

Syllabus for 2022F-CINE-2-E3427-Cartier

Course Information

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| Semester & Year: Fall 2022 |
| Course ID & Section #: Cinema 2-E3427 |
| Instructor's name: Michelle Cartier |
| Day/Time: In-Person Thursdays, 2:50pm - 6:25pm (Creative Arts, Room 113); 09/08/2022-12/15/2022 |
| Number of units: 3.0 |

Instructor Contact Information

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| Office location or *Online: Eureka Main Campus |
| Office hours: By Appointment |
| Phone number: 323-440-0501 |
| Email address: Michelle-Cartier@redwoods.edu ; mlc15@humboldt.edu |

Required Materials

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| Textbook Title: <i>Moving Pictures: An Introduction to Cinema</i> https://uark.pressbooks.pub/movingpictures/ |
| Edition: (May 18, 2020) [Moving Pictures by Russell Sharman is licensed under a Creative Commons] |
| Author: Russell Sharman |
| Textbook Title: A Short Guide to Writing About Film |
| Edition: Pearson; 9 edition (July 23, 2014) |
| Author: Timothy Corrigan |
| ISBN: 10: 0321965248 |
| ISBN-13: 978-0321965240 |
| Other requirements: NA |

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 (from course outline of record)

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.

Evaluation & Grading Policy

Method of determining final course grade:
Attendance and Participation - 20%

Reading Reflections & Discussion Assignments (In-Person and On Canvas) - 20%

Research and Writing Assignments – 20%

Film Analysis I – 15%

Film Analysis II - 15%

Final Course Assessment & Synthesis Questions – 10%

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. Misses more than 5 classes or screenings.

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 classes or screenings.

C: Fully addresses the essay assignment and adequately answers the test questions; all directions and guidelines are followed. Does not miss more than 3 classes/screenings /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 - Does not miss more than 2 classes/screenings/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 - Does not miss more than 2 classes/screenings/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.

Late Policy:

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. No incompletes will be given except those required by the CR student handbook.

[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. If there should be difficulty in the given assignments, please do not hesitate to ask for more information regarding the extra academic assistance and support offered at the the Learning Resource Center (such as research tutorials, insightful study habits, and/or beneficial reading practices, etc.) or individual help at Writing Center.

***ONLINE REQUIREMENTS - The following are required online courses but are recommended for all (see * in contents).**

[Special accommodations statement](#)

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:

- DSPS Services
- Advising
- Alternate Format of Printed Materials
- Assistive Computers and Related Equipment
- Closed-Circuit Television (enlarges printed material for viewing)
- Liaison and referral to resources on and off campus
- Medical Parking
- On-Campus Transportation
- Priority Registration
- Readers/Scribes
- Sign Language Interpreters
- Tape Recorders
- Testing Accommodations

[Student feedback policy](#)

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.

[Proctored Exams](#)

[Proctoring will be available for students as needed; appointments can be set up through CR department or site office.]

[Student Accessibility Statement and Academic Support Information](#)

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.

Course Information

Semester & Year: Fall 2022; Starting Date is Thursday, Sep 8, 2022

Course ID & Section #: Cinema 2; E3427

Instructor's name: Dr. Michelle Cartier

Thursdays, 2:50pm - 6:25pm

Classroom: Creative Arts, Room 113

Course units: 3.0

Instructor Contact Information

Office location: Online (Zoom)

Office hours: Thursday, 10:30am - 11: 30am and by Appointment

Zoom Link for Office Hours: <https://humboldtstate.zoom.us/j/4804532095>

Meeting ID: 480 453 2095

One tap mobile +16699006833,, 4804532095# US (San Jose)

Email address: Michelle-Cartier@redwoods.edu, michelle.cartier@humboldt.edu

CINEMA 2:

Film History, From the Coming of Sound to the Present

"I want people to think about the power of images, not just in terms of race, but how imagery is used and what sort of social impact it has--how it influences how we talk, how we think, how we view one another. In particular, I want them to see how film and television have historically, from the birth of both mediums, produced and perpetuated distorted images."

—Spike Lee

"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

Cinema 2 is a survey course designed to introduce a general knowledge of cinema history from the end of World War II to the present, particularly to films of the United States and Western Europe. This course will approach film viewership and analysis through a critical lens that actively engages the theoretical values and variable factors associated with a thinking of Western Cinema and Contemporary Issues of Modern Thought.

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/corequisites/ 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, 1st 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) A basic understanding of the general context and historical relationships associated to Western Cinema from the coming of sound to present.
- 2) The ability to assess and think critically about the critical shifts in cinema that have come to effect the development and dominant traditions of modern day film making, particular to the United States and Western Europe.
- 3) Logical, concise, and clear analytical writing, to which directly concerns the genuine articulation of one's own personal views and response—relative to the seminar discussions and intended course design.

III. **Class Structure and Requirements**

Course Policies

This course is offered as In-Person; we will use Canvas for accessing course materials and assignment submissions. Synchronous courses have days and times; students are expected to be available online at the times indicated. Please follow the Course Schedule.

Weekly Structure & Expectations

- **Class WILL meet IN-PERSON on Thursdays from 2:50pm to 6:25pm in the Creative Arts Building Room 113 on the CR Eureka Main Campus**
- **We will begin class promptly at 2:50pm; your punctuality will be necessary for success in this course.**
- **THERE WILL BE NO ASYNCHRONOUS OPTIONS OR MAKE-UP CREDIT AVAILABLE FOR ANY MISSED CLASS SESSIONS; If you are absent, you will not be able to restore attendance credit are responsible to find out what you missed.**
- **Respectful and ACTIVE participation in group and class discussions is paramount.**
- Course topics may shift and vary depending on the trajectory of the ideas and questions raised throughout the course assignments and class discussion.
- **Respectful and ACTIVE participation in group and class discussions is paramount.**

****See College of the Redwoods COVID guidelines for the latest policies and requirements**

<https://www.redwoods.edu/Covid-19>

Film Screenings & Request for Alternative Options

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

Individually, each audience member brings a set of life experiences, cultural understandings and other perspectives to the viewing experience. Respecting the reactions of others to the films is expected and required. See section below: Ground Rules for Discussion and Sharing.

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).

Cal Poly Humboldt Campus & Community Dialogue on Race Zoom Guidelines:

<https://dialogue.humboldt.edu/>

- NO ASSUMPTIONS — EXCEPT FOR BEST INTENTIONS.
 - People should not assume other people's experiences or anything else. The only assumption people should make is that when other participants speak, they are speaking with the best intentions and do not mean to offend anyone.
- CORRECT GENTLY, BUT DO CORRECT.
 - If participants say something that is incorrect or offensive, politely address what was said. Letting comments slip by only makes the space less safe and increases the difficulty of building successful partnerships.
- **DON'T "YUCK MY YUM."**
 - When group members share their likes and dislikes, respect their personal opinions and preferences.
- USE "I" STATEMENTS.
 - Everyone should speak from his/her/hir/their own experiences.
- AVOID MAKING GENERALIZATIONS.
 - Don't make blanket statements about any groups of people. (In addition to members of the LGBTQ community, this also includes political parties, religious groups, socioeconomic classes, age ranges, etc.) If you're not sure that something you want to say is factually correct, phrase it as a question.
- ONE MIC, ONE VOICE.
 - Only one person should speak at a time.
- MAKE SPACE, TAKE SPACE.
 - Participants should be aware of how much they are speaking. If they feel they are speaking a lot, they should let others speak, and if they find themselves not talking, they should try to contribute some comments, ideas or suggestions.
- RESPECT CONFIDENTIALITY.
 - Assume that stories and comments shared at meetings/workshops should remain private. Ask for consent before you share someone's story or comment.
- LEAN INTO DISCOMFORT.
 - Meetings and topics can sometimes be challenging. Be willing to experience some discomfort in discussions, and learn from it as a community!
- PERSONALIZE THESE AGREEMENTS!

- This is a placeholder for us if we would like to add anything.

See original here: <https://www.glsen.org/activity/guidelines-respectful-gsa-spaces>

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 POC (person of color). speaks for all POC, 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) - (<http://www.racialequityresourceguide.org/about/glossary>) common vocabulary to help avoid misunderstandings

Notes on Collaborative Filmmaking, Collaboration and Group Projects

- 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.

- B. Students are also expected to stretch themselves critically through thoughtful reflection and synthesis. All critical collaboration and synthesis is worthy of patience, respect, and trust to work through the digestion and processing of the questions, one's own and each other's responses; this implies high standards of social conscience, scholarly integrity and sensitivity to the human condition; each an objective more important than mere academic standards and formal knowledge centered on methods of information exchange absent of critical thinking. Growth demands that each of us move well beyond our comfort zones and personal biases with every opportunity for genuine discussion (growth does not occur unless we exceed our personal boundaries).
- 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 expected to maintain professionalism throughout the semester.
- B. Students are expected to follow-up with the instructor in a timely manner if there are questions or concerns.
- C. 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.
- D. 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 & CANVAS REGULARLY (Everyday or Every Other day is HIGHLY RECOMMENDED).**
2. Respectful participation in discussions is paramount.
3. 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.
5. Expect to spend about 4-8 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).**
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.

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.

Remaining current with readings is vital to your success. The readings are designed to frame what can be difficult theoretical ideas. If you miss a reading, then you will likely not understand a subsequent concept, and within a week or so, you will start to feel overwhelmed or left behind in the discussions. This usually leads to course disengagement,

which often leads to course failure. It is vital that everyone makes a concerted effort to remain current with the readings.

It is imperative that each student develops and expresses their thoughts as they grapple with these ideas, even when confused or overwhelmed. This in turn will allow the student to contribute to class discussions: one of the instructor's most basic expectations in this class. The readings are challenging, often using unfamiliar language. Many readings are intended to make the reader ponder their larger cultural or historic contexts, so students should not be frustrated if they do not understand everything at first.

Even if a student underlines, makes notes and grapples with these readings, it may take several passes of a single source before they digest the concepts and ideas – so please allow the time for this. To succeed in this course, students are expected to take notes on all the readings and notes on all the media or performance related to this class. These notes become the tools for further reflection and the basis for generating original thinking; they also provide an important source for a student's contributions to discussions.

There is NO required textbook to purchase for this course. The readings will be posted on Canvas; they will be made available as an E-Text or at no cost through shared digital resources.

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

- 1) *Moving Pictures: An Introduction to Cinema*, Russell Sharman (May 18, 2020) [Moving Pictures by Russell Sharman is licensed under a Creative Commons]
<https://uark.pressbooks.pub/movingpictures/>
- 2) *A Short Guide To Writing About Film*, 9th Edition, Tim Corrigan (2014)

IV. 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

V. 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.

VI. Assignments:

Attendance and Participation; Lecture & Screening Notes: 20%

- Regular attendance and participation in class discussions is required to successfully fulfill course requirements; Films may not be readily available outside of class. There are no asynchronous options for missing class lectures or in-class film screenings; you are responsible to review any course slides and class material as well as communicate with colleagues in the class on any lecture or screenings notes.
- Respectful participation in group and class discussions is paramount.
- 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.

'Attendance' Policy

'Absences' and late arrivals that are not pre-approved (a minimum of 24 hours before class) will directly affect one's grade as follows:

| | | |
|----------------|-------|---|
| 0 - 2 absences | _____ | no negative impact |
| 3 absences | _____ | class grade dropped a half step (e.g. from B to B-) |
| 4 absences | _____ | class grade dropped a full step (e.g. from B to C) |
| 5 absences | _____ | fail class |

The late arrival policy begins in the second week. Class begins promptly at the scheduled time. Arriving after this is considered to be late. Arriving 15 minutes into the class is considered absent.

- Late arrivals will consequently affect a deduction from your overall participation grade.
 - 3 late arrivals _____ class grade dropped a half step
 - 4 late arrivals _____ class grade dropped a full step
 - 5 late arrivals _____ fail class
- Early departures include a deduction of your overall participation grade.
**There will be a Wrap-Up question that will be given at the end of every weekly session.
- **If you are absent, you are responsible to find out what you missed.**
- Respectful participation in group and class discussions is paramount.
- In-Class Exercises & Discussion: Distributed throughout the semester and with no advance notice. It is not possible to make up a class exercise; attendance is required.

Reading Reflections & Discussion Assignments (On Canvas): 20%

There is no required text for this class; reading assignments will be made available as an E-Text or Digital Publications that will be posted on Canvas. Weekly Reading Reflections and Discussion Assignments will be completed on Canvas; Individual posts will be regularly due by Monday night and additional comments and questions to your colleagues will be due regularly on Wednesday night (for full credit; read rubric on Canvas for more details). Note: Reading Reflection & Discussion Assignments will not be assigned the same week as the Research Assignments or Film Analysis.

Research and Writing Assignments: 20%

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.

PLEASE NOTE: 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 that indicates the student's first and last name, the date, and the specified assignment.**

Film Analysis Essays (2): 30%

- Students will write a brief 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.

Final Course Assessment & Synthesis Questions: 10%

- 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.

VII. Method of determining final course grade

Attendance and Participation - 20%

Reading Reflections & Discussion Assignments (In-Person and On Canvas) - 20%

Research and Writing Assignments – 20%

Film Analysis I – 15%

Film Analysis II - 15%

Final Course Assessment & Synthesis Questions – 10%

Late Policy:

There will be no make-up exams or assignments available. If you miss an exam, or homework/posting due date, a grade of “0” will be recorded without exception. Plan your work schedule, travel and personal events around your schoolwork, not vice versa. If you have an emergency, please notify me immediately if this affects your coursework or attendance. 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. No incompletes will be given except those required by the HSU student handbook.

****NOTE: Please don't hesitate to reach out to the instructor if you have questions, concerns, or would like to discuss further needs for support.**

Extra Credit (not likely to be an option):

Any opportunities to earn extra credit will be extended to the entire class either during class and/or on Canvas. No late extra credit assignments will be accepted.

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]

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 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.

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 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.

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.

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 September 6, 2022)

- 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) |
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| Week 1: September 5-9 | <p><u>Topic: Post WWII Cinema: Postwar European Modernism vs. Conventional Narrative Strategies of Classical Hollywood Cinema</u></p> <p>Read: Syllabus & Canvas Week 1</p> <p>Film Screenings: <i>The Odyssey of Film (Chapter I)</i>; <i>Bicycle Thieves</i> (Vittorio De Sica, 1949; Italy, 89m) AND <i>Meshes in the Afternoon</i> (Maya Deren, 1946)</p> <p><u>Thursday:</u> CLASS MEETING @ 2:50PM</p> <ul style="list-style-type: none"> - Introduction to Cinema History - The Development of Sound and Color in Cinema - European Modernism and Classical Hollywood Cinema, 1940's – 1950's <p><u>DUE MONDAY AT 11:59PM:</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> Week 1 Review Syllabus & Course Expectations <input type="checkbox"/> Week 1 Slide Design - Introductions |
| Week 2: September 12-16 | <p><u>Topic: Introduction to Film Studies</u></p> <p>Read: Canvas Week 2</p> <p>Film Screening: <i>On the Waterfront</i> (Elia Kazan, 1954; US, 108m); <i>The Odyssey of Film (Chapter II)</i></p> <p><u>Thursday:</u> CLASS MEETING @ 2:50PM</p> <ul style="list-style-type: none"> - The Principles of Narrative Construction: An Examination of Causality vs. Subjectivity in Post World War II Cinema - Film Terminology & Vocabulary; Ideological Context in Film - Introduction to Mise-en Scene <p><u>DUE MONDAY AT 11:59PM:</u></p> |

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| | <input type="checkbox"/> Week 2 Reading Reflection & Discussion Assignment (Canvas) |
| Week 3: September 19- 23 | <p><u>Topic: Themes & Meanings; Genre and Film Types</u></p> <p>Read: Canvas Week 3</p> <p>Film Screening: <i>Double Indemnity</i> (Billy Wilder, 1944; US, 107m)</p> <p><u>Thursday:</u> CLASS MEETING @ 2:50PM</p> <ul style="list-style-type: none"> - Conventional Narrative Strategies of Causality, Time & Space - The Implications of Ideological Context in Classical Hollywood Cinema - Themes & Meaning: Referential, Explicit, Implicit, and Symptomatic <p><u>DUE MONDAY AT 11:59PM:</u></p> <p><input type="checkbox"/> Week 3 Reading Reflection & Discussion Assignment (Canvas)</p> |
| Week 4: September 26 - 30 | <p><u>Topic: Cinematography & Lighting</u></p> <p>Read: Canvas Week 4</p> <p>Film Screening: <i>Rashomon</i> (Akira Kurosawa, 1949; Japan, 88m)</p> <p><u>Thursday:</u> CLASS MEETING @ 2:50PM</p> <ul style="list-style-type: none"> - Introduction to the Development of Film as Storytelling - Classical Narration: Range of Story Information, Depth of Story Information, and Flow of Story Information - Introduce Research & Writing Assignment Guidelines & Expectations <p><u>DUE MONDAY AT 11:59PM:</u></p> <p><input type="checkbox"/> Week 4 Research and Writing Assignment #1 - Research Topic: Post World War II Cinema: Postwar European Modernism & Italian Neo-Realism vs. Conventional Narrative Strategies of Classical Hollywood Cinema</p> |
| Week 5: October 3-7 | <p><u>Topic: Mise-en-Scene I / The Auteur: Directing Styles</u></p> <p>Read: Canvas Week 5</p> <p>Film Screening: <i>Persona</i> (Ingmar Bergman, 1966; Sweden, 84m)</p> |

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| | <p><u>Thursday:</u> CLASS MEETING @ 2:50PM</p> <ul style="list-style-type: none"> - The Layers of Translation in Film as Storytelling; The Source and Supply of Narration; The Flow of Information in The Narrator; 'Who is the camera?' <p><u>DUE MONDAY AT 11:59PM:</u> <input type="checkbox"/> Week 5 Reading Reflection & Discussion Assignment (Canvas)</p> |
| <p>Week 6: October 10 - 14</p> | <p><u>Topic: The Art of Editing; Visual & Story Continuity</u> Read: Canvas Week 6 Film Screening: <i>Rear Window</i> (Alfred Hitchcock, 1954)</p> <p><u>Thursday:</u> CLASS MEETING @ 2:50PM</p> <ul style="list-style-type: none"> - The Art of Editing; Visual & Story Continuity - Film Analysis I Guidelines <p><u>DUE MONDAY AT 11:59PM:</u> <input type="checkbox"/> Week 6 Reading Reflection & Discussion Assignment (Canvas)</p> |
| <p>Week 7: October 17 - 21</p> | <p><u>Topic: Film Analysis I Support & Campus & Community Event Reflection</u> Read: Canvas Week 8 Campus & Community Event Reflection and Film Analysis I Support</p> <p><u>Thursday:</u> NO IN-CLASS MEETING TODAY</p> <ul style="list-style-type: none"> - Film Analysis I DUE Monday, October 24th <p><u>DUE MONDAY AT 11:59PM:</u> <input type="checkbox"/> Week 7 Film Analysis I</p> |

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| <p>Week 8: October 24 - 28</p> | <p><u>Topic: French New Wave; Breaking The Rules The Auteurs of Germany and Eastern Europe</u></p> <p>Read: Canvas Week 8</p> <p>Film Screening: <i>Black Panthers</i> (Agnes Varda, 1968; France, 30m) AND <i>Breathless</i> (Jean-Luc Godard, 1960; France, 90m) OR <i>Cleo 5 to 7</i> (Agnes Varda, 1968)</p> <p><u>Thursday:</u> CLASS MEETING @ 2:50PM</p> <ul style="list-style-type: none"> - Non-Conventional Narrative Strategies in French New Wave Cinema & The Development of 'Art House Cinema' - The Architecture of Time and Space in Cinema <p><u>DUE MONDAY AT 11:59PM:</u></p> <p><input type="checkbox"/> Week 8 Reading Reflection & Discussion Assignment (Canvas)</p> |
| <p>Week 9: October 31 - November 4</p> | <p><u>Topic: The Development of Art House Cinema</u></p> <p>Read: Canvas Week 9</p> <p>Film Screening: <i>Do the Right Thing</i> (Spike Lee, 1989; 120m)</p> <p>Recommended Film Screenings: <i>Dog Day Afternoon</i> (Sidney Lumet, 1975; US, 150m) OR <i>Killer of Sheep</i> (Charles Burnett, 1978, US, 80m) OR <i>Blazing Saddles</i> (Mel Brooks, 1974; US, 93m)</p> <p><u>Thursday:</u> CLASS MEETING @ 2:50PM</p> <ul style="list-style-type: none"> - Introduction to Transnational Film Studies; Mainstream Hollywood vs. Art House Cinema vs. 'Third' Cinema - Mise-en-Scène; Style & The Filmmaker - Non-Conventional Strategies of Subjectivity, Time & Space <p><u>DUE MONDAY AT 11:59PM:</u></p> <p><input type="checkbox"/> Week 9 Reading Reflection & Discussion Assignment (Canvas)</p> |
| <p>Week 10: November 7 - 11</p> | <p><u>Topic: Style and The Filmmaker; Auteurs of National Cinema</u></p> <p>Read: Canvas Week 10</p> |

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| | <p>Film Screening: <i>All About My Mother</i> (Pedro Almodovar, 1999; Spain, 104m) or OR <i>Princess Mononoke</i> (Hayao Miyazaki, 1997; Japan, 133m) OR <i>Code Unknown</i> (Michael Hanake, 2000, Germany, 110m)</p> <p>Thursday: CLASS MEETING @ 2:50PM</p> <ul style="list-style-type: none"> - The German New Wave & Auteurs of Eastern Europe - Style and The Filmmaker II; Auteurs of National Cinema <p><u>DUE MONDAY AT 11:59PM:</u></p> <ul style="list-style-type: none"> ❑ Week 10 Research and Writing Assignment #2 - Research Topic: The Development of Art House Cinema; Non-Conventional Strategies of Subjectivity, Time & Space |
| <p>Week 11: November 14-18</p> | <p><u>Topic: Southeast Asian Cinema, Bollywood & Indian Cinema, and The Hybridity of Film Genres; Filmic Techniques in Transnational Cinema</u></p> <p>Read: Canvas Week 11</p> <p>Film Screening: <i>PK</i> (Rajkumar Hirani, 2014; India, 152m) or <i>Junction 48</i> (Udi Aloni, 2016; Palestine, 97min.)</p> <p>Thursday: CLASS MEETING @ 2:50PM</p> <ul style="list-style-type: none"> - The Hybridity of Film Genres in The Fusion of World Cinema: Southeast Asian Cinema, Bollywood & Indian Cinema - The Political Aesthetics of Contemporary World Cinema - Sound & Music Design - Film Analysis II Guidelines <p><u>UE MONDAY AT 11:59PM:</u></p> <ul style="list-style-type: none"> ❑ Week 11 Reading Reflection & Discussion Assignment (In-Class) |
| <p>Week 12: November 21 - 25</p> | <p>THANKSGIVING HOLIDAY</p> |

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| | NO CLASS |
| <p>Week 13: November 28 - December 2</p> | <p><u>Topic: The Political Aesthetics of ‘Third Cinema/s’</u> Read: Canvas Week 13 Film Screening: <i>City of God</i> (Fernando Meirelles, 2002; Brazil, 130m) or <i>Ixcanul</i> (Jayro Bustamante, 2015; Guatemala, 100m)</p> <p><u>Thursday:</u> CLASS MEETING @ 2:50PM</p> <ul style="list-style-type: none"> - Introduction to Third Cinema/s: Latin American Cinema and ‘The Aesthetics of Liberation’ - Thinking upon a Fourth Cinema & Contextualizing the Aesthetics of World Cinema - Visual Metaphors, Symbolism & Allegorical Juxtaposition - Contextualizing the Aesthetics of World Cinema; Particular stories that are told to particular communities in a particular way to communicate a particular message; The What, The How, and The Politics of ‘Third Cinema/s’ - Film Analysis II DUE Decementer 5th <p><u>DUE MONDAY AT 11:59PM:</u> Week 13 Reading Reflection & Discussion Assignment (Canvas)</p> <p><input type="checkbox"/> Week 13 Film Analysis</p> |
| <p>Week 14: December 5 - 9</p> | <p><u>Topic: ‘Contemporary’ Topics in Cinema: A Final Review</u> Read: Canvas Week 14 Film Screening: <i>Pan’s Labyrinth</i> (Guillermo Del Toro, 2006; Mexico, 119m) OR <i>TBD</i></p> <p><u>Thursday:</u> CLASS MEETING @ 2:50PM</p> <ul style="list-style-type: none"> - Topic: Magical Realism & Contemporary Trends in Mainstream Cinema - Realism, Neo-Realism & Magical Realism; ie. Verisimilitude, The Real Real, and Magical Realism (ways to tell stories that couldn’t otherwise be told) |

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| | <p><u>DUE MONDAY AT 11:59PM:</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> Week 14 Reading Reflection & Discussion Assignment (Canvas) <input type="checkbox"/> Week 14 EXTRA CREDIT Research and Writing Assignment #5 - Research Topic: Magical Realism & Contemporary Trends in Mainstream Cinema |
| <p>Finals Week December 12 - 16</p> | <p><u>Finals Week</u></p> <p><u>Thursday:</u></p> <p>CLASS MEETING @ 2:50PM</p> <ul style="list-style-type: none"> - Final Assessment & Synthesis Questions |

Course Calendar is subject to change.