



## Syllabus for 2021F-CINE-3-K1786-Cartier

### Course Information

Semester & Year: Fall 2021  
 Course ID & Section #: Cinema 3; 051786  
 Instructor's name: Dr. Michelle Cartier  
 Thurs 11:30AM- 2:40PM, Room: HTEC-1 (KT)  
 Course units: 3.0

### Instructor Contact Information

Office location: Online  
 Office hours: Tuesday, 1-3pm  
 Zoom Meeting Link: <https://humboldtstate.zoom.us/j/4804532095>  
 Meeting ID: 480 453 2095  
 One tap mobile +16699006833,, 4804532095# US (San Jose)  
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## CINEMA 3:

### Third Cinema: Cinema of Latin America, Asia, and Africa

*When one talks of cinema, one talks of American cinema. The influence of cinema is the influence of American cinema, which is the most aggressive and widespread aspect of American culture throughout the world... For this reason, every discussion of cinema made outside Hollywood must begin with Hollywood.*

—Glauber Rocha

### Catalog Description

A survey course of film history outside of the western world, specifically, the films of Asia, the Middle East, Africa, South America, Mexico and Cuba. We will examine the historical, social, political and film industry environments in which each film was created, and we will identify recurring themes, motifs, techniques, and aesthetic choices that contribute to a regional or national style.

### Course Student Learning Outcomes

1. Identify and analyze subtle and complex meanings of a film's (or films') stylistic elements and its (their) historical, cultural, political, industrial, and national context(s).
2. Apply film theories and arguments in the field to analyze non-verbal communication in visual imagery.
3. Read and decode cinematic language to extract meaning by identifying artistic and authorial choices that went into a film's construction.

### **Prerequisites/co-requisites/ recommended preparation:**

This is a writing-intensive course. There is a recommended preparation of English 150 attached to this course. It is highly recommended that you have completed English 150 prior to taking this course. The college-level reading and writing assignments may be difficult to pass without having taken the English 150 course.

### **Accessibility**

College of the Redwoods is committed to making reasonable accommodations for qualified students with disabilities. If you have a disability or believe you might benefit from disability-related services and accommodations, please contact your instructor or [Disability Services and Programs for Students](#) (DSPS). Students may make requests for alternative media by contacting DSPS based on their campus location:

- Eureka: 707-476-4280, student services building, 1<sup>st</sup> floor
- Del Norte: 707-465-2324, main building near library
- Klamath-Trinity: 530-625-4821 Ext 103

If you are taking online classes DSPS will email approved accommodations for distance education classes to your instructor. In the case of face-to-face instruction, please present your written accommodation request to your instructor at least one week before the needed accommodation so that necessary arrangements can be made. Last minute arrangements or post-test adjustments usually cannot be accommodated.

#### **I. Learning Outcomes:**

- 1) Identify and analyze subtle and complex meanings of a film's (or films') stylistic elements and its (their) historical, cultural, political, industrial, and national context(s).
- 2) Apply film theories and arguments in the field to analyze non-verbal communication in visual imagery.
- 3) Read and decode cinematic language to extract meaning by identifying artistic and authorial choices that went into a film's construction.

#### **II. Course Concepts:**

- 1) Non-western cinematic construction has been and continues to be fundamentally different from western models.
- 2) Colonialism and post-colonialism exert a strong influence over these film styles, their industries, and ideologies.
- 3) Unique historical, industrial, cultural, political, national, and ideological contexts are crucial to engaging in film analysis.

#### **III. Class Structure and Requirements**

#### ***Course Policies***

This class is currently planned for F2F/In-Person Synchronous Instruction and will use Canvas for accessing course materials and some assignment submissions. Synchronous courses have days and

times; students are expected to be available during that class day for in-person or online instruction. Please follow the Course Schedule.

### ***Weekly Structure & Online Synchronous Expectations***

- This class is currently planned for F2F/In-Person Instruction; however, pending and abiding by **current COVID guidelines and requirements\*\***, we will plan to default to online instruction via live synchronous zoom class sessions at the same day and time if in-person instruction must be canceled or postponed.
- While the course supports the flexibility for students to complete the assignments and film screenings on their own schedule, it is expected that students are keeping up with a weekly pacing of participation, engagement, and submission of assignments.
- The majority of assignments will be submitted on Canvas and have a consistent due date of **Wednesday night at 11:59pm for that particular class week.**
- Course slides and additional resources reviewed in the Lecture Clips will be available on Canvas; pdf files of the course slides and course material will also be available for the purposes of being able to review offline.
- Course topics may shift and vary depending on the trajectory of the ideas and questions raised throughout the course assignments and class discussion.

### **\*\*College of the Redwoods COVID guidelines and requirements:**

The practices detailed below are designed to reduce the risk of illness for all participants and to help ensure that the semester unfolds with minimal disruption in instruction. These plans and practices may change as the situation evolves, so you may need to be flexible if things change during the semester and we receive additional guidance from the county health department regarding additional restrictions. Your immediate supervisor will communicate with you regarding any changes to these protocols.

The following practices will be in place this semester:

#### **• Vaccination Status/Regular COVID Testing**

- All on-campus and onsite faculty, staff, managers, administrators, residence hall students and student athletes **will be required** to show proof of COVID-19 vaccination **or** submit to weekly COVID-19 testing effective August 19, 2021. This testing will be coordinated through the Human Resources office. Additional details regarding the process for this testing will be provided by that office in a separate communication.
- On-campus or onsite faculty who do not wish to comply with providing proof of COVID 19 vaccination status or submit to weekly COVID-19 testing may work with their dean/director on adjusting their teaching/counseling schedule so that it is fully online/remote. ***Requests for schedule changes should be made to deans/directors***

*immediately.*

## • Screening

Screening for symptoms of COVID-19 is an important part of mitigating risk. Students will be screened prior to FTF contact in class. Student screening will take place as follows:

- Via the ReadyEd Campus App on their phone, **or**
- Via the health screeners located at key entry points on campus and at the entry points of each building. Screeners will issue wristbands to students who do not have a phone or who have not downloaded the app.
- Instructors are encouraged to check the cell phones or wristbands of students prior to each class meeting to help ensure that proper screening is occurring.
  - **White** wristbands will be issued to **vaccinated** students and the following colors will convey successful health screening on the following days:
    - Monday = Blue
    - Tuesday = Orange
    - Wednesday = Red
    - Thursday = Yellow
    - Friday = Green
- QR codes will be located at the door to each classroom in addition to many other areas on campus. Students should scan QR codes to assist with contact tracing, if necessary.

Faculty will be responsible for self-screening and for reporting any COVID exposure or symptoms to their immediate supervisor.

## • Exposure to or Contraction of COVID-19

**Students:** If a student reports that they have been exposed to COVID-19, are exhibiting symptoms of COVID-19, or have tested positive for COVID-19 you should do the following:

1. Instruct the student that they should immediately begin to self-quarantine and not attend any FTF class sessions.
2. Determine if they have been in close contact with any classmates. If so, those students should also immediately self-quarantine. Close contact is defined as being within six feet of someone who has tested positive for COVID for more than 15 minutes in a 24

hour period.

3. Report this information to your immediate supervisor who will contact Public Safety to begin coordination with the appropriate contact at the county health department.
4. Students should not return to class until they have been cleared by a medical professional and can provide documentation confirming their COVID-negative status via the ReadyEd Campus app or by visiting the Public Safety window located on the first floor in the Student Services/Administration building.

### • Hygiene

We will provide the resources to practice heightened classroom hygiene. Students and faculty will be expected to:

- Wash or sanitize their hands after interactions with others and/or entering or leaving group settings.
- Avoid touching their eyes, nose, and mouth. **This includes no eating in the classroom.** -

Cover their mouth with a tissue or their arm if they sneeze or cough.

### • Personal Protective Equipment (PPE)

**Students:** Masks will be required for all **students** engaged in FTF instruction or who are accessing in-person services:

- Students may choose to bring their own appropriate cloth face covering or surgical face masks and these masks must be worn at all times in the indoor classroom and other public indoor spaces and outdoors when gathering with others in groups of more than four. **Bandanas, neck gaiters, or 'buffs' are not effective face coverings;** students who arrive with these should be given a mask from the supplies available in the classroom.
- The mask must be worn so as to cover both nose and mouth. The mask should not have an exhalation valve or vent. This is to help prevent spread of respiratory droplets which may carry disease, even if one is asymptomatic.
- If a student does not have a mask of their own, you will issue them one from the supplies available in your classroom.
- Students who refuse to wear a mask can be referred to Clinton Slaughter, Vice President of Student Services. His office is in SS102. He can also be reached by phone at 707/476- 4242 or email at [clinton-slaughter@redwoods.edu](mailto:clinton-slaughter@redwoods.edu). If a student refuses to wear a mask and refuses to exit the classroom after being asked to wear a mask, you should

contact Public Safety at 707/476-4111.

**Faculty:** Masks are required for all **faculty** engaged in FTF instruction:

- Vaccinated faculty teaching FTF may choose to remove their masks when lecturing in their classrooms, provided there is at least 6-feet of physical distance between them and their students;
- While interacting within six-feet of students in the classroom setting, faculty must wear masks;
- Masking is required in hallways and other public indoor spaces;
- Masking is not required of faculty while in their offices, unless they are meeting with students;
- Masks (including N95 masks) and face shields will be provided to faculty upon request. Please work with your division secretary or administrative support person to submit a facilities ticket for this PPE and to receive information about proper N95 mask fitting.

**Note:** Some lab class hours are long with periodic short breaks. Consider adding additional breaks if necessary. Wearing a face covering or mask for extended periods of time is not comfortable for everyone. **Regardless, mask usage is an integral part of our risk reduction strategy and is required.** Should you have a student who refuses to wear an appropriate face covering or mask, you should ask them to leave the class as is your right pursuant to the Student Code of Conduct.

#### • **Distancing/Ventilation**

Students should be encouraged to maximize the amount of physical distance between themselves and other students. Faculty should plan on configuring lab spaces similarly to ensure that students may maximize physical distancing while indoors.

It is recommended that faculty leave classroom doors and windows open (when possible) to encourage air flow, and faculty may want to let students know that they should plan to dress in layers.

Each instructional space should be equipped with an air purifier; please turn those on when classes are meeting. If your instructional space does not have an air purifier, please ask your division secretary/administrative support person to place an order for one with maintenance.

#### • **CR Vehicles/Transportation to Off-site Facilities**

In the past, CR students have been allowed to carpool to off-site locations (like the

Shively Farm) in CR vehicles. Please let students know that transportation to and from all instructional sites is their responsibility. If you are planning on fieldtrips this fall, students will be responsible for their own transportation and you **should not** encourage students to carpool unless they are fully vaccinated.

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#### • Tech Needs

If faculty have unmet technology needs related to COVID-19, they should contact their immediate supervisor for support.

#### • Compliance/Culture

Faculty should adopt the following and encourage students to do the same:

- Model your commitment to reducing risk of COVID transmission by supporting these practices.
- Respectfully help others remember and adapt to these new practices.
- Stay home if you feel sick and encourage your students to do the same.

All students and instructors are expected to adhere to the above practices. A student's refusal to comply is grounds for dismissal from the classroom. ***Again, these practices are designed to reduce the risk of illness for all participants and to help ensure that the semester unfolds with minimal disruption in instruction.***

The District will continue to work closely with the Department of Health to ensure compliance with all COVID-related guidelines.

### ***Film Screenings & Request for Alternative Options***

Many of the films will be subtitled and some may contain content that may be considered objectionable and/or offensive by contemporary standards. The films have been carefully chosen to showcase specific movements in film history and will be analyzed within appropriate historical, political, social and cultural contexts. Not all films will be to each students' individual liking; most importantly all films should be viewed within the contexts described above. Individually, each audience member brings a set of life experiences, cultural understandings and other perspectives to the viewing experience. Respecting others' reactions to the films is expected and required. See section below: Ground Rules for Discussion and Sharing. Films will be analyzed within appropriate social, historical, cultural, economic and political contexts. Some opportunities for discussion and reflection will be available in class. No commenting during the screening because this is disruptive to others.

#### **PLEASE NOTE:**

The instructor will do their best to give warning of potential content in films that contain 'graphic violence or scenes that some viewers may find disturbing', sequences with 'imagery and sustained flashing lights', or any scenes or sequences that may contain 'trigger sensitive' material.

If a film screening or viewing clip should carry any content or material too uncomfortable or personally difficult to view, please communicate with your instructor right away, and they will be sure to make an alternative viewing option or assignment available.

**A Note on Presumptions:** When viewing a film from another country, the best we can do is to identify customs and attitudes that are not familiar to us. We cannot extrapolate a complete cultural identity or value system based on a narrative film (or any other artistic artifact for that matter). Films, especially in other countries, may have very specific political agendas. The films may represent an oppressive majority of the country. Or, the film may represent a vocal minority. What these films may be most effective in doing is to get us to examine our own cultural values and customs.

### ***Ground Rules for Discussion and Sharing in Class***

1. **Respect** – While it is difficult to always know what each person will consider “being respectful,” we can make an effort. These are some of the guidelines we should keep in mind:
  - A. **Make sure you understand what someone is saying** before you respond. *Do not* jump to the conclusion that you understood their intent, check it out with them.
  - B. **Remember that everyone has different knowledge bases.** Assume that people are *not* being willfully ignorant when they do not understand something.



- C. **Own your attitudes and opinions.** That is, don't use passive voice when you are talking about something that you think or believe. If you say something that someone else takes offense with, acknowledge it and move on.
- D. **Chat Etiquette: "Mind your trolling... stay 'THICK'." (--T. McMillan Cottom);** stay the patience to thoughtfully navigate thin and quick negative critique, and dare to think through and stretch your comments and questions with a critical lens, capacity, and latitude. Courageously listen and remain open to each of our own moment/s to harness the courage of getting to re-articulate, again and again (THICK-ly).

## **2. Speak for yourself.**

NO ONE should be understood to be "representing" the gender, racial, ethnic, class, etc. group to which they belong. Very specifically, no working class person speaks for all working class people, no p.oc. speaks for all p.oc., no woman speaks for all who identify as feminist, no non-binary student speaks for all lgbtq+ students and so on. Among all groups there exists a diversity of opinions, feelings, and analyses. We can have access to this richness through discussions and films – **no one person can represent the complexity of any group or country/region.**

### ***Inclusivity***

Students in this class are encouraged to speak up and participate in-class and online. Each of us must show respect for each other because our class represents a diversity of beliefs, backgrounds, and experiences. I believe that this is what will enrich all of our experiences together. I recognize that our individual differences can deepen our understanding of one another and the world around us, rather than divide us. In this class, people of all ethnicities, genders and gender identities, religions, ages, sexual orientations, disabilities, socioeconomic backgrounds, regions, and nationalities are strongly encouraged to share their rich array of perspectives and experiences. If you feel your differences may in some way isolate you from our classroom community or if you have a specific need, please speak with me early in the semester so that we can work together to help you become an active and engaged member of our class and community. (*Adapted from CSU Chico and Winona State University*)

- **Racial Equity Guide Glossary** - (<http://www.racialequityresourceguide.org/about/glossary>) common vocabulary to help avoid misunderstandings

### ***Notes on Collaborative Filmmaking, Collaboration and Group Projects***

- A. The collaborative filmmaker understands that the best creative work is not the product of a single mind, but rather of the collective talents of a creative team in which each team member is invited to contribute directly to the outcome. Guided by the project's overall vision, and an understanding that the final decision-making rests with the director(s) on set, the collaborative filmmaker fosters an environment in which all people involved can not only achieve their full potential, but also directly contribute to the successful outcome of the project.

- B. **A healthy collaboration and successful process is built on mutual respect and professionalism.** Responsibilities need to be assumed, delegated and carried out in a professional and timely manner. Assumptions can never be made about anything. Double-checking and triple-checking every detail is standard practice – nothing is ever taken for granted by anyone on a film crew – and everyone knows that **every detail matters**. Therefore, adequate time needs to be scheduled throughout the process to share information, brainstorm and follow through on responsibilities. This means each group develops the means to coordinate their information flow so that everyone is involved and able to contribute. **Good listening skills are crucial.** Conscientious follow-through on one's responsibilities and deadlines is essential in any successful collaboration – the chain is only as strong as its weakest link, so the professional standard is that each professional on a set strives to be the strongest link by effectively communicating everything with everybody at all times – nothing is taken for granted or assumed - ever.
- C. **Sincere and supportive professional collaboration is at the heart of both independent and commercial filmmaking practices.** Therefore, outside of class it is mandatory that students be diligent about scheduling meetings, making phone calls, sending text messages and emails, and having as many shared conversations as possible with everyone in your group in order to insure successful progress on your projects. Material and information is expected to be complete, well organized and clearly presented to each other, the Professor, and to any others with whom you are collaborating.

### *Other Student Responsibilities*

- A. Students are also expected to stretch themselves artistically through thoughtful reflection and rumination. All artistry that is worthy of an audience implies high standards of social conscience, artistic integrity and sensitivity to the human condition; each an objective more important than mere technical knowledge or exploitation of craft. Great achievement demands that each of us moves well beyond our comfort zones and personal aesthetics with every artistic undertaking (growth does not occur unless we exceed our personal boundaries).
- B. Audiences fairly have an expectation to find your work artistically relevant and at the very least, conscientious and inspiring. To be considered worthwhile your films are expected to pass the proverbial “so what” test in both form and content. Therefore, content that calls for the **gratuitous exploitation of sexual or violent themes are considered inappropriate for this class** and will not be supported. This includes an immovable ban on any scenes or graphic images of gratuitous torture, sexual exploitation, victimization, death or any other inappropriate fixation on the instruments of death in films made for this class. This does not mean for example, that you cannot explore relevant issues that exploit injustices, untimely death or the infringement of a moral code. It does mean however, that today's so-called “Slasher,” “Terror” or “Torture-Porn” films are considered artistically (if not commercially) superfluous and an inappropriate aesthetic expression for the instructional purposes of this class.

- C. Students are expected to maintain professionalism throughout the semester.
- D. Students are expected to follow-up with the instructor in a timely manner if there are questions or concerns.
- E. Class will start promptly on time unless specified otherwise. Students are expected to come to class fully engaged, to arrive fully prepared (with readings and assignments complete), to be on time and to stay for the full period. Reading assignments are to be completed before class.
- F. All assignments are due at the beginning of the class period or they will be considered late.

### ***Expectations of the Student***

1. **Log into the course canvas site and check your email daily.**
2. Respectful participation in discussions is paramount.
3. Screen films, review course slides and viewing clips as scheduled.
4. Read assigned materials, complete and submit assignments on a weekly basis that best supports your needs\* and expectations to succeed in this course. (\*Special considerations for Fall 2021 due to restrictions related to COVID-19; institutional deficiencies will be recognized and concerns regarding accessibility will continue to be addressed; you are strongly encouraged to communicate with your instructor at anytime for support in how to access or get connected to the necessary resources and services that will ensure your ability to succeed in this course.)
5. Expect to spend about 2-4 hours per week working on this course.
6. Prepare to the best of your ability for every aspect of this course.
7. Comply with information and guidelines in the syllabus.
8. Complete assignments thoroughly and on time; follow all guidelines. **Assignments must be word processed, double-spaced using a 12 point font, with a clear heading in the margin (to include full name, course number, date, and title of assignment). This requirement is specifically for the 'Research and Writing Assignments' and the 'Film Analysis Essays'; not for the journal assignment, screening notes, and/or discussion threads.**
9. Proofreading one's work is essential.
10. Take the opportunity to learn how to write your own thoughts; don't plagiarize. Be sure to give credit where credit is due and cite your sources or use footnotes or endnotes.
11. Learning through collaboration (defined as working with or learning from another) is an effective tool used in this class and in your future employment. When I expect you to collaborate, I'll make it very clear in the assignment instructions. All other work in this class is to be done independently.
12. Respectful participation in discussions is paramount.

### ***Style guidelines***

The author or producer of any text, performance or film title should proceed the *italicized title* with an appropriate date in parenthesis when referred to in the text; e.g. Pixar's *Finding Nemo* (2003) or

Barry's *Beginning Theory* (2009) or HSU's *Spinning into Butter* (2014). If you cite a specific page or pages from a book, it should follow the date, after a colon; e.g. Barry's *Beginning Theory* (2009: 47) or Fortier's *Theory/Theatre*, 2<sup>nd</sup> ed. (2002: 13 – 15).

The first time you use an individual, author's or producer's name in a text, you should include the first and last name; after this first usage, you can use only the last name. For example: 'In Peter Barry's book *Beginning Theory* (2009) he says "boo." Barry is not a ghost.' Or 'Maurice Merleau-Ponty has a lot to say about phenomenology. Merleau-Ponty might have said this if he went to see Pixar's *Finding Nemo* (2003): ...'

If an assignment requires a bibliography or footnotes, please adhere to MLA guidelines. These guidelines can be found in various places online, but a good start is the Purdue OWL: <https://owl.english.purdue.edu/owl/resource/747/01/>, accessed 1/10/14.

### ***Expectations of the Instructor***

If we all live up to our academic responsibilities, this course will be meaningful for all who participate. Please feel free to discuss these points with me at any time during the course this semester.

1. I will prepare and review course materials to be as current and accurate as possible.
2. I will be available to answer questions or issues that may arise for you during this course.  
**Expect a minimum 24-hour turnaround time for responses to emails.**
3. I will try to the best of my ability to prepare you for the exams and other assessments in this course.
4. I will utilize fair and honest evaluation techniques for each assignment required for this course.
5. To the best of my ability, I will make this a valid and worthwhile learning experience.
6. I will do my best to address the needs of a diverse range of learning styles in this course.
7. I will make every effort to follow QLT (Quality Learning and Teaching) best practices.
8. I will only share your student information per FERPA guidelines.

### ***Reading Assignments***

Reading assignments will be available in class and on Canvas with digital links to PDF documents. Students are expected to complete all assigned readings before each class meeting. Class lectures and discussions will incorporate this material. Please note: the reading assignments that are listed and distinguished as '*recommended reading*' are *optional* reading assignments intended to add to and/or supplement certain trajectories of your own course learning.

**MATERIALS REQUIRED:** A Writing Journal or Sketchbook for note taking during the zoom class lecture & discussion sessions and the film screenings.

\*\*Note taking on digital devices will also suffice for the purpose of this course.

Freely provided academic articles and the following E-Text will serve as a primary resources for this class:

IV. **Required Text:**

- 1) *Moving Pictures: An Introduction to Cinema* by Russell Sharman (May 18, 2020) [Moving Pictures by Russell Sharman is licensed under a Creative Commons]  
<https://uark.pressbooks.pub/movingpictures/>
- 2) Corrigan, Timothy. *A Short Guide To Writing About Film – Ninth Edition*. Pearson Education, Inc. 2014.

V. **Recommended Text:**

- 1) Guneratne, Anthony. *Rethinking Third Cinema*. Routledge; 1 edition (August 21, 2003)
- 2) Armes, Roy. *Third World Film Making and the West*. University of California Press, Berkley and Los Angeles, 1987

VI. **Special Accommodations and Services:**

At College of the Redwoods, students who have professionally verified disabilities are eligible to receive educational support services and courses as defined in Title V of the California Education Code. Students desiring accommodations and/or services must request them from the DSP&S Specialist, in a timely manner. Services may include:

<https://www.redwoods.edu/services>

- 1) DSPS Services
- 2) Advising
- 3) Alternate Format of Printed Materials
- 4) Assistive Computers and Related Equipment
- 5) Closed-Circuit Television (enlarges printed material for viewing)
- 6) Liaison and referral to resources on and off campus
- 7) Medical Parking
- 8) On-Campus Transportation
- 9) Priority Registration
- 10) Readers/Scribes
- 11) Sign Language Interpreters
- 12) Tape Recorders
- 13) Testing Accommodations

VII. **Student Feedback:**

- 1) The quality of feedback provided to students about their academic performance is a fundamental element of CR's approach to learning and teaching. Student feedback will be given with each return written course assignment; either by hand on the student's assignment or in the comments section online (via Canvas). The instructor will provide mid-term course assessments and evaluations for each student. The instructor will provide the opportunity for weekly or monthly meetings by appointment as needed by the students for feedback, critical assessment, and periodic evaluations.

#### VIII. Assignments:

##### **Attendance and Participation; Lecture Notes & Wrap-Up Questions 20%**

Weekly completion of assignments and participation in online class discussions is required to successfully fulfill course requirements.

- **CLASS MEETING @ 11:30 AM: In-Person Class Sessions WILL take place on a weekly basis, meeting on Thursdays from 11am-2:30pm**  
**\*\*NOTE: SUBMIT LECTURE NOTES & WRAP-UP QUESTION ON CANVAS FOR ATTENDANCE CREDIT; DUE THURSDAY BY 2:59 PM**
- **NOTE: THERE WILL BE NO ASYNCHRONOUS OPTIONS OR MAKE-UP CREDIT AVAILABLE FOR ANY MISSED CLASS SESSIONS; If you are absent, you are responsible to find out what you missed.** Your weekly 'Attendance & Participation' grade can be restored for up to 50% with the completion of that week's discussion assignment (on Canvas) in its entirety (as opposed to only responding to the wrap-up question).
- If you are unable to keep up with a certain week's assignments (due to being sick or other impacting life circumstances), you are responsible to review the past due material and get back on track with our weekly course schedule; you are encouraged to communicate and/or set up a meeting time with the instructor to follow up on any additional details or clarification on the course material.
- **Online etiquette and respectful participation in group and class discussions is paramount.**

##### **Film Reflections & Discussion Assignments: 20%**

- Weekly participation and engagement in class discussions is required to successfully fulfill course requirements.
- If you are unable to keep up with a certain week's assignments (due to being sick or other impacting life circumstances), you are responsible to review the past due material and get back on track with our weekly course schedule; you are encouraged to communicate and/or

set up a meeting time with the instructor to follow up on any additional details or clarification on the course material.

- **Respectful participation in group and class discussions is paramount.**

### **Research and Writing Assignments: 20%**

Pre-class Research and Writing Assignments are listed on the course syllabus, and occasional quizzes on readings will be posted on Canvas. These will be assigned prior to class and must be submitted the day they are due. Students are expected to complete the appropriate research and writing assignments before each weekly course topic. Research and writing assignments are dependent upon each one's own ability to integrate the material from the reading assignments, classroom discussions, and/or lectures with each given research topic. Students are expected to compose a formatted one page written response (no less than one page, no more than two pages) that develops the connections made between one's own understanding of the assigned research topic and class material as it relates to the course objectives. The grading and evaluation rubric will be available on Canvas for further reference.

### **Final Film Analysis: 15%**

Students will write a film analysis that emphasizes their understanding of the relationship between cinema and the given analytical assignment, using specific examples from what they learned in class. This assignment aims to help students synthesize and integrate learning outcomes from the course objectives. The film analysis guidelines and rubrics will be available two weeks in advance on Canvas.

### **Mid-Term Assessment & Synthesis Questions: 10%**

This Mid-Term Assessment & Synthesis Questions aims to assess and evaluate the student's mid-semester comprehension of material surveyed throughout the course by being able to synthesize and integrate learning outcomes from the course objectives and using specific examples from what they acquired in class

### **Final Course Assessment & Synthesis Questions: 15%**

This Final Course Assessment & Synthesis Questions aims to assess and evaluate the student's overall comprehension of material surveyed throughout the course by being able to synthesize and integrate learning outcomes from the course objectives and using specific examples from what they acquired in class



### IX. Method of determining final course grade

Attendance and Participation; Lecture Notes & Wrap-Up Questions - 20%

Film Reflection Notes & Discussion Assignments – 20%

Research and Writing Assignments – 20%

Mid-Term Assessment: Canvas Quiz – 10%

**Final Film Analysis – 15%**

Final Exam: Course Assessment & Canvas Quiz– 15%

### ***Late work policy:***

Late assignments are penalized for each day they are late. Assignments turned in after the posted deadline will drop one full grade for each 24-hour period it is late (from B to C if one day late, from B to D if two days late). Assignments not turned in at the beginning of class are considered late. Being late for one phase of an assignment with multiple due dates will affect the entire project grade. No incompletes will be given except those required by the HSU student handbook.

The following criteria are used for grading; a grading curve is not used:

- F: Incoherent, shoddy, careless, slapdash, or poor work. Does not turn-in an assignment. Does not take a test. **More than 5 weekly attendance or film screening assignments.**
- D: Barely addresses the essay assignment or answers the test question: does not fully adhere to (or insufficiently adheres to) directions and guidelines even though all work turned in. **Misses more than 4 weekly attendance or film screening assignments.**
- C: Fully addresses the essay assignment and adequately answers the test questions; all directions and guidelines are followed. **Completes and submits attendance and film screening assignments/engages in class discussions and takes notes.**
- B: All Essays/responses have depth and are well supported by specific examples. Attends every class and screening - **Completes and submits attendance and film screening assignments on a weekly basis/engages in class discussions / takes notes / applies personal insight and depth to all completed reading and research assignments/ researches topics on their own.**
- A: Essays/responses distinguish themselves through the quality of the ideas presented verbally and orally / demonstrates the ability to synthesize complex concepts, a level of excellence in writing, speaking, thinking and fulfilling all assignments. Comments are well organized, well researched, well documented and are well integrated into the essay topics and research assignments. Attends every class and every screening - **Completes and submits attendance and film screening assignments on a weekly basis/engages in class discussions / takes notes /applies personal insight and depth to all completed reading and research assignments/ researches topics on their own and screens films more than once outside of class.**

### ***Style guidelines***

The author or producer of any text, performance or film title should precede the *italicized title* with an appropriate date in parentheses when referred to in the text; e.g. Pixar's *Finding Nemo* (2003) or Barry's *Beginning Theory* (2009) or HSU's *Spinning into Butter* (2014). If you cite a specific page or pages from a book, it should follow the date, after a colon; e.g. Barry's *Beginning Theory* (2009: 47) or Fortier's *Theory/Theatre*, 2<sup>nd</sup> ed. (2002: 13 – 15).

The first time you use an individual, author's or producer's name in a text, you should include the first and last name; after this first usage, you can use only the last name. For example: 'In Peter Barry's book *Beginning Theory* (2009) he says "boo." Barry is not a ghost.' Or 'Maurice Merleau-Ponty has a lot to say about phenomenology. Merleau-Ponty might have said this if he went to see Pixar's *Finding Nemo* (2003): ...'

If an assignment requires a bibliography or footnotes, please adhere to MLA guidelines. These guidelines can be found in various places online, but a good start is the Purdue OWL: <https://owl.english.purdue.edu/owl/resource/747/01/>, accessed 1/10/14.

## ***Additional Academic Resources and Student Support Services***

### **Student Support**

Good information and clear communication about your needs will help you be successful. Please let your instructor know about any specific challenges or technology limitations that might affect your participation in class. College of the Redwoods wants every student to be successful.

### **Evaluation & Grading Policy**

[Should include info such as final grade calculations, rubrics, late assignment policy, and other grading practices]

### **Admissions deadlines & enrollment policies**

#### **Fall 2021 Dates**

- *Classes begin: 8/21/21*
- *Last day to add a class: 8/27/21*
- *Last day to drop without a W and receive a refund: 9/03/21*
- *Labor Day Holiday (all campuses closed): 09/06/21*
- *Census date: 9/07/21 or 20% into class duration*
- *Last day to petition to graduate or apply for certificate: 10/28/21*
- *Last day for student-initiated W (no refund): 10/29/21*
- *Last day for faculty-initiated W (no refund): 10/29/21*
- *Veteran's Day (all campuses closed): 11/11/21*
- *Fall Break (no classes): 11/22/21 – 11/26/21*
- *Thanksgiving Holiday (all campuses closed): 11/24/21 – 11/26/21*
- *Final examinations: 12/11/21 – 12/17/21*

- *Last day to petition to file P/NP option: 12/17/21*
- *Semester ends: 12/17/21*
- *Grades available for transcript release: approximately 01/07/22*

### **Academic dishonesty**

In the academic community, the high value placed on truth implies a corresponding intolerance of scholastic dishonesty. In cases involving academic dishonesty, determination of the grade and of the student's status in the course is left primarily to the discretion of the faculty member. In such cases, where the instructor determines that a student has demonstrated academic dishonesty, the student may receive a failing grade for the assignment and/or exam and may be reported to the Chief Student Services Officer or designee. The Student Code of Conduct ([AP 5500](#)) is available on the College of the Redwoods website. Additional information about the rights and responsibilities of students, Board policies, and administrative procedures is located in the [College Catalog](#) and on the [College of the Redwoods website](#).

### **Disruptive behavior**

Student behavior or speech that disrupts the instructional setting will not be tolerated. Disruptive conduct may include, but is not limited to: unwarranted interruptions; failure to adhere to instructor's directions; vulgar or obscene language; slurs or other forms of intimidation; and physically or verbally abusive behavior. In such cases where the instructor determines that a student has disrupted the educational process, a disruptive student may be temporarily removed from class. In addition, the student may be reported to the Chief Student Services Officer or designee. The Student Code of Conduct ([AP 5500](#)) is available on the College of the Redwoods website. Additional information about the rights and responsibilities of students, Board policies, and administrative procedures is located in the [College Catalog](#) and on the [College of the Redwoods website](#).

### **Inclusive Language in the Classroom**

College of the Redwoods aspires to create a learning environment in which all people feel comfortable in contributing their perspectives to classroom discussions. It therefore encourages instructors and students to use language that is inclusive and respectful.

### **Setting Your Preferred Name in Canvas**

Students have the ability to have an alternate first name and pronouns to appear in Canvas. Contact [Admissions & Records](#) to request a change to your preferred first name and pronoun. Your Preferred Name will only be listed in Canvas. This does not change your legal name in our records. See the [Student Information Update form](#).

### **Canvas Information**

If using Canvas, include navigation instructions, tech support information, what Canvas is used for, and your expectation for how regularly students should check Canvas for your class.

Log into Canvas at <https://redwoods.instructure.com>

Password is your 8 digit birth date

For tech help, email [its@redwoods.edu](mailto:its@redwoods.edu) or call 707-476-4160

Canvas Help for students: <https://www.redwoods.edu/online/Help-Student>

Canvas online orientation workshop:

<https://www.redwoods.edu/online/Home/Student-Resources/Canvas-Resources>

## Community College Student Health and Wellness

Resources, tools, and trainings regarding health, mental health, wellness, basic needs and more designed for California community college students, faculty and staff are available on the California Community Colleges [Health & Wellness website](#).

[Wellness Central](#) is a free online health and wellness resource that is available 24/7 in your space at your pace.

Students seeking to request a counseling appointment for academic advising or general counseling can email [counseling@redwoods.edu](mailto:counseling@redwoods.edu).

## Emergency procedures / Everbridge

College of the Redwoods has implemented an emergency alert system called Everbridge. In the event of an emergency on campus you will receive an alert through your personal email and/or phones. Registration is not necessary in order to receive emergency alerts. Check to make sure your contact information is up-to-date by logging into WebAdvisor <https://webadvisor.redwoods.edu> and selecting 'Students' then 'Academic Profile' then 'Current Information Update.'

Please contact Public Safety at 707-476-4112 or [security@redwoods.edu](mailto:security@redwoods.edu) if you have any questions. For more information see the [Redwoods Public Safety Page](#).

In an emergency that requires an evacuation of the building anywhere in the District:

- Be aware of all marked exits from your area and building
- Once outside, move to the nearest evacuation point outside your building
- Keep streets and walkways clear for emergency vehicles and personnel

Do not leave campus, unless it has been deemed safe by the campus authorities.

### Del Norte Campus Emergency Procedures

Please review the [Crescent City campus emergency map](#) for campus evacuation sites, including the closest site to this classroom (posted by the exit of each room). For more information, see the [Redwoods Public Safety Page](#).

### Eureka Campus Emergency Procedures

Please review the [campus emergency map](#) for evacuation sites, including the closest site to this classroom (posted by the exit of each room). For more information on Public Safety go to the [Redwoods Public Safety Page](#). It is the responsibility of College of the Redwoods to protect life and property from the effects of emergencies within its own jurisdiction.

In the event of an emergency:

1. Evaluate the impact the emergency has on your activity/operation and take appropriate action.
2. Dial 911, to notify local agency support such as law enforcement or fire services.

3. Notify Public Safety 707-476-4111 and inform them of the situation, with as much relevant information as possible.
4. Public Safety shall relay threat information, warnings, and alerts through the Everbridge emergency alert system, Public address system, and when possible, updates on the college website, to ensure the school community is notified.
5. Follow established procedures for the specific emergency as outlined in the College of the Redwoods Emergency Procedure Booklet, (evacuation to a safe zone, shelter in place, lockdown, assist others if possible, cooperate with First Responders, etc.).
6. If safe to do so, notify key administrators, departments, and personnel.
7. Do not leave campus, unless it is necessary to preserve life and/or has been deemed safe by the person in command.

### **Klamath Trinity Campus Emergency Procedures**

Please review the responsibilities of, and procedures used by, the College of the Redwoods, Klamath-Trinity Instructional Site (KTIS) to communicate to faculty, staff, students and the general public during an emergency. It is the responsibility of College of the Redwoods, Klamath-Trinity Instructional Site (KTIS) to protect life and property from the effects of emergency situations within its own jurisdiction.

1. In the event of an emergency, communication shall be the responsibility of the district employees on scene.
  - a. Dial 911, to notify local agency support such as law enforcement or fire services.
  - b. If safe to do so, notify key administrators, departments, and personnel.
  - c. If safe to do so, personnel shall relay threat information, warnings, to ensure the school community is notified.
  - d. Contact Jolene Gates 530-625-4821 to notify of situation.
  - e. Contact Hoopa Tribal Education Administration office 530-625-4413
  - f. Notify Public Safety 707-476-4111.
2. In the event of an emergency, the responsible district employee on scene will:
  - a. Follow established procedures for the specific emergency as outlined in the College of the Redwoods Emergency Procedure Booklet.
  - b. Lock all doors and turn off lights if in lockdown due to an active shooter or similar emergency.
  - c. Close all window curtains.
  - d. Get all inside to safe location Kitchen area is best internal location.
  - e. If a police officer or higher official arrives, they will assume command.
  - f. Wait until notice of all is clear before unlocking doors.
  - g. If safe to do so, move to the nearest evacuation point outside building (Pooky's Park), directly behind the Hoopa Tribal Education Building.
  - h. Do not leave site, unless it has been deemed safe by the person in command. Student Support Services (required for online classes)

### **Student Support Services**

The following online resources are available to support your success as a student:

- [CR-Online](#) (Comprehensive information for online students)
- [Library Articles & Databases](#)

- [Canvas help and tutorials](#)
- [Online Student Handbook](#)

[Counseling](#) offers assistance to students in need of professional counseling services such as crisis counseling.

Learning Resource Center includes the following resources for students

- [Academic Support Center](#) for instructional support, tutoring, learning resources, and proctored exams. Includes the Math Lab & Drop-in Writing Center
- [Library Services](#) to promote information literacy and provide organized information resources.
- [Multicultural & Diversity Center](#)

Special programs are also available for eligible students include

- [Extended Opportunity Programs & Services \(EOPS\)](#) provides services to eligible income disadvantaged students including: textbook award, career academic and personal counseling, school supplies, transportation assistance, tutoring, laptop, calculator and textbook loans, priority registration, graduation cap and gown, workshops, and more!
- The TRiO Student Success Program provides eligible students with a variety of services including trips to 4-year universities, career assessments, and peer mentoring. Students can apply for the program in [Eureka](#) or in [Del Norte](#)
- The [Veteran's Resource Center](#) supports and facilitates academic success for Active Duty Military, Veterans and Dependents attending CR through relational advising, mentorship, transitional assistance, and coordination of military and Veteran-specific resources.
- Klamath-Trinity students can contact the CR KT Office for specific information about student support services at 530-625-4821

## XI. Course Calendar (as of August 25, 2021)

- Reading assignments are posted on Canvas and are to be read before class.
- Programming and readings are subject to change. This calendar is subject to change

Module	Course Topic & Weekly Activities and Assignments (w/suggested weekly schedule)
Week 1: August 23-27	<p><b><u>Focus: Introduction to Third Cinema (vs. 'Third World' Cinema): Cinema of Latin America, Asia, and Africa</u></b></p> <p>Read: Canvas Week 1</p> <p><b><u>Thursday:</u></b>  <b>CLASS MEETING @ 11:30 AM</b>  <b>**NOTE: SUBMIT LECTURE NOTES &amp; WRAP-UP QUESTION ON CANVAS FOR ATTENDANCE CREDIT; DUE THURSDAY BY 2:59 PM</b></p> <p><b><u>DUE MONDAY @ 11:59 PM:</u></b></p> <p><input type="checkbox"/> Week 1 Discussion Assignment - Meet Your Peers - Design a Google Slide</p>
Week 2: Aug. 30 - Sept. 3	<p><b><u>Focus: Conventional Hollywood Cinema; Active Film Viewership &amp; Mise-en-Scene; Terminology and Vocabulary Review</u></b></p> <p>Read: Canvas Week 2</p> <p>Film Screening: <i>Blazing Saddles</i> (Mel Brooks, 1974; US)</p> <p><b><u>Thursday:</u></b>  <b>CLASS MEETING @ 11:30 AM</b>  <b>**NOTE: SUBMIT LECTURE NOTES &amp; WRAP-UP QUESTION ON CANVAS FOR ATTENDANCE CREDIT; DUE THURSDAY BY 2:59 PM</b></p> <p><b><u>DUE MONDAY @ 11:59 PM:</u></b></p> <p><input type="checkbox"/> Week 2 Discussion Assignment - Film &amp; Reading Reflection</p>
Week 3: Sept. 6 - 10	<p><b><u>Focus: Introduction to 'Art House' Cinema &amp; The Power of the Image</u></b></p> <p>Read: Canvas Week 3</p>

	<p>Film Screening: <i>Do The Right Thing</i> (Spike Lee, 1989; US)</p> <p><b><u>Thursday:</u></b>  <b>CLASS MEETING @ 11:30 AM</b>  <b>**NOTE: SUBMIT LECTURE NOTES &amp; WRAP-UP QUESTION ON CANVAS FOR ATTENDANCE CREDIT; DUE THURSDAY BY 2:59 PM</b></p> <p><b><u>DUE MONDAY @ 11:59 PM:</u></b>  <input type="checkbox"/> Week 3 Discussion Assignment - Film &amp; Reading Reflection</p> <p><b><u>DUE WEDNESDAY @ 11:59 PM:</u></b>  <input type="checkbox"/> Week 3 Research and Writing Assignment #1 - Research Topic: Hollywood Narrative Cinema vs. 'Art House' Cinema</p>
<p>Week 4: Sept. 13 - 17</p>	<p><b><u>Focus: Latin American Cinema: An 'Aesthetics of Hunger'</u></b></p> <p>Read: Canvas Week 4  Film Screening: <i>City of God</i> (Fernando Meirelles, 2002; Brazil, 130m)</p> <p><b><u>Thursday:</u></b>  <b>CLASS MEETING @ 11:30 AM</b>  <b>**NOTE: SUBMIT LECTURE NOTES &amp; WRAP-UP QUESTION ON CANVAS FOR ATTENDANCE CREDIT; DUE THURSDAY BY 2:59 PM</b></p> <p><b><u>DUE MONDAY @ 11:59 PM:</u></b>  <input type="checkbox"/> Week 4 Discussion Assignment - Film &amp; Reading Reflection</p>
<p>Week 5: Sept. 20 - 24</p>	<p><b><u>Focus: Transnational Film Studies: Contextualizing the Aesthetics of National Cinema</u></b></p> <p>Read: Canvas Week 5  Film Screening: <i>Ixcanul</i> (Guillermo del Toro, 2006; Mexico, 119m)</p> <p><b><u>Thursday:</u></b>  <b>CLASS MEETING @ 11:30 AM</b>  <b>**NOTE: SUBMIT LECTURE NOTES &amp; WRAP-UP QUESTION ON CANVAS</b></p>



	<p><b>FOR ATTENDANCE CREDIT; DUE THURSDAY BY 2:59 PM</b></p> <p><b><u>DUE MONDAY @ 11:59 PM:</u></b></p> <p>❑ Week 5 Discussion Assignment - Film &amp; Reading Reflection</p>
<p>Week 6: Sept. 27 - Oct. 1</p>	<p><b><u>Focus: Italian Neo-Realism vs. Magical Realism: The Aesthetics and Politics of Third Cinema</u></b></p> <p>Read: Canvas Week 6 Film Screening: <i>Wadjda</i> (Haifaa al-Mansour, 2012; Saudi Arabia, 98m)</p> <p><b><u>Thursday:</u></b></p> <p><b>CLASS MEETING @ 11:30 AM</b>  <b>**NOTE: SUBMIT LECTURE NOTES &amp; WRAP-UP QUESTION ON CANVAS FOR ATTENDANCE CREDIT; DUE THURSDAY BY 2:59 PM</b></p> <p><b><u>DUE MONDAY @ 11:59 PM:</u></b></p> <p>❑ Week 6 Discussion Assignment - Film &amp; Reading Reflection</p>
<p>Week 7: October 4 - 8</p>	<p><b><u>Focus: Introduction to African Cinema</u></b></p> <p>Read: Canvas Week 7 Film Screening: <i>Black Girl</i> (Ousmane Sembène, 1966; Senegal) &amp; <i>Moolaade</i> (Ousmane Sembène, 2004; Senegal)</p> <p><b><u>Thursday:</u></b></p> <p><b>CLASS MEETING @ 11:30 AM</b>  <b>**NOTE: SUBMIT LECTURE NOTES &amp; WRAP-UP QUESTION ON CANVAS FOR ATTENDANCE CREDIT; DUE THURSDAY BY 2:59 PM</b></p> <p><b><u>DUE MONDAY @ 11:59 PM:</u></b></p> <p>❑ Week 7 Discussion Assignment - Film &amp; Reading Reflection</p> <p><b><u>DUE WEDNESDAY BEFORE THE NEXT CLASS AT 11:59PM:</u></b></p> <p>❑ Week 7 Research and Writing Assignment #2 - Research Topic: Transnational Film Studies: Contextualizing the Aesthetics of National Cinema</p>

<p>Week 8: October 11 - 15</p>	<p><b><u>Focus: Mid-Term Assessment</u></b></p> <p><b><u>Thursday:</u></b>  <b>NO CLASS MEETING THIS WEEK - WORK ON MID-SEMESTER ASSESSMENT ASSIGNMENT (AND GET CAUGHT UP!!)</b></p> <p><b><u>DUE WEDNESDAY BEFORE THE NEXT CLASS AT 11:59PM:</u></b>  <input type="checkbox"/> <b>MID-TERM ASSESSMENT: Mid-Semester Assessment - Design a Slide!</b></p>
<p>Week 9: October 18 - 22</p>	<p><b><u>Focus: An-Other Look at Art House, National Cinema &amp; Directorial Style; Editing &amp; Directing Juxtaposition</u></b></p> <p>Read: Canvas Week 9  Film Screening: <i>All About My Mother</i> (Pedro Almodovar, 1999; Spain, 104m) OR <i>Princess Mononoke</i> (Hayao Miyazaki, 1997; Japan. 133m)</p> <p><b><u>Thursday:</u></b>  <b>CLASS MEETING @ 11:30 AM</b>  <b>**NOTE: SUBMIT LECTURE NOTES &amp; WRAP-UP QUESTION ON CANVAS FOR ATTENDANCE CREDIT; DUE THURSDAY BY 2:59 PM</b></p> <p><b><u>DUE MONDAY @ 11:59 PM:</u></b>  <input type="checkbox"/> <b>Week 9 Discussion Assignment - Film &amp; Reading Reflection</b></p>
<p>Week 10: October 25 - 29</p>	<p><b><u>Focus: Introduction to The Aesthetics &amp; Politics of Third Cinema; Contemporary Trends of Magical Realism</u></b></p> <p>Read: Canvas Week 10  Film Screening: <i>Pan's Labyrinth</i> (Guillermo del Toro, 2006; Mexico, 119m)</p> <p><b><u>Thursday:</u></b>  <b>CLASS MEETING @ 11:30 AM</b>  <b>**NOTE: SUBMIT LECTURE NOTES &amp; WRAP-UP QUESTION ON CANVAS FOR ATTENDANCE CREDIT; DUE THURSDAY BY 2:59 PM</b></p> <p><b><u>DUE MONDAY @ 11:59 PM:</u></b>  <input type="checkbox"/> <b>Week 10 Discussion Assignment - Film &amp; Reading Reflection</b></p>

<p>Week 11: November 1- 5</p>	<p><b><u>Focus: Contemporary Middle Eastern Cinema</u></b></p> <p>Read: Canvas Week 10 Film Screening: <i>Where Do We Go Now</i> (Nadine Labaki, 2011; Lebanon, 110m)</p> <p><b><u>Thursday:</u></b> <b>CLASS MEETING @ 11:30 AM</b> <b>**NOTE: SUBMIT LECTURE NOTES &amp; WRAP-UP QUESTION ON CANVAS FOR ATTENDANCE CREDIT; DUE THURSDAY BY 2:59 PM</b></p> <p><b><u>DUE MONDAY @ 11:59 PM:</u></b> <input type="checkbox"/> Week 11 Discussion Assignment - Film &amp; Reading Reflection</p> <p><b><u>DUE WEDNESDAY BEFORE THE NEXT CLASS AT 11:59PM:</u></b> <input type="checkbox"/> Week 11 Research and Writing Assignment #3 - Research Topic: The Aesthetics and Politics of Third Cinema</p>
<p>Week 12: November 8- 12</p>	<p><b><u>Focus: Contemporary African Cinema and Contemporary Southeast Asian Cinema</u></b></p> <p>Read: Canvas Week 12 Film Screening: <i>The Atlantics</i> (Mati Diop, 2019; Senegal) OR <i>Tears of the Black Tiger</i> (Wisit Sasanatieng, 2000; Taiwan)</p> <p><b><u>Thursday:</u></b> <b>CLASS MEETING @ 11:30 AM</b> <b>**NOTE: SUBMIT LECTURE NOTES &amp; WRAP-UP QUESTION ON CANVAS FOR ATTENDANCE CREDIT; DUE THURSDAY BY 2:59 PM</b></p> <p><b><u>DUE MONDAY @ 11:59 PM:</u></b> <input type="checkbox"/> Week 12 Discussion Assignment - Film &amp; Reading Reflection</p>
<p>Week 13: Nov. 15 - 19</p>	<p><b><u>Focus: Contemporary Indian Cinema and Bollywood</u></b></p> <p>Read: Canvas Week 13 Film Screening: <i>PK</i> (Rajkumar Hirani, 2014; India, 152m)</p> <p><b><u>Thursday:</u></b> <b>CLASS MEETING @ 11:30 AM</b></p>

	<p><b>**NOTE: SUBMIT LECTURE NOTES &amp; WRAP-UP QUESTION ON CANVAS FOR ATTENDANCE CREDIT; DUE THURSDAY BY 2:59 PM</b></p> <p><b><u>DUE MONDAY @ 11:59 PM:</u></b></p> <p>❑ Week 13 Discussion Assignment - Film &amp; Reading Reflection</p>
<p>Week 14: Nov. 22 - 26</p>	<p style="text-align: center;"><i>THANKSGIVING HOLIDAY</i> <i>NO CLASS</i></p>
<p>Week 15: Nov. 29 - Dec. 3</p>	<p><b><u>Focus: Contemporary Trends of Magical Realism and Mainstream Hollywood Cinema</u></b></p> <p>Read: Canvas Week 15 Film Screening: <i>Da 5 Bloods</i> (Spike Lee, 2020; US, 101m) <b>OR</b> <i>Black Panther</i> (Ryan Coogler, 2018; US, 134m)</p> <p><b><u>Thursday:</u></b> <b>CLASS MEETING @ 11:30 AM</b> <b>**NOTE: SUBMIT LECTURE NOTES &amp; WRAP-UP QUESTION ON CANVAS FOR ATTENDANCE CREDIT; DUE THURSDAY BY 2:59 PM</b></p> <p><b><u>DUE MONDAY @ 11:59 PM:</u></b></p> <p>❑ Week 15 Discussion Assignment - Film &amp; Reading Reflection</p> <p><b><u>DUE WEDNESDAY BEFORE THE NEXT CLASS AT 11:59PM:</u></b></p> <p>❑ DUE: Final Film Analysis</p>
<p>Week 16: December 6 - 10</p>	<p><b><u>Focus: Transnational Film Studies and Contemporary Shifts of World Cinema</u></b></p> <p>Read: Canvas Week 15 Film Screening: <i>Junction 48</i> (Udi Aloni, 2016; Israel/Palestine)</p> <p><b><u>Thursday:</u></b> <b>CLASS MEETING @ 11:30 AM</b> <b>**NOTE: SUBMIT LECTURE NOTES &amp; WRAP-UP QUESTION ON CANVAS</b></p>

	<p><b>FOR ATTENDANCE CREDIT; DUE THURSDAY BY 2:59 PM</b></p> <p><b><u>DUE MONDAY @ 11:59 PM:</u></b></p> <p>❑ Week 16 Discussion Assignment - Film &amp; Reading Reflection</p>
<p><b>Finals Week</b> Dec. 13 - 17</p>	<p><b><u>DUE: Canvas Quiz &amp; Final Course Assessment</u></b></p> <p><b><u>Thursday:</u></b></p> <p><b>CLASS MEETING @ 11AM</b></p>

*Course Calendar is subject to change.*

**\*\*\*NOTE\*\*\*** — Depending on the availability of particular films and/or the direction that becomes generated throughout the course, screenings and seminar topics are subject to change. In addition, the instructor reserves the right to alter any of the lecture topics and the days on which particular lectures are to be given. Exams and assignments, however, will be due on the days indicated in the schedule or, if necessary, after they are scheduled (never before) and only with the consent of the majority of the class present.

[Remember, I am here to help you as best I can. Do not hesitate to set up an appointment with me to discuss the material. See the first page of the syllabus for my office number. If there is anything that you do not understand in the course, PLEASE see me immediately.]

ANY INSTANCE OF CHEATING, INCLUDING BUT NOT LIMITED TO COPYING FROM OTHERS IN THE CLASS, PLAGIARISM (TAKING WORDS DIRECTLY FROM BOOKS, ARTICLES, AND WEBSITES AND CLAIMING THEM AS YOUR OWN), COPYING FROM STUDENTS WHO HAVE TAKEN THIS CLASS IN PREVIOUS SEMESTERS, AND ACADEMIC DISHONESTY WILL BE PUNISHED BY AT LEAST A ONE GRADE REDUCTION IN THE STUDENT'S FINAL GRADE IN THE CLASS. IN MOST INSTANCES, THE STUDENT WILL RECEIVE AN "F" IN THE CLASS AND MAY BE PLACED ON ACADEMIC PROBATION.