

FMST 600/3 Methods in Film Studies
Ways of Writing About Film

2009-10

Place and Time: FB 250; Monday 13:15-17:15

Instructor First term: Catherine Russell (Katie)

- Office Hours: Wednesday 14:00-16:00 FB 315-7 (ex. 4657).
For appointments, call 848-2424 ex. 4666.
- E-mail: crus@alcor.concordia.ca
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Instructor Second Term : Marc Steinberg

This is the only mandatory course in the MA in Film Studies Program. It is designed to help students develop research, writing and presentation skills appropriate to the discipline of film studies. In addition to technical and practical matters, the course helps students develop productive and original research questions by examining those that guide quality research in the field. The screenings and readings provide the ground for an analysis of the tools and methods of film studies. Course materials examine the ways that film history, criticism and textual analysis have been and can be written, encompassing a range of ways of seeing, interpreting and understanding cinema. Written and oral assignments are designed to develop research and communication skills appropriate to the field. The course also works to facilitate an esprit de corps within the M.A. class. The first term, taught by Catherine Russell, will cover issues of aesthetics and film analysis, including questions of authorship, genre and national culture. The second term, taught by Marc Steinberg, will address issues of film reception, exhibition, institutions and technologies. Final grades will be calculated on the basis of all assignments and presentations in both semesters.

Required Texts

All the assigned articles are included in the **two course packs** for purchase at the Concordia Bookstore, one for the Fall semester, and one for the Winter semester. The course pack and the recommended texts are also on reserve at Webster Library. The focus of this class is on the assigned readings, and it is essential that all students come to class prepared to discuss the articles listed for each week.

Recommended Texts

- Corrigan, Timothy. *A Short Guide to Writing About Film*. 7th edition. New York: Longman. 1997.
- Gledhill, Christine and Linda Williams, eds. *Reinventing Film Studies*. New York: Arnold, 2000.
- Hayward, Susan. *Cinema Studies*. New York: Routledge, 2006.

- Hill, John and Pamela Church Gibson eds. *The Oxford Guide to Film Studies*. New York: Oxford University Press, 1998.
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Syllabus

1. Sept. 14 Introduction

UNDER THE OLIVE TREES, Abbas Kiarostami, 1994, 103 mins.

(1) Dudley Andrew, "The 'Three Ages' of Cinema Studies and the Age to Come," in *PMLA* (May 2000): 341-351.

(2) Bill Nichols, "Film theory and the revolt against master narratives," in *Reinventing Film Studies*, (New York: Arnold, 2000), 34-52.

2. Sept. 21 Textual Analysis

MARNIE, Alfred Hitchcock, 1963, 129 mins.

(1) Raymond Bellour, "To Enunciate (On Marnie)," [1977] in *The Analysis of Film*, ed. Constance Penley, (Indiana University Press, 2000), 217-237.

(2) David Bordwell, "Rhetoric in Action: Seven Models of Psycho," in *Making Meaning: Inference and Rhetoric in the Interpretation of Cinema*, (Cambridge: Harvard University Press, 1989), 224-248.

3. Sept. 28 Documentary Representation

DESERET, James Benning, 1995, 81 mins

(1) Stanley Cavell, "Film in the University," in *Pursuits of Happiness: The Hollywood Comedy of Remarriage*, (Cambridge Mass: Harvard University Press, 1981), 265-274.

(2) Robert C. Ray, "The Bordwell Regime and the Stakes of Knowledge," in *How a Film Theory Got Lost and Other Mysteries in Cultural Studies*, (Bloomington: Indiana University Press, 2001), 29-63.

4. Oct. 5 Library workshops

5. Oct. 19 Cinema and Mobility

MAN WITH A MOVIE CAMERA, Dziga Vertov, 1929, 66 mins.

BERLIN, SYMPHONY OF A CITY BERLIN, Walter Ruttmann, 1927 (excerpts)

(1) Martin Roberts, "Baraka: World Cinema and the Global Culture Industry," *Cinema Journal* Vol. 37 No. 3 (Spring 1998): 62-82.

(2) Giuliana Bruno, "Site-seeing: The Cine-City," in *Atlas of Emotion: Journeys in Art, Architecture, and Film*, (New York: Verso, 2002), 15-53.

6. Oct. 26 New York: Hollywood Industry

BABY FACE, Alfred E. Green, 1933, (restored version) 76 mins

(1) Mary Beth Harlovich, "The Proletarian Women's film of the 1930s: Contending with Censorship and Entertainment," in *Screen Histories: An Introduction*, Annette Kuhn and Jackie Stacey eds., (New York: Oxford University Press, 1998), 81-95.

(2) Richard Maltby, "Baby Face, or how Joe Breen made Barbara Stanwyck atone for causing the Wall Street Crash," in *Screen Histories*, 164-184.

7. Nov. 2 Los Angeles: Hollywood Genre

DOUBLE INDEMNITY, Billy Wilder, 1944, 107 mins.

(1) Edward Dimendberg, "Centrifugal Space," in *Film Noir and the Spaces of Modernity*, (Cambridge Mass: Harvard University Press, 2004), 166-206.

(2) Christine Gledhill, "Rethinking Genre," in *Reinventing Film Studies*, (New York: Arnold, 2000), 221-243.

8. Nov. 9 Naples: Film and Modernism

VOYAGE TO ITALY, Roberto Rossellini, 1953, 75 mins.

(1) Noa Steimatsky, "Ruinous: Rossellini's Corpse-Cities," in *Italian Locations: Reinhabiting the Past in Postwar Cinema*, (Minneapolis: Minnesota University Press, 2008), 41-78.

(2) Christian Keathley, "Cahiers du Cinema and the Way of Looking," in *Cinephilia and History, or The Wind in the Trees*, (Bloomington: Indiana University Press, 2006), 82-111.

9. Nov. 16 Tokyo: Film and Modernity

FLOWING, Mikio Naruse, 1956, 116 mins.

(1) Andrew Higson, "The Concept of National Cinema," *Screen* Vol. 30 No. 4 (Autumn 1989), 36-46.

(2) Miriam Bratu Hansen, "The Mass Production of the Senses: Classical Cinema as Vernacular Modernism," in *Reinventing Film Studies*, (New York: Arnold, 2000), 332-350.

10. Nov. 23 Paris: Film studies and the essay film

TWO OR THREE THINGS I KNOW ABOUT HER, Jean Luc Godard, 1966, 90 mins.

(1) Edward Branigan, "The Articulation of Colour in a Filmic System: *Deux ou trois choses que je sais d'elle*, in *Colour: The Film Reader*, eds. Angela Dalle Vacche and Brian Price, (London: Routledge, 2006), 170-182.

(2) Ivone Margulies, "'Her' and Jeanne Dielman: Type as Commerce," in *Nothing Happens: Chantal Akerman's Hyperrealist Everyday*, (Durham, NC: Duke University Press, 1996), 128-140.

11. Nov. 30 Los Angeles: Auteurism

THE LONG GOODBYE, Robert Altman, 1973, 112 mins.

(1) Dana Polan, "Auteur Desire," in *Screening the Past 12*, (March 2001),
<http://www.latrobe.edu.au/screeningthepast/firstrelease/fr0301/dpfr12a.htm>

(2) John G. Cawelti, "*Chinatown* and Generic Transformation in Recent American Films," in *Film Genre Reader III*, 243-261.

12. Dec. 7 New York: City Sound

NEWS FROM HOME, Chantal Akerman, 1975, 90 mins.

(1) David B. Clarke, "Previewing the Cinematic City," in *The Cinematic City*, David B. Clarke ed. (London: Routledge, 1997), 1-18.

(2) Michel Chion, "Prologue" and "The Acousmètre," in *The Voice of Cinema*, trans. Claudia Gorbman, (New York: Columbia University Press, 1999), 1-30.

13. Tuesday Dec. 8 Buenos Aires: Transnational Cinema

HAPPY TOGETHER, Wong Kar-Wai, 1997 96 mins.

(1) Rey Chow, "Nostalgia of the New Wave: Romance, Domesticity, and the Longing for Oneness in *Happy Together*," in *Sentimental Fabulations: Contemporary Chinese Films*, (New York: Columbia University Press, 2007), 47-63.

(2) Markus Nornes, "For an Abusive Subtitling," in *Cinema Babel: Translating Global Cinema*, (Minneapolis: Minnesota University Press, 2007), 155-187.

Winter Term

EPISTEMOLOGY AND HISTORY OF FILM STUDIES

14. January 4: Introduction: The Problems of Method & Discipline

Readings:

-Mitsuhiro Yoshimoto, "The Difficulty of Being Radical: The Discipline of Film Studies and the Postcolonial World Order" in *Japan in the World*, ed. Masao Miyoshi and Harry D. Harootunian (Durham: Duke University Press, 1993), pp. 338-353.

-Lee Grieveson, "Cinema Studies and the Conduct of Conduct" in *Inventing Film Studies*, ed. Lee Grieveson and Haidee Wasson (Durham: Duke University Press, 2008), pp. 3-37.

Screening:

The Pervert's Guide to the Cinema, Parts 1 & 3 (Sophie Fiennes, 2006)

CULTURAL STUDIES

15. January 11: Film & Cultural Studies I: Race & Gender

Readings:

-Fatimah Tobing Rony, "King Kong and the Monster in Ethnographic Cinema" in *The Third Eye: Race, Cinema, and Ethnographic Spectacle* (Durham: Duke University Press, 1996), pp. 175-192.

-James Snead, "Spectatorship and Capture in *King Kong*: The Guilty Look" in *White Screens, Black Images: Hollywood from the Dark Side* (London: Routledge, 1994), pp. 1-27.

Screening:

King Kong (Merian C. Cooper and Ernest B. Shoedsack, 1933, 104')

16. January 18: Film & Cultural Studies II: Globalisation & Diaspora

Readings:

-Robert Stam and Ella Shohat, "From the Imperial Family to the Transnational Imaginary: Media Spectatorship in the Age of Globalization" in *Global/Local: Cultural Production and the Transnational Imaginary*, ed. Rob Wilson and Wimal Dissanayake (Durham: Duke University Press, 1996), pp. 145-170.

-Hamid Naficy "Phobic Spaces and Liminal Panics: Independent Transnational Film Genre" in *Global/Local: Cultural Production and the Transnational Imaginary*, ed. Rob Wilson and Wimal Dissanayake (Durham: Duke University Press, 1996), pp. 119-144.

Screening:

Inch'Allah Dimanche (Yamina Benguigui, 2001, 98')

RECEPTION, CONTEXTS & MATERIAL CULTURE

17. January 25: Early Cinema and Archival Research

Readings:

- Ben Singer, "Female Power in the Serial-Queen Melodrama: The Etiology of an Anomaly" in *Silent Film* ed. Richard Abel (London: Athlone, 1996) pp. 163-193.
- Tom Gunning, "Heard over the Phone: the *Lonely Villa* and the de Lorde Tradition of the Terrors of Technology" in *Screen Histories: A Screen Reader* ed. Annette Kuhn and Jackie Stacey (Oxford: Oxford University Press, 1999) pp. 216-227.

Screening:

- The Lonely Villa* (D.W. Griffith, 1909)
- The Perils of Pauline, Eps. 1*, (1914)
- The Hazards of Helen, Ep. 26 "The Wild Engine"* (1915)

18. February 1: Producing Consumption: Films, Stars, & Tie-Ins

Readings:

- Jane Gaines, "Dream/Factory" in *Reinventing Film Studies*, ed. Linda Williams and Christine Gledhill (London: Arnold, 2000), pp. 100-113.
- Charles Eckert "The Carole Lombard in Macy's Window" in *Stardom: Industry of Desire*, ed. Christine Gledhill (London: Routledge, 1991), pp. 30-39.
- Richard Dyer, *Stars: New Edition* (London: BFI, 1998), pp. 6-19.

Screening:

- Kyojin to gangu (Giants and Toys, Masumura, 1958, 95')*

19. February 8: "Our" Stars: Fandom and Reception Theory

Readings:

- Jackey Stacey, "With Stars in their Eyes: Female Spectators and the Paradoxes of Consumption" in *Film Histories: An introduction and Reader*, eds. Paul Grainge, Mark Jancovich and Sharon Monteith (Edinburgh: Edinburgh University Press, 2007) pp 289-304.
- Henry Jenkins, "Reception Theory and Audience Research: The Mystery of the Vampire's Kiss" in *Reinventing Film Studies*, ed. Linda Williams and Christine Gledhill (London: Arnold, 2000), pp. 165-182.

Screening:

- Mister Lonely* (Harmony Korine, 2007, 112')

20. February 15: The Interview as Form and Practice

Readings:

- Scott MacDonald, "An Ethics and an Aesthetics of Interviewing," in *Cinema Journal* 47:2 (Winter 2008), pp. 123-129.
- Michael Renov, "Charged Vision: The Place of Desire in Documentary Film Theory" in *The Subject of Documentary* (Minneapolis: University of Minnesota Press, 2004), pp. 93-103.

Screening:

Yuki yukite shingun (The Emperor's Naked Army Marches On, Hara Kazuo, 1987, 122')

INDUSTRY ANALYSIS & AESTHETICS

21. March 1: Industry and Aesthetics I: Film and Finance Capital

Readings:

-Jon Lewis, "Money Matters: The Corporate Era" in *The New American Cinema*, ed. Jon Lewis (Durham: Duke University Press, 1998), pp. 87-123.

-Justin Wyatt, *High Concept: Movies and Marketing in Hollywood* (Austin: University of Texas Press, 1994), pp. 1-26; 44-52; 109-117.

Screening:

Jaws (Steven Spielberg, 1975, 124')

22. March 8: Industry and Aesthetics II: Adaptation, Transmedia Storytelling & Branding

Readings:

-Aylish Wood, "Vectorial Dynamics: Transtextuality and Complexity in the Matrix" in *The Matrix Trilogy: Cyberpunk Reloaded*, ed. Stacy Gillis (London: Wallflower Press, 2005), pp. 11-22.

-Paul Grainge, "Media Branding and the Entertainment Complex" in *Brand Hollywood: Selling Entertainment in a Global Media Age* (London: Routledge, 2007), pp. 44-66.

-Alan Moore, "Chapter One," *Watchmen* (DC Comics, 1995).

Screening:

Watchmen (Zack Snyder, 2009, 162')

Watchmen Motion Comics (Jake Strider Hughes, 2008)

"NEW MEDIA" AND CINEMA FUTURES

23. March 15: Viewing Contexts, Technologies and Distribution:

Readings:

-Haidee Wasson, "The Networked Screen: Moving Image, Materiality, and the Aesthetics of Size," in *Fluid Screens, Expanded Cinema*, ed. Janine Marchessault, Susan Lord (Toronto: University of Toronto Press, 2007), pp. 74-95.

-Tara McPherson, "Reload: Liveness, Mobility and the Web" in *Visual Culture Reader*, ed. Nicholas Mirzoeff (London: Routledge, 2002), pp 458-470.

-Laikwan Pang, "Copying Kill Bill" in *Cultural Control and Globalization in Asia: Copyright, Piracy and Cinema* (London: Routledge, 2007), pp. 63-79.

Screening:

Fah talai jone (Tears of the Black Tiger, Wisit Sasanatieng, 2000)

24. March 22: Approaches to Digital Cinema and Animation:

Readings:

- Mark B. N. Hansen "Cinema Beyond Cybernetics, or How to Frame the Digital Image" in *Configurations* 10 (2002), pp. 51-90.
- Thomas Lamarre, "The First Time as Farce: Digital Animation and the Repetition of Cinema," in *Cinema Anime*, ed. Steven T. Brown (New York: Palgrave Macmillan, 2008), pp. 161-188.

Screening:

The Garden (Tamas Waliczky)
Oculart.com (selections)
Final Fantasy (clips)
Mind Game (Yuasa Masaaki) excerpts
Katamari Damacy (video game)

25. March 29: Videogames Studies

Readings:

- Mark J.P. Wolf, "Time in the Video Game" in *The Medium of the Video Game*, ed. Mark J.P. Wolf (Austin: University of Texas Press, 2001), pp. 77-91.
- Alexander Galloway, "Counter gaming" from *Gaming: Essays on Algorithmic Culture* (Minneapolis: University of Minnesota Press, 2006), pp. 107-126.
- Greig de Peuter and Nick Dyer-Witheford, "A Playful Multitude? Mobilising and Counter-Mobilising Immaterial Game Labour" in *Fibreculture* 5, 1-11.

Screening:

Jodi.org
TBA

26. April 12: Imaging the Body: Film in Science and Technology Studies

Readings:

- Lisa Cartwright, Excerpt from "Introduction" and "An Etiology of the Neurological Gaze" in *Screening the Body: Tracing Medicine's Visual Culture* (Minneapolis: University of Minnesota Press, 1995), pp. xi-xiii; 47-80.
- José van Dijck, "Fantastic Voyages in the Age of Endoscopy" in *The Transparent Body: A Cultural Analysis Of Medical Imaging* (Seattle: University of Washington Press, 2005), pp. 64-82.

Screening:

Le scaphandre et le papillon (*The Diving Bell and the Butterfly*, Julian Schnabel, 2007)

Overall Grade Breakdown:

First term presentation and participation	15%
Film Analysis paper	15% (October 20)
First term paper	20% (December 8)
Second term presentation and participation	15%
Book Review	10% (February 19, 2010)
Final Project (Essay or Proposal)	25% (April 19, 2010)

Please note that for all the assignments described below, more detailed instructions will be given in class and students are strongly encouraged to consult with the instructors individually during office hours.

Assignments: First Semester

1. Weekly Presentations:

For each class, starting in week five, each of the assigned readings will be presented by one student in the class. The presentation should not be a detailed summary of the article, but an analysis of it. A good presentation should summarize the author's main argument; examine the research sources used; and the method used to make sense of those resources. A good presentation should also evaluate the usefulness of the article and its contribution to our knowledge about the cinema. Please take into consideration the original dates of the articles' publication, as some of the assigned readings are "classics." Consider a comparison of the methodology employed in the article and compare it to other, related, work in the area. Or, provide some historical contextualization, illustrating the debates the author understood him/herself to be engaged in at the time.

Students doing these presentations are not expected to preview the screening for the week, as the articles may not be directly related to the film. However, additional reading and research is highly recommended. Student presentations will precede the screenings each week, and should last no more than 20 minutes, after which the presenter should be prepared to moderate discussion of the issues raised for an additional 10 minutes. Please come to the first class with a first, second and third choice of articles to present.

You may bring in case studies or audio-visual examples to illustrate your discussion. You **MUST** come to class 15 minutes early to test any technology that you plan to use (powerpoint, film clips, slides, etc.) A handout summarizing your approach to this exercise may be distributed—if it has been carefully proofread and contains useful information. Students are encouraged to meet with me at least one week before presentations. A schedule for these presentations will be announced the second week of class. To repeat: Presentations must be no longer than 30 minutes, including discussion and clips.

Evaluation will be based on your demonstrated comprehension of the articles and your ability to discuss it orally. Marks and feedback will be provided by e-mail in the week following the presentation.

2. Analysis of a Film Sequence

Length: approx. 3000 words (12 double-spaced pages)

Due: Oct. 19

This is an exercise in formal and stylistic description of a film scene or sequence. Choose a passage from any film that you find interesting and or/significant for its use of film style or film language. Your first step will be to log the sequence, shot by shot. (You don't need to submit your logging notes, unless you want to include them as an appendix to refer to in your essay.) In your analysis, you should focus on montage, mise en scene, performance, script, special effects, sound, or any combination of these aspects of film language. The excerpt should be from 5 to 10 minutes long, and may be a single dramatic scene or a sequence from a narrative, experimental or documentary film. It should have clear ending and beginning points. You should try and develop an argument regarding the sequence, suggesting why it is interesting to you. In this paper, you are not required to engage with other critical discussions of the film, but if you want to do so, please provide appropriate documentation. What makes the sequence distinctive? What stylistic, poetic, narrative or political features does it demonstrate? What is going on above and beyond the telling of a story? Your essay should include (in any order):

- contextualization of the sequence within the film
- analysis of the sequence
- an explanation of your analytical method: what you have privileged in your analysis and why

3. Integration of Theory and criticism

Length: approx 4000 words (15 double spaced pages)

Due: December 8

In this paper you take the film sequence that you analyzed in the first paper and develop a more substantial argument about the film, based in additional research into your methodology of choice. This can be based in any of the assigned readings in class, or additional research into the film or theoretical sources. From your first assignment, you should formulate a question concerning aesthetics, film culture, gender, nation, modernity, postmodernity, genre, narrative, style, authorship, theory, or other issues of representation. You may recycle some of the material from your first paper, although the bulk of this paper should be new writing that answers the questions raised by your first analysis (there should be at least 3000 words of new writing). The aim is to provide an original and critical discussion of the film, based in theoretical, historical and critical sources. The analysis of the film will also serve as "evidence" to back up your argument.

Assignments - Second Semester:

1. Weekly Presentations: Each week a pair of students will lead discussion by presenting on the week's assigned readings. The presentation should *not* be a detailed summary of the articles, but an

analysis of them. A good presentation should summarize the author's main argument; examine the research sources used; summarize the strengths and weaknesses of the paper. Please take into consideration the original dates of the articles' publication, as some of the assigned readings are "classics." In these and other cases, consider a comparison of the methodologies employed in the two articles. Or, consider some historical contextualization, illustrating the debates the author understood him/herself to be engaged in at the time.

Students doing these presentations are *not* expected to preview the screening for the week, as the articles may not be directly related to the film. However, additional reading and research is highly recommended. Student presentations will precede the screenings each week, and **should last no more than 20 minutes**, after which the presenters should be prepared to moderate discussion of the issues raised for an additional 10 minutes. Please come to the first class with a first, second and third choice of weeks to present.

You may bring in case studies or audio-visual examples. Whether or not you use clips, photographs or object-lessons, the week's assigned readings must constitute the focus of your presentation. A handout summarizing your approach to this exercise is encouraged. Each pair should each meet with me at least one week before your presentation. A schedule for these presentations will be decided on the first day of classes. To repeat: Presentations must be **no longer than 20 minutes**, including clips. Failure to comply will involve embarrassing consequences. Please see clause on interpretive dance and mime below.

You should develop the presentation by working together, and divide up the actual presentation according to interest and aptitude. This may take the form of one student adopting a position supporting the article, and the other pointing out its weaknesses. Or, one student may discuss the theoretical aspects of the piece and the other its application to other research scenarios. For further possibilities, please feel free to discuss this with me.

Further, for each presentation, an additional pair of respondents will be assigned the task of responding to the primary presentation. The pair of respondents will be given 5 minutes to comment on, or ask questions of the presenters. Please note, you must sign up for one presentation and one response. Further instructions are to be given in class.

2. Book Review - Due February 19

Choose a book published in the past five years and write a 1250 word review. This review should include a concise summary of the book, its method, its context, and its contribution to knowledge. In the course of writing this review you may wish to compare the methods and perspectives offered in the book you have chosen to the methods and perspectives of essays read in the first and second semesters of this class. The strengths and weaknesses of this book should also be identified.

3. Final Project (3500-4000 words) - Due April 19

You have two options for this final project. Either an Essay, or a Research Project Dossier. You must come to my office to discuss either your essay or your presentation of a research project well in advance of the due date of the final project.

Option 1: Essay

Write a 3500-4000 word essay on a subject matter of your own choice. This may be a subject you have grown interested in over the course of the year, a subject you wish to pursue in the following year as a thesis, or simply a topic you have wanted to write about but have not yet had the occasion. The minimum requirements of the essay are that it must engage with **three or more essays** read in the first and second semesters of this course. You may do so by articulating your work in relation to these essays, comparing and critiquing the approaches taken, or building on the work done in these essays.

You are encouraged to begin thinking about your paper from the beginning of the semester.

Option 2: Research Project Dossier

The alternative to the essay option is to assemble a dossier that sketches out a larger research project. You can think of this as a thesis proposal, or as a package that documents your preparation process for a long paper. You are encouraged to work on this throughout the semester, gradually building and refining your ideas and materials as you progress.

This presentation of a research project will be comprised of two components:

Statement of research (2000 words)

This should include clear identification of: 1) a research object (example: a film, an event, a star, a space, a theory); 2) a problematic or issue that guides your research project; the reason you are doing the research you propose; 3) a period and place (example: 1951-55, Canada); 4) a method of approach (narrative analysis, reception study, technological investigation); and 5) the significance of the project in the wider field of film studies. You may want to break this statement into smaller subsections addressing each aspect of the project, or each element of the project (research object, problematic, period and place etc.).

Annotated bibliography (1500-2000 words)

This should be comprised of at least 20 sources. These sources should be of sufficiently scholarly value, and represent a healthy mix of primary and secondary sources, as well as books and journals. Your annotation should be approximately 75 words per item, and should make clear the relevance of the literature to your statement of research. Collectively, this review should aim to represent the state of knowledge pertinent to your subject matter. Choose your items carefully.

Expectations

If you do not complete the weekly readings, success in this class will be seriously compromised. Further, if you are consequently unable to fully participate in class discussion you may be required to perform a mime routine which expresses the reasons you are unprepared. We're not kidding. To be clear: you are expected to come to class ready to discuss the readings, and their application to matters of concern to the class. Please observe standard classroom etiquette: arrive on time, do not eat in class, turn all communications devices off, be respectful of fellow students. Debate is

encouraged; full engagement is required. We will take your level of participation in the class into account in the calculation of the final grade.

Regular screenings are a required part of the class. Please do not miss them. If you must be absent because of an emergency, you are responsible for making arrangements. VMR (S-H 341) and Webster Library will likely have a copy of pertinent films. But, be warned, other audio-visual materials will be drawn upon heavily during our regular meetings. Such items will not be readily available outside of these meetings.