?: Wearable computing, cops in cyberspace, & the Public Information Officer. Readings: Perlmutter Ch. 7, Arntfield “Vulnerable Position Screening,” Lovell “Spin Doctor.”

WEEK 14 (Dec. 3): FINAL COURSE WRAP-UP: Material review, exam preparation, etc.
Cop Show Prospectus due in class



N.B. This course, like the real world of policing, will frequently deal with topics and images that are replete with extreme violence, profane and derogatory language, drug use, and explicit sexual content. Much of this content includes real footage taken from actual incidents and is exceptionally disturbing in nature. Some students may find much of the material offensive, insulting, embarrassing, or otherwise uncomfortable to watch, read, or discuss. If you are squeamish and/or easily offended, you may want to seriously reconsider taking this course. Note that this caveat is included only as a courtesy and that all add/drop deadlines still apply, as an aversion to the material based on moral, political, or ideological grounds is not a valid reason for absenteeism or withdrawal without penalty beyond the Registrar’s deadlines.



“THE STORY YOU ARE ABOUT HEAR IS TRUE...”



NOTES FROM THE DEAN'S OFFICE OF THE FACULTY OF INFORMATION AND MEDIA STUDIES

STATEMENT ON ACADEMIC OFFENCES

Scholastic offences 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_undergrad.pdf.

Plagiarism: Students must write their essays and assignments in their own words. Whenever students take an idea, or a passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence.

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com (<http://www.turnitin.com>).

Computer-marked multiple-choice tests and/or exams may be subject to submission for similarity review by software that will check for unusual coincidences in answer patterns that may indicate cheating.

ACADEMIC ACCOMMODATIONS

Medical Accommodation

For Western University policy on accommodation for medical illness, see:
www.uwo.ca/univsec/handbook/appeals/accommodation_medical.pdf

Student Medical Certificate (SMC): studentservices.uwo.ca under the Medical Documentation heading

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. It will be the Dean's Office that will determine if accommodation is warranted.

For work worth less than 10% of the final grade, the instructor will consider requests for academic accommodation on medical grounds made in a timely manner in writing or by appointment in office hours. Such requests need not be accompanied by documentation. The instructor may, however, decide to require documentation be submitted to the appropriate Academic Counselling office.

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for accommodation on medical grounds, or for other reasons. All documentation must be submitted to the Academic Counselling office of a student's home Faculty.

Compassionate Accommodation

Academic accommodation (extensions, makeup tests and exams, additional assignments etc.) may be given to students on compassionate grounds. The situations for which compassionate accommodation can be given must be serious, including significant events such as death in the immediate family, trauma (fire, robbery, harassment, muggings, car accidents, etc.) or emergency situations. Documentation is required.

If a member of your immediate family is seriously ill, obtain a medical certificate from the family member's physician and submit the documentation to your Academic Counsellor.

If you have been involved in a severe accident, fire or some other exceptional crises, obtain a copy of the police report or be prepared to provide the necessary documentation upon request.

Bereavement

Generally, for deaths within a student's immediate family (parents, guardians, caregivers, siblings, spouses), bereavement leave is granted, upon provision of documentation.

For deaths within a student's extended family, academic accommodation is given for one to three days, upon provision of documentation.

Students seeking additional bereavement leave for religious or other reasons should contact their Academic Counsellors, and provide valid documentation.

Religious Accommodation

Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. <http://multiculturalcalendar.com/ecal/index.php?s=c-univwo>

Further specific information is given in the Western Academic Calendar.

Support Services at Western

Office of the Registrar: www.registrar.uwo.ca

Student Development Centre: www.sdc.uwo.ca

Mental Health @ Western: www.uwo.ca/uwocom/mentalhealth/students.html

Psychological Services: www.sdc.uwo.ca/psych

Services for Students with Disabilities: www.sdc.uwo.ca/ssd

Accessibility Information: www.accessibility.uwo.ca/

Writing Support Centre: www.sdc.uwo.ca/writing

Learning Skills Services: www.sdc.uwo.ca/learning

Indigenous Services: indigenous.uwo.ca/

International and Exchange Student Centre: www.sdc.uwo.ca/int

Career Centre at Western: www.success.uwo.ca/careers/

FIMS GRADING POLICY

FIMS recently changed its class average policies, which specify the range between which the average marks for courses at particular levels (1000, 2000, 3000) must fall. Previously, these policies applied to all courses. Now they apply only to required MIT courses.

The MIT program now has the following class average policy:

- All 1000-level MIT required courses (i.e., 1200, 1500, 1700) will have a class average of between 67 and 72%.
- All 2000-level MIT required courses (i.e. 2000, 2100, 2200, 2500) will have a class average of between 70 and 75%.
- All 3000-level MIT required courses (i.e. 3000, 3100) will have a class average of between 72 and 77%.
- 4000-level MIT courses and courses with fewer than 20 enrolled students will be exempt from this grading policy.
- Elective courses have no class average requirement.

Removing the mandatory grade range from elective courses gives truly outstanding students an opportunity to excel in, and faculty greater freedom in the instruction of, such courses. At the same time, FIMS remains committed to rigorous academic standards, and to grading practices that give high marks only for high quality work. To this end, FIMS undergraduate instructors mark according to the Guidelines to the MIT Grade Range, using the full range of marks available. Please consult these Guidelines to see the standards work is expected to meet.

AND FINALLY, A WORD (GIVE OR TAKE) ON WIRELESS DEVICES & SOCIAL MEDIA...

Note that while the responsible use of notebook computers and PDA devices as learning tools in this course is certainly encouraged, and while I understand that Smartphones are increasingly integral to students' social experience at UWO, it is expected that these technologies will be used appropriately in the context of the classroom. Please respect your professor and peers by refraining from SMS texting, BBMing, IMing, or using social media such as Facebook other than during the designated break times. Students who are found to be distracted by or routinely engaged in social media, or using wireless devices for personal business during the lecture or in-class screenings, will be deemed to be *mentally absent* from the class and will have their attendance and participation marks affected to the same degree as someone who has failed to attend entirely. Please don't make this an issue. Use discretion. Use common sense.

ALPHABETIZED LIST OF FICTIONAL POLICE OFFICERS FOR BIOGRAPHY ASSIGNMENT

Abberline, Inspector Frederick - *From Hell*
 Anderson, Sergeant Leann - *Police Woman*
 Anderton, Chief John - *Minority Report*
 Angel, Constable Nicholas - *Hot Fuzz*
 Bates, Officer Lucy - *Hill Street Blues*
 Bell, Sheriff Ed Tom - *No Country for Old Men*
 Bellefleur, Detective Andy - *True Blood*
 Benson, Detective Olivia - *Law & Order: SVU*
 Bishop, Officer Ethan - *Assault on Precinct 13*
 Boscorelli, Officer Maurice "Bosco" - *Third Watch*
 Brass, Captain Jim - *CSI*
 Briscoe, Detective Lenny - *Law & Order*
 Brody, Chief Martin - *Jaws* franchise
 Bullitt, Detective Frank - *Bullitt*
 Burnett, Detective Marcus - *Bad Boys* franchise
 Burdon, Officer Lester - *The House of Sand & Fog*
 Burns, Detective Steve - *Cruising*
 Cagney, Detective Christine - *Cagney & Lacey*
 Caine, Lieutenant Horatio - *CSI Miami*
 Cates, Detective Jack - *48 hrs.*
 Chance, Sheriff John - *Rio Bravo*
 Chance, Agent Richard - *To Live & Die in L.A.*
 Clouseau, Inseptor Jacques - *Pink Panther* series
 Cobretti, Lieutenant Marion - *Cobra*
 Coltrane, Sheriff Rosco P. - *The Dukes of Hazzard*
 Columbo, Lieutenant - *Columbo*
 Cooper, Agent Dale - *Twin Peaks*
 Crews, Detective Charlie - *Life*
 Crockett, Detective James "Sonny" - *Miami Vice*
 Cruz, Sergeant Martiza - *Third Watch*
 Daggett, Sheriff "Little" Bill - *Unforgiven*
 Davies, Detective "Dangerous" - *The Last Detective*
 Doyle, Detective Popeye - *The French Connection*
 Drebin, Lieutenant Frank - *The Naked Gun* series
 Finch, Inspector Eric - *V for Vendetta*
 Foley, Detective Axel - *Beverly Hills Cop* series
 Fraser, Constable Benton - *Due South*
 Friday, Sergeant Joe - *Dragnet*
 Furillo, Captain Frank - *Hill Street Blues*
 Gadget, Inspector - *Inspector Gadget*
 Gannon, Officer Bill - *Dragnet*
 Gerard, Lieutenant Philip - *The Fugitive*
 Gordon, Commissioner James - *Batman* franchise
 Goren, Detective Robert - *Law & Order: CI*
 Greer, Captain Adam - *The Mod Squad*
 Grimes, Deputy Rick - *The Walking Dead*
 Gunderson, Chief Marge - *Fargo*
 Hanadarko, Detective Grace - *Saving Grace*
 Hanratty, Agent Carl - *Catch Me If You Can*
 Hanson, Officer Tom - *21 Jump Street*
 Harelson, Sergeant Dan "Hondo" - *SWAT*
 Harris, Detective Alonzo - *Training Day*
 Hartigan, Detective John - *Sin City*
 Heflin, Sheriff Freddy - *Cop Land*
 Hooker, Sergeant Thomas (TJ) - *TJ Hooker*
 Hunter, Detective Sergeant Rick - *Hunter*
 Hutchison, Detective Ken - *Starsky & Hutch*
 Ironside, Chief Detective Robert - *Ironside*
 Johnson, Deputy Chief Brenda - *The Closer*
 Kane, Marshal Will - *High Noon*
 Kojak, Lieutenant Theo - *Kojak*
 Lee, Detective Inspector - *Rush Hour* series
 Lestrade, Inspector G. - *Sherlock Holmes* franchise
 Logan, Detective Mike - *Law & Order*
 Lowrey, Detective Mike - *Bad Boys* series
 Mackey, Detective Vic - *The Shield*
 Mahoney, Sergeant Carey - *Police Academy* series
 Malloy, Officer Peter - *Adam 12*
 McClane, Detective John - *Die Hard* series
 McGarrett, Detective Steve - *Hawaii Five-O*
 McGavin, Officer Danny - *Colors*
 McNulty, Detective James "Jimmy" - *The Wire*
 Miller, Captain Barney - *Barney Miller*
 Monk, Detective Adrian - *Monk*
 Morgan, Officer Harry - *Dexter*
 Morland, Detective William "Bunk" - *The Wire*
 Morse, Inspector Endeavor - *Inspector Morse*
 Mulder, Agent Fox - *The X Files*
 Muldoon, Detective Dan - *The Naked City*
 Mulraney, Officer Jack - *Gangs of New York*
 Munch, Detective John - *Homicide*
 Murphy, Officer Frank - *Blue Thunder*
 Murtaugh, Sergeant Roger - *Lethal Weapon* series
 Newandyke, Detective Freddy - *Reservoir Dogs*
 Oak, Detective Lieutenant Henry - *Narc*
 Parkman, Officer Matt - *Heroes*
 Payne, Detective Max - *Max Payne* franchise
 Pistone, Agent Joseph - *Donnie Brasco*
 Poirot, Inspector Hercule - Agatha Christie novels
 Poncherello, Officer Francis "Ponch" - *CHiPs*
 Quinton, Sergeant Davis - *Corner Gas*
 Reed, Officer James - *Adam 12*
 Regan, Detective Inspector Jack - *The Sweeney*
 Riggs, Sergeant Martin - *Lethal Weapon* series
 Roberts, Detective Richie - *American Gangster*
 Ryan, Officer John - *Crash*
 Ryker, Lieutenant Ed - *The Rookies*
 Schrader, Special Agent Hank - *Breaking Bad*
 Sipowicz, Detective Andy - *NYPD Blue*
 Smecker, Agent Paul - *The Boondock Saints*
 Smith, Detective Bobby "Fearless" - *Boomtown*
 Somerset, Detective Lieutenant William - *Se7en*
 Spooner, Detective Del - *I, Robot*
 Stabler, Detective Elliott - *Law & Order: SVU*
 Starling, Agent Clarice - *The Silence of the Lambs*
 Stone, Lieutenant Mike - *Streets of San Francisco*
 Swan, Chief Charlie - *Twilight* franchise
 Swanson, Lieutenant Joe - *Family Guy*
 Taylor, Sheriff Andy - *The Andy Griffith Show*
 Taylor, Detective Mac - *CSI NY*
 Tennison, Chief Inspector Jane - *Prime Suspect*
 Tracy, Detective Dick - *Dick Tracy* franchise
 Traven, Officer Jack - *Speed*
 Tubbs, Detective Rico - *Miami Vice*
 Tutuola, Detective Odafin - *Law & Order: SVU*
 Tyler, Detective Chief Inspector Sam - *Life on Mars*
 Unser, Chief Wayne - *Sons of Anarchy*
 Utah, Agent John - *Point Break*
 Walker, Special Agent Max - *Timecop*
 Walker, Ranger Cordell - *Walker, Texas Ranger*
 Wiggum, Chief Clancy - *The Simpsons*
 Williams, Detective James "JC" - *NY Undercover*

